

Jacket Mfrs. May Up Prices; Costs Soar

By CLAUDE HALL

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

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

Board Price Up

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

Steve Owen, salesman of the custom record divisions of Keysor-Century, said that costs for manufacturing jackets had gone up about 19 percent, "but this includes costs for board, paper, ink and labor." He estimated that paper costs would increase another 9 percent over the next year. "We have government contracts on jackets and I don't want to be left out in the cold on all of the (Continued on page 6)

FORECAST: Entertainment **Product Rosy Despite Rubs**

By EARL PAIGE

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

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

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

Increasing labor costs and currency fluctuations, particularly in (Continued on page 23)

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

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

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

(Continued on page 4)

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

Karol Increase

King Karol reported a 30 percent increase in sales over the 1972 Christmas buying season. "Sales were exceptionally good this year," said Ben Karol, partner in the six-store New York chain. He reported "across-the-board" ac-(Continued on page 35)

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

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

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

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

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

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

the scales out of balance even further, resulting in greater release cutbacks. (Continued on page 28)

FORECAST: **PVCrisis** + **Public Taste** Arouse A&R By NAT FREEDLAND

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

The mid-1960s was one of the most exciting periods in history for high-quality popular music, largely due to a stunning succession of brilliant singles from American and English acts. We may be in for a revival of this trend, as the vinyl shortage removes what has in recent years been considered a new act's (Continued on page 11)

Advertisement

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

Novel Methods Spur Licorice Pizza Growth

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

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

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

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

(Continued on page 7)

RETAIL \$UCCE\$\$:

José's fire is lit and that's good news for the entire record industry. LIKE WHAT YOU GIVE 11

The hot new single from his



Phonogram Stoking Radio Promo Fires

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

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

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

managers under national sales manager Jules Abramson.

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

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

Written Reports

In addition to daily communication via telephone, all contribute to a formalized verbal phone-in report on a designated day, wrapping up all product except classical (this is handled out of New York) and all (Continued on page 7)

General News WEA Opens N.Y. Branch

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

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

Retailers to Hone Store Operations By JOHN SIPPEL

LOS ANGELES-Retailing nationally will hitch up its belt a couple of notches during 1974, a spot check of chain store chiefs revealed last week

Those contacted forecast an increase in the price of albums, but

most felt that the increase will probably manifest itself in a smaller number of total units sold. As a result, all blueprinted a sharp honing of oper-

ational techniques during 1974. Most volunteered that the improvement in store operation began in mid-1973, but really went into high gear with the threat of disk product shortages recently.

Lou Fogelman, executive vice president of the 40-plus Wherehouse chain of California, noted that the gas shortage had already cut weekend store closing from midnight to 10 p.m. in most stores and, if the fuel scarcity continues and service stations close Sundays, he felt even shorter nighttime hours would result. Inter-store Exchange

Fogelman also will develop greater inter-store inventory ex-(Continued on page 4)

Classical: Immune Commune

NEW YORK-By character. choice and necessity the classical

field has long been the hardiest segment of the music industry. Faced year after year with seemingly unsur-mountable problems ranging from

Wesley Rose Feels Rosy

'74 Country Music in Wind

By BILL WILLIAMS

tight budgets to hard-nosed corpora-

By ROBERT SOBEL

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

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

London Records, rated by Billboard's chart department as top classical label of 1973, is heading into the new year by not resting on its laurels. It has a reorganized staff "prepared to put more emphasis on promotion and merchandising of classical product." according to a spokesman. At Philips Records, the label will tie in several recordings with Sir Michael Tippett's projected visit in the U.S. Also, conversion of Mercury classics to updated Philipspressed Mercury Golden Imports will also continue. Continuing, too, will be recordings of Arrau's Schu-(Continued on page 16)

FM vs. AM **Stirs Radio** Creativity

By CLAUDE HALL

LOS ANGELES-Creative radio will make even stronger inroads in



mass appeal programming in 1974 than it did in 1973. with FM leaping into dominance in market after market especially those with population

over 500,000-in the younger demographics.

In part, the trend toward more creative radio will be brought about either as a result of the pressures of (Continued on page 14)

London Ups Distrib Price

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

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

Talent Industry Sees Healthy Year in '74

By SAM SUTHERLAND

NEW YORK-Despite earlier concern over the energy crisis and its potentially severe impact on trav-



freight, major talent agencies, promotors and club owners are projecting a relatively healthy 1974 for live talent.

eling for acts and

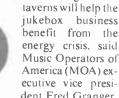
Recently, most agencies had admitted their concern over the fuel squeeze and its possible effect on talent business. But the emphasis on extreme caution in advance booking seems thus far to be providing the necessary edge for agents, and, while touring logistics are now a central problem, most observers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

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

Crisis Viewed As Boost for Juke Incomes

By EARL PAIGE

CHICAGO-The low-price and convenient leisure entertainment afforded by jukeboxes and games in



who said MOA's '74 show will be doubled in size. Programmers, seeing a need to be more efficient, may need an association of their own, said several in a spot check.

Other jukebox industry experts have spoken of positive aspects of (Continued on page 22)

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

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

The Fuel Squeeze

While most agents were reluctant to make firm projections for '74. most responses focused on touring logistics as the only real problem area. At Premier Talent, Jane Garrity summarized that stance, commenting "The only real indications for business next year thus far are the problems facing groups who are touring." While those acts now have to take more time on the road, to compensate for fuel shortages and (Continued on page 9)

NEW YORK-Record Research

has released a revised edition of Joel

Whitburn's "Top Pop Records 1955-

1972," a reference book which traces

the history of some 11,000 singles in

terms of chart action on Billboard's

Top 100 chart throughout an 18-

year period. Singles product by

some 2,700 artists are included in the

chronological listing, year by year,

of the No. 1 records, showing the

The text retails for \$30, and the

thorized by Billboard's licensing di-

vision, which develops working

Talent Corrections

winners were omitted from our

Talent in Action issue (Billboard,

Dec. 29). Bette Midler was se-

lected Best New Female Artist

and Barry White chosen Best

New Male Artist.

LOS ANGELES-Two award

information it conta

Also included in the book is a

text's reference charts.

artists

chart

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

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

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

(Continued on page 7)



Pirate Must Pay \$15,000

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

B. Ness, of the second judicial circuit, formalized an agreement arrived at between plaintiff CBS and defendant Custom Recording. The (Continued on page 7)



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

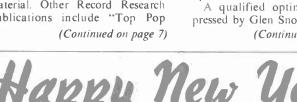
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NASHVILLE-Music industry "Especially in the field of country music. I feel the industry will im-prove 25%," he

said. "There are many reasons for it. The days of bigotry are gone. Country music is now acceptable to all ages. to people of all na-

tions. Even beyond that, the top ranking executives in the recording field now know the value of country music, and react accordingly. The entire picture is changed from the past, and we can't go any way but

A qualified optimism was expressed by Glen Snoddy, president (Continued on page 19)



date the disk first reached the position and the total weeks it held No. 1: an alphabetical song title crossreference for the period: a "trivia and factual information" section about the top achievements of artists and disks in the reference section; and a picture section of some 100

The order, issued by Judge Julius

Book Lists Top Pop Disks up.

CELEBRATING the signing of Deo-



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

NARM Meet Sets Talks by **2 Non-Music Executives**

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

100 Tapes Are Grabbed in N.Y.

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

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

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

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

General News Chains' Yule Boom Beats Gloom

• Continued from page 1

snow and ice within 10 days of the holiday

Spending Extends Beyond Dec. 25th

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

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

Broad Spread of Buying Generally

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

Gamble, Huff, Bell Set Co.

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

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

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Full-line stores, such as the Camelot, Disc Record and Record Bar chains, noted good upturn in classics over 1972. All sold both budget and regular price classics well. Bin stock moved well generally, with show tunes and motion picture scores standing out. Joe Bressie, buyer for Camelot, the N. Canton-based chain, said he found accessories. especially record and tape carrying cases, provided a good percentage of profit.

Barrie Bergman, Record Bar, Durham. N.C., said that checking back on the totals prior to Dec. 25 indicated that the now 41-store chain did more business in two single days than it did as an under-10 store chain during the entire holiday season in 1961. Max Silverman, 30 years in retail in the Washington

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

Tape Sales Leap; **Pirate Price War**

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

Executive Turntable



Mike Lipton has been named senior vice president of United Artists Records. In the newly-created post he will supervise sales, marketing, promotion and production. Lipton joined UA in 1965 after 10 years as an independent distributor. His last assignment was as president of the label's UDC Distributing operation. Geoffrey Hannington has been named general manager, records division, for RCA Ltd. in the U.K. He replaces Kenneth D. Glancy, who was recently named president of RCA Records. Hannington, who for the past three years was manager, marketing, for the label's U.K. operation, began his association with the English recording industry in 1965 when he joined Philips Records in London as assistant sales manager. He became Philips' sales manager in 1968. In his new post, Hannington will report to Robert Summer, division vice president, RCA Records, International.

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



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

(Continued on page 42)

JANUARY 5, 1974, BILLBOARD

Sharper Controls Key Chain Retailer Outlook

Continued from page 3

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

NARAS on Creative 'Q'

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

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

> **More Late News** See Page 42

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

John Cohen, Disc Records, Cleve-

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

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

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

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General News

Mfrs. May Up Prices; Costs Soar

• Continued from page 1

price increases, so I tried to get a forecast from the various suppliers. The ballpark figure is that costs will be going up 9 percent."

And the demand for jackets is even greater now than it was a year ago. Owen said that he'd been going over cost figures. "Our operation has been mostly manual, but we're automating more and more-the slotters, the program cutters. And many other jacket manufacturers are doing the same."

Glinert said that while his costs were up, it was the result of a multitude of factors, "but board is the biggest." He pointed out that the



Country Confab.

Dear Sir:

Just a short note to let you know I'm en-joying your interviews with prominent broadcasters regarding programming. I'd like to take issue with Don Nelson (who's one of my closest friends) with regard to something he said in your interview in the November 24th issue.

He stated that "10 radio stations around the city (St. Louis) are country-formatted and loyalties are terribly divided. This factor has caused WIL-AM. I feel, not to be able to grow.

First of all, I was in St. Louis for four years and counted, at best, three (3) other country signals coming into the market. NONE OF WHICH were factors in the ratings, with the possible exception of WGNU. Granite City. Illinois. The greatest hinderence to WIL's growth has been its appalling signal, especially at night.

In spite of its bad signal, however, the Spring A.R.B. gave WIL a = 1 in men, 18-49, and = 2 in women, 25-49, 6 a.m. to 6 p.m., Monday through Friday. This as a result of five years of hard work by Chris Lane, Larry Scott, myself, and a bunch of excellent deejays over that same period. When Chris turned it country in July of 1966. WIL, at best, had an overall 4th or 5th position in the market.

So, from 4th or 5th to first or second in five years ain't bad. I don't know about Don Nelson, but I'd call that growth with a capital "G"

Don should realize that he's in a unique situation in his market. I'm not saying WIRE isn't a good station: on the contrary. it's one of the most highly-respected country stations in the nation. He and Bill Robinson have done a hell of a job. I wonder how WIRE would do with a KMOX in Indianapolis?

But not all country radio stations can be #1 in their respective markets. More importantly, they don't have to be #1 to enjoy a sizable chunk of the business coming into the market. In the Spring ARB, WIL beat out dominant KMOX in men 18-49 and came in second in women 25-49 in the midday show. If a company can't make money on that book, then they're in the wrong busi-ness. It remains to be seen how well WIL will do under a "cross-country" format. I'm still looking for the listener who likes Three Dog Night and Buck Owens back-to-back. Thanks for taking time to let me stand on my soapbox.

Tom Allen KBOX-AM

Dallas

Chess/Janus, G/H in Deal

NEW YORK - Chess/Janus Records and Gamble/Huff Productions, Inc. have signed a multiple-act production agreement, according to Marvin Schlacter, president of Chess/Janus.

The first release under the pact will be the single "A Mother For My Children" by the Whispers on the Janus label, said Schlacter. The agreement is the second affiliation for Kenny Gamble and Leon Huff with the company-in the late 60's their Neptune Records firm was dispaper industry has been trying to get free of government Phase IV restrictions and "if that is done, than all paper products, from paper napkins to magazines, will go up. We feel that automation is the only way right now to help the record industry hedge the rising costs. but that all record manufacturers are going to have to pass along cost increases to the consumers. You can see that many record companies have already realized this and I'm talking about the price increases of about a dollar on the suggested list prices over the last several weeks. Those record companies that haven't raised prices yet, I forecast will. As a prime vendor to the record industry, I know that jackets are a part of these rising industry costs, but so is the price of vinyl and other factors. Cost increases will be necessary throughout the industry."

Owen said that costs of jackets to the industry had been as "low as possible" anyway. He felt that many labels would want board printing in the future to cut down expenses on jackets and that people would start using four-color to spruce up the jackets and make them more attractive "we'll be paying more for paper and have to find ways to get more results from it."

Increased costs have been coming "one after another," Kern said. "We don't even have time to turn around before another price increase is upon us.

He said that he suspected that after the first of the year "we'll get even more increases. The mills have been under price controls, but I think they're getting ready to give us

some big increases. After all, the paper mills are faced with the same problems everyone else is havingthe energy crisis."

He said that out of the 15 percent increased costs during this past year. he'd been able to only pass along some of them to record labels. "Our actual business is up, but honestly I've been asking myself whether it was because we've done more units or because our customers were ordering more expensive packaging. We're trying to find that out right now.

Warner Payout **10 Cents Share**

NEW YORK-Warner Communications, Inc. has declared a quarterly dividend of \$.10 per share on its Common Stock.

In addition, quarterly dividends of \$1.061/4 per share on series B convertible preferred stock and \$.311/4 on series D convertible preferred stock have been declared by the firm

All dividends are payable on Feb. 15, 1974 to shareholders of record at the close of the business Jan. 15, 1974

Gold for Croce

NEW YORK-The late Jim Croce's third album for ABC/ Dunhill Records, "I Got a Name," has been certified gold by the RIAA. Croce completed the album eight days before he was killed in an airplane accident on Sept. 20.

and done well, but Osaki admitted

that "typical of the record industry

we sometimes have to do things in a

hurry." For example, time had al-

ready been purchased for the Elton

John spot on nationwide TV. But the

MCA Enters TV Spot Derby

LOS ANGELES-MCA Records has launched a test program to judge the effectiveness of TV commercials. Rick Frio, vice president of marketing, admitted that television advertising was a whole new area for the label, but that "the initial reaction has been commercially overwhelming.

The overwhelming action came largely from the recent television movie "Sunshine," which is this week at No. 49 on the Billboard album chart and climbing. MCA could feasibly only buy a spot scattered among others a few moments after the end of the movie. But the TV soundtrack album spot paid off. Now, MCA is looking at the TV commercial as "an integral part of our overall marketing program," Frio said.

Guiding the TV commercial campaign is George Osaki, creative services director for the label. The study on the effectiveness of the commercials overall is being handled by Bob Siner, who has also been responsible for time-buying on most of the spots.

TV spots have been used recently to advertise Elton John's "Yellow Brick Road" on "In Concert" Dec. 7 and "Midnight Special" Dec. 7, 21. and 28.

The Who's "Quadrophenia" LP set was advertised on "Midnight Special" Dec. 14 and on "In Concert" Dec. 21.

TV spots will promote Rick Nel-son's "Windfall" LP coming soon and the soundtrack of "American Grafitti.

Lee Chapman of Rufus Productions, directed the "Sunshine" and Who spots: David Grey of Post-Time Inc., directed the John spot and edited "Sunshine" spot: Tom Wilkes directed the Nelson commercial.

Normally, it takes anywhere from two-to-three weeks to get a spot done

speed was not correct for American TV on the spot John did in England and sent to the States. The spot that America saw was done by Osaki in only eight hours with nothing except slides and materials on hand. The study will be done on spots purchased on a market-by-market basis for Nelson and the "American Graffiti" LPs.

Beckwith, Ellison Combine Efforts To Form LTM

ATLANTA-Leisure Time Marketing, a firm which will specialize in recorded product, has opened here headed by Tom Beckwith and Tom Ellison.

Beckwith, president, said the South has been "almost totally void of a marketing service which goes beyond promotion."

Stating that the firm would bring all of the factors together: airplay. retail store exposure. rack jobber outlet exposure, meaningful merchandising, factual and timely reporting to trade publications, establishment of communication lines, and placement of advertising dollars, Beckwith called their service a "business of minutes."

LTM, he said, would limit its activity to no more than three or four pieces of product at a time. All types of music, however, will be worked.

The two owners claim combined experience of 30 years in sales, promotion and general marketing.



General News

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

• Continued from page 1

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

Additional Openings

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

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

Credits Air Spots

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

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

Stones Tunes To SG-Col

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

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

Audiofidelity Distrib

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

Pirate Must Pay

• Continued from page 3

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

Top Pop Disks

Continued from page 3
 1940-1955," \$20; "Country & Western Records 1949-1971," \$20;
 "Rhythm & Blues 1949-1971," \$20;
 and "Top LP's 1945-1972," \$40.
 JANUARY 5, 1974, BILLBOARD

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

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

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

Location Important

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

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

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

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

\$50G Store Inventory

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

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

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

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

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

Five months ago Licorice Pizza

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

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

Chain Promotions

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

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

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

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

Personnel Shortage

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

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

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

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

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

Phonogram Stoking Fires

• Continued from page 3

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

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

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

Loggins & Messina Gold

NEW YORK – Columbia recording artists Loggins and Messina have struck gold for the fourth time in 1973 with an RIAA certification for their latest album, "Full Sail." other \$25, for similar action on incentive stations (especially designated outside usual concentration area); 3) Feb. 10-Mar. 10, \$500 if among first five to bring single to top five at a key station. The contest is limited to actual playlists sent in, not "extra sheets."





Financial News Shortages Make Wall St. Wary

LOS ANGELES-Wall Street analysts are taking a careful peek at music and record companies as investments in 1974

The chief reason is raw material shortages, many state. In turn, most companies in the music industry are taking a guarded posture in predicting 1974 results.

There are exceptions, like MCA, which reported a 13 percent increase in revenues from records and music for the nine months ended Sept. 30. The company said it expects the "usually strong fourth quarter in the record business to post record high revenues and income."

Most companies, however, are more reserved in statements to shareholders and tend to mix optimism with cautious awareness. For example:

-Capitol Records' favorable first quarter report marked the seventh consecutive quarter in which there was an earnings improvement over the same quarter of the prior fiscal year.

While optimistic about second quarter results ending Dec. 31, Capitol cautioned about the "industrywide anxiety over growing shortages of essential raw materials-especially vinyl and paper.

Bhaskar Menon, president, said that "Capitol shares in full measure the current industry-wide anxiety

NATIONAL

PROMOTION MAN

over growing shortages." (Bill-board, Oct. 17.)

-RCA Records operated at a loss in the third quarter "reflecting overall domestic industry conditions," said Robert Sarnoff, chairman.

-Handleman Co., Detroit, reported that "although sales for the first quarter were not up to expectations, the company is in an extremely strong position to achieve substantial sales increases when the recorded music industry moves into a more dynamic era." (Billboard, Sept. 29.)

-GRT, Sunnyvale, Calif., stated it is "much stronger today" for the long term with "significant opportunity ahead." It also reported the look ahead, while bullish, should be measured in light of indust y developments, like the prospects of the tape business.

According to GRT. "the trend in the music industry during the past 24 months has been one of rapid sales expansion. The industry now anticipates a slowdown in the rate of expansion over the near term.

"While we expect to continue to do better than the industry as a whole." GRT said, "we anticipate that our own rate of sales and profit

growth will reflect this trend." (Billboard. Oct. 6.)

Bell Records, a division of Columbia Pictures Industries, achieved satisfactory operating results in 1973, according to the company. But shareholders were told, "The foreign market holds great potential for expansion, but the general record outlook could be affected by both shortages in raw materials and other problems which may affect the potential for expansion in the near term."

The company also stated that "Bell has a bright future and it represents an area in which the company intends to make a major effort to expand." (Billboard, Dec. 8.)

In a later letter to shareholders. Columbia Pictures said Bell continues its success in England, but its business in the U.S. has been less than anticipated.

-Viewlex, which owns Buddah Records and record pressing companies, feels it will be a turnaround situation in the current fiscal year.

The company reported a loss of \$6 million last year which was spread among Buddah Records group and the record pressing companies.

the Ticker

CAPITOL INDUSTRIES (Capitol Records, Audio Devices), Hollywood, officially changed its name to Capitol Industries EMI Inc., effective Jan. 1. * * *

MATSUSHITA ELECTRIC IN-DUSTRIAL CO., Tokyo, which markets its products in the U.S. under the Panasonic trade name, said it plans to raise its prices on certain consumer electronic lines.

The increases are to cover higher raw material costs partly caused by the energy crisis. Matsushita plans to hike prices of color television receivers an average of 13 percent.

* * * THE LAUFER COMPANY, Hollywood, book and magazine publisher, has started a subsidiary, Lau-

Exhibition Space Available To:

 Manufacturers of Records and Tapes Manufacturers and Distributors of Audio Component Systems and Accessories fer Entertainment Group, "to discover and develop new musical talent and to produce records under the L.E.C.-20th Century Records label.

The company is traded over-thecounter. * * *

KOKOKU CHEMICAL INDUS-TRY CO., Tokyo, said it plans to build a plant for making polyvinyl chloride sheeting in Everett, Wash.

* * * AVCO CORP., Greenwich, Conn., posted an operating profit of about \$30 million for the year ended Nov. 30, a decrease from fiscal 1972's \$43.2 million.

The decrease is attributable to an extraordinary charge of about \$48 million related to a write-off of Cartridge Television Inc. The write-off will result in a net loss to Avco of about \$18 million for fiscal 1973.

Cartridge Television filed a petition in July under Chapter 11 of the Federal Bankruptcy Act. Avco had a 32 percent interest in the videotape player manufacturer.

* * * ZENITH RADIO CORP., Chicago. and Admiral Corp., Chicago, plan to raise prices of some consumer electronic products.

Zenith announced its intent to hike prices on certain models in its modular stereo line and color television receivers, effective Feb. 1. Admiral is raising prices on television receivers.



Results computed at the ven's current rate.

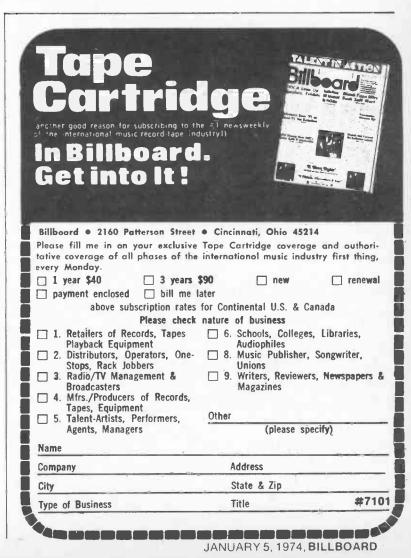
Market Quotations As of closing, Thursday, December 27, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	71/2	Admiral	5	848	9½	9%	91/2	½
41	19	ABC	8	757	211/8	20	21%	+ 1
15%	4 1/2	AAV Corp.	4	29	4 %	4 1/2	4 %	+ 1/8
151/2	3	Ampex	7	971	31/4	3	31/4	+ 1/0
8%	1%	Automatic Radio	5	92	21/4	1 %	2 1/8	— ½
20%	61/8	Avco Corp.	3	633	6%	61/8	6 1/8	- 1/2.
15	6%	Avnet	5	429	7 1/8	71/4	71/8	- 1 1/8
73%	19%	Bell & Howell	7	289	211/4	20%	211/4	+ 11/4
14%	61/4	Capitol Ind.	6	47	6 3/8	6¾	6 %	Unch.
52	24%	CBS	8	976	25%	25½	25%	- 1/4
14%	21/4	Columbia Pictures	_	584	21/2	2%	21/2	+ 1/8
33/4	11/2	Craig Corp.	3	769	1 3/4	.1 1/2	1 %	- 1/4
14	3	Creative Management	3	78	31/4	31/8	31/4	— ½
1231/8	401/2	Disney, Walt	29	2378	45	41%	45	+ 21/8
6	23%	EMI	7	241	2 1/8	2 3/8	2%	+ 3/8
743/4	56%	General Electric	20	2811	611/4	57	61%	+ 21/2
44%	21%	Gulf + Western	5	474	23%	22%	23%	+ 3/8
16%	61/2	Hammond Corp.	6	184	7	63/4	7	+ 1/8
42½	51/2	Handleman	5	396	6	5%	5%	Unch.
2	1	Harvey Group	_	37	1	1	1	Unch.
621/2	25	ITT	7	3627	27 3/8	25	273/8	+ 11/2
401/2	61/8	Lafayette Radio Elec.	4	924	61/4	6%	6¼	- 1/a
35%	14	Matsushita Elec. Inc.	6	2577	16%	14%	16%	+ 3/4
35%	3	Mattelinc.	-	1148	21/8	2%	2%	- 3/a
34%	173/4	MCA	6	124	18%	173/4	18	- 1/2
171/2	71/4	MGM	25	128	8	7 %	8	Unch.
	6%	Metromedia	25	473	71/4-	63/4	71/4	+ 1/4
32 1/2	70	3M	30	2078	753/4	70	73%	+ 5/a
90		Morse Electro Prod.	30	379	63/4	6	63/4	+ 1/a
40%	5		18	1143	473/4	43%	473/4	+ 33/8
67%	42	Motorola	5	1143	18%	16%	18%	+ 3/8
39¾	16%	No. American Phillips	с 8	257	141/4	113/4		- 1/a
51%	113/4	Pickwick International	5	169	51/2	51/4	5½	Unch.
25%	41/2	Playboy	8	2639	18%	16%	18%	+ 1%
45	16½	RCA	24	3654	27%	221/4	27 1/8	+ 2%
57%	221/4	Sony	24	534	21 78	18%	21	+ 2/8
391/2	11%	Superscope			191/2	18	19%	+ 2 + 1/2
49	15%	Tandy	11	346	4 3/4	4%		+ 1/2
23	4 1/a	Telecor	5	126				
14%	2¼	Telex	· –	668	23/4	21/2		
101/8	1 %	Tenna		194	1%	1 5/8	1%	- 1/8 + 3/8
321/2	81/8	Transamerican	7	2610	8%	81/8		
20	10%	Triangle	6	112	10%	10%		+ 1/8
17	5	20th Century	6	420	5 3/4	51/2		+ 1/8
12	3/4	Viewlex	_	296	7/8	3/4		- 1/8
50	9	Warner Communications.	4	1133	101/4	91/4		+ ¾
201/4	6%	Wurlitzer	12	199	8 %	81/8		+ %
56%	23	Zenith	8	1506	25	23	25	+ 11/4

		As	of closi	ing, Thursda	ay, December 27, 19	973			
OVER THE COUNTER®	VOL	Week's High	Week's	s Week's Close	OVER THE COUNTER®	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	42	1	3/4	3/4	Recoton		_	_	-
Bally Mfg. Corp.	703	39¾	351/4	391/4	Schwartz Bros.	127	1	1	1
Cartridge TV	_	1/16	1/16	1/16	Wallich's				
Data Packaging	15	5	5	5	Music City	_	3∕8	3/8	3∕a
Gates Learjet	167	5	4 3/4	4 1/8	Omega-Alpha (s	uspen	ded)		
GBT	_	7/8	7/8	7/8	MMC Corp.	-	3/8	1/8	3/8
Goody Sam	_	1	7/8	1.	Seeburg	115	191/4	18%	191/8
Integrity Ent.		1 3%	11/4	1 3%	Orrox	46	1 3/4	1	1 3/4
Koss Corp.	27	101/4	10	101/4	Kustom	157	23/4	21/2	2 %
M. Josephson	21	7 1/2	71/2	7 1/2	Memorex	-	2½	2	2

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

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Mgt. Service Set by West

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

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

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

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

• Continued from page 3

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

Talent Industry Sees

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

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

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

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

TO HELEN REDDY and JEFF WALD . . .

Thanks for a great year and

HAPPY HOLIDAYS

From

TURKEYBORE

Road Manager and families

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

Talent

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

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

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

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

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

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

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

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

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

Talent in Action

EARL "FATHA" HINES **MARVA JOSIE**

Royal Box, New York Watching Earl "Fatha" Hines work, after

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

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

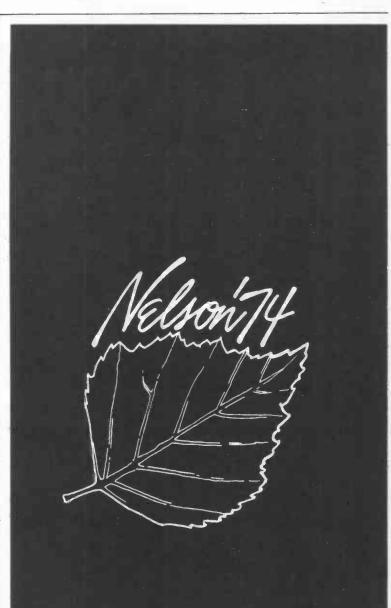
His tunes completed, Hines graciously in-troduced Marv Josie, a young lady whose been singing with his jazz ensemble for six years now. She is a pleasant singer of pop material with a lucid style and easy delivery. but seemingly capable of more than what she offered. Her sensuous voice was at its best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

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

TERESA BREWER

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

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



MCA RECORDS

Who/Where/When

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

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

ROY ACUFF JR. (Hickory): Jersey Jubilee, Jersey, Ga., Jan. 26.

LUTHER ALLISON (Motown): Michigan State University, E. Lansing, Jan. 17-19; Ohio Univ., Athens (25); Wittenberg College, Springfield, Ohio (26).

ALLMAN BROTHERS BAND (Capricorn): London, England, Jan. 10; Odeon Theatre, Birmingham, England (12); Free Trade Hall, Manchester, England (14); Appollo, Glasgow, Scotland (16); Rainbow Theatre, London (18-19); Music Hall, Hamburg, Germany (22); Kongress Haus, Zurich, Switzerland (24); Chatelet, Paris (26), Stadthallen, Frankfurt, Germany (28). BILL ANDERSON SHOW (MCA): Riv-

erside Auditorium, Dubuque, Iowa. Jan. 12; Stardust, Route 301, Waldorf, Md. (18-19); Post College Auditorium, Brookville, N.Y. (26).

CASEY ANDERSON (United Artist): Ramada Inn, Foothills of Denver, Jan. 12-Feb. 6.

ASHFORD & SIMPSON (Warner Bros.): Oakland Coliseum, Calif. Jan. 4. ROY AYERS UBIQUITY (Polydor): Coral Reef, Coral Hill, Md. Jan. 1-6; East Town, Cleveland, Ohio (8-13); Carnegie Hall, N.Y. (29). BLACK NASTY (Stax): Mr. Mann's Supper Club, Philadelphia, Pa. Jan. 11.

BLACK OAK ARKANSAS (Atco): W.D. Packard Music Hall, Warren, Ohio, Jan. 16; Masonic Temple, Detroit (17); Chicago, (18); Kent State College, Ohio (19); Done Arena, Rochester, N.Y. (20); Miami, Fla. (26). BOBBY BLUE BLAND (ABC/Dunhill):

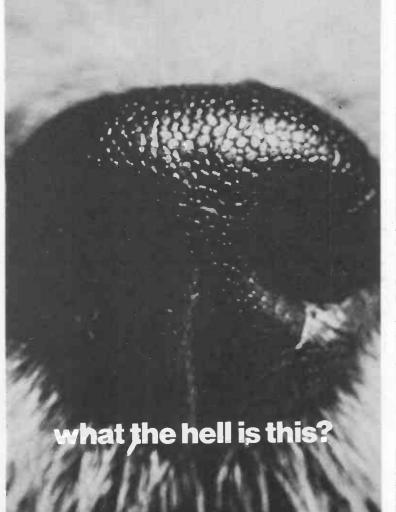
The Palace, Indianapolis, Ind. Jan. 3-4; Klaymen's Club, Gary, Ind. (5); High Chapparal, Chicago (9-13); Bijou, Philadelphia (16-19). JAMES BROWN (Polydor): Auditorium,

Sacramento, Calif. Jan. 1. *JIM ED BROWN (RCA): Fort Worth, Texas, Jan. 4; Amarillo, Tex. (5); Ra-

Texas, Jan. 4, Amarilio, Tex. (5), Ramada Inn, Topeka, Kansas (7); Brown Palace Hotel, Denver, Colo. (9); Governor Hotel, Jefferson City, Mo. (10); High School Auditorium, Quincy, III. (12); Union Hill Opry, Edgerton, Mo. (13); NCO Club, Lakeview Club, Bryan, Texas (19); National Guard Armory, Beaufort, S.C. (26).

MARTI BROWN (Atlantic): Avon's Club, Cleveland, Ohio, Jan. 19; Raddison Hotel, Bloomington, Minn. (26).

BROWNSVILLE STATION (Bell): Civic Center, Knoxville, Tenn., Jan. 4, Civic Center, Roanoke, Va. (6); Greensboro Coliseum, N.C. (7); Civic Center, Charleston, W.Va. (13).



ACA RECORDS

DAVE BRUBECK & TWO GENER-ATIONS OF BRUBECK (Atlantic): Univ. of Michigan, Ann Arbor, Jan. 17; Ford Auditorium, Detroit (18-19); Hedgocok Hall, Northern Mich. Univ. Marquette (20); Irvine Auditorium, Univ. of Pa., Philadelphia (25); McCarter Theatre, Princeton Univ., N.J. (26).

Talent

SHERRY BRYCE (MGM): Municipal Auditorium, Charleston, W.Va., Jan. 11; Coliseum, Charlotte, N.C. (12); Macon, Ga. (18); Cliff, N.M. (26). *ROY BUCHANAN (Polydor): York Col-

lege, Pa. Jan. 4. KENNY BURRELL (Fantasy): Concerts by The Sea, Redondo Beach, Calif. Jan. 8-20; El Matador, San Francisco

 Jan. 8-20; El Matador, San Francisco (24-Feb. 2).
 *DAVID BUSKIN (Epic): Passims, Boston, Jan. 10-13; Quiet Night, Chicago

(16-20); North Carolina State College, Raleigh (26). JERRY BUTLER (Mercury): Playboy Club, St. Louis, Mo. Jan. 18-26; Flam-

boyant Hotel, San Juan, Puerto Rico (29-Feb. 3). PAUL BUTTERFIELD/BETTER DAYS

(Bearsville): Academy of Music, N.Y. Jan. 12. *JOHNNY CARVER (ABC): Showcase

 Restaurant, Phoenix, Ariz. Jan. 10;
 Edgewood Garden, Joliet, III. (18); High School, Rossville, III. (19).
 TOMMY CASH (Epic): Dallas, Texas,

Jan. 11; Quincy Jr. High School Auditorium, III. (12); Bridgeview Theatre Club, Valparaiso, Ind. (18); III. Country Opry, Petersburg, III. (26); Arie Crown Theatre, Chicago (27). ROY CLARK (Dot): Frontier Hotel, Las

ROY CLARK (Dot): Frontier Hotel, Las Vegas, Jan. 2-23; Harrah's Club, Reno, Nevada (31-Feb. 20).

Nevada (31-Feb. 20). *JERRY CLOWER (MCA): Point Clear, Ala. Jan. 8; Exec. Park Motor Hotel, Atlanta, Ga. (10); Memphis, Tenn. (11); Greenwood, Miss. (12); City Auditorium, Bay Minette, Ala. (17); Ralston Hotel, Columbus, Ga. (18); George Count High School, Lucedale, Miss. (19); Abraham Balder, Tifton, Ga. (26); Rivermont, Memphis, Tenn. (28); Andrews, Texas (29); First Baptist Church, Wichita Falls, Texas (30); High School Cafeteria, Troup, Texas (31). BRIAN COLLINS (Dot): Golden Stallion Club, San Antonio, Texas Jan. 25;

Lakeview Club, Bryan, Texas (26). [®] COMMANDER CODY (Paramount): The Village, San Francisco, Jan. 4-5; J.J.'s San Diego, Calif. (11-13); Ballroom, Univ. of Oregon, Eugene (18); Portland State Univ., Oregon (19); Moor Theatre, Seattle, Wash. (20); Commodore Ballroom, Vancouver, B.C., Canada (25-26).

*NORMAN CONNORS (Buddah): Harper

College, Binghamton, N.Y. Jan. 19. COUNTRY GAZETTE (United Artist): McCabes, Santa Monica, Calif. Jan. 4; Ebbets Field, Denver, Colo. (8-13); Minneapolis, Minn. (18-19); Toronto, Canada (26-28-Feb. 2). *COUNTS (GRC): Exoduc Club, Phila-

*COUNTS (GRC): Exoduc Club, Philadelphia, Jan. 3,4,5.

DICK CURLESS (Capitol): Steep Falls, Maine, Jan 12; Warwick, R.I. (26); Marlboro, Mass. (27).

*DANNY DAVIS & THE NASHVILLE BRASS (RCA): Reno, Nevada, Jan. 1-2; Hutchin's Memorial Auditorium, Ponca City, Okla. (3); Gadsden Civic Center, Ala. (11); Smyrna, Tenn. (12); Chlcago, III. (13); Dallas, Texas (18-19); Houston, Texas (25-26). *PENNY DEHAVEN (Mercury): Texas

*PENNY DeHAVEN (Mercury): Texas Tour, Jan. 14-20; Hampton, N.H. *WILLIE DIXON (Ovation): Quiet Knight,

Chicago, Jan. 23-27. *THE DRAMATICS (Stax): Fort Wayne, Ind. Jan. 18.

BOB DYLAN/THE BAND (Ashes & Sand/Asylum): Chicago Stadium, III. Jan. 3-4; Philadelphia Spec., Pa. (6-7); Toronto-Maple Leaf, Canada (9-10); Montreal Forum, Canada (11-12); Boston Gardens, Mass. (14); Capital Center, Washington, D.C. (15-16); Charlotte College, N.C. (17); Miami Sportatorium, Fla. (19); Atlanta Omni, Ga. (21-22); Memphis Mid South, Tenn.

Ga. (21-22); Memphis Mid South, Tenn. (23); Tarrant, Ft. Worth, Texas (25); Hofhelnz, Houston, Texas (26); Nassau Coliseum, N.Y. (28-29); Madison Square Garden, N.Y. (30-31) DVNAMIC SUPERIORS (Motown): West

Indian American Center, Hartford, Conn. Jan. 5; Sugar Shack, Boston (7-20).

BILLY ECKSTINE (Stax): Mr. Kelly's, Chicago, Jan. 7-20; Thunderbird Hotel, Las Vegas (31-Feb. 20).

FAIRPORT CONVENTION (A&M): Troubadour, Los Angeles Jan. 29-Feb. 3. DONNA FARGO (Dot): Memorial Auditorium, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Hampton Roads Coliseum, Va. (3); Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Carolina Coliseum, Columbia, S.C. (6); Mid-South Coliseum, Memphis, Tenn. (11); Coliseum, Mobile, Ala. (12); Coliseum, Lake Charles, La. (13); Fairgrounds Pavilion, Tulsa, Okla. (19); Dorton Arena, Raleigh, N.C. (25); Carolina Coliseum, Columbia, S.C. (26), Coliseum, Fayetteville, N.C. (27).

ARTHUR FEIDLER & BOSTON POPS (Polydor): Kennedy Center, Washington, D.C. Jan. 2-3; Phoenix Symphony, Ariz. (4-6); Jacksonville Symphony, Fla. (8-10); Bangor, Maine (11-12); Tucson Symphony, Ariz. (15-17); Milwaukee Symphony, Wisc. (18-20); Owensboro Symphony, Ky. (21-22). EDDIE FLOYD (Stax): Norfolk, Va. Jan. 15

FRANKIE FORD (Cinnamon): St. Louis, Mo. Jan. 4-5-6-11-12-13-15; The Gateway. New Orleans. La. (17-31)

way, New Orleans, La. (17-31). FOUR TOPS (ABC/Dunhill): Koseinenkin Hall, Tokyo, Japan, Jan. 17-18; Koseinenkin Hall, Osaka, Japan (21); Nagoyashi Kokaido, Nagoya, Japan (22); Kobe Bunka Hall, Japan; Yubin Chokin Hall, Hiroshima, Japan; Shimin Hall, Yokusuka, Japan (26); Shinjuku Koseinenkin Hall, Tokyo (27); Sun Plaza Hall, Nakano, Japan (28); Shinjuku Koseinenkin Hall, Japan (29). NIKKI GIOVANNI (Atlantic): Town Hall, N.Y. Jan. 19.

JACK GREENE/JEANNIE SEELY (MCA): Memorial Auditorlum, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Sanford, Conn. (19).

RAY GRIFF (Dot): Memorial Auditorium, Greenville, S. C. Jan. 1; Richmond Coliseum, Va. (2); Hampton Roads Coliseum, Va. (3); Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Carolina Coliseum, Columbia, S.C. (6).
HENRY GROSS (A&M): Ebbets Field, Denver, Colo. Jan. 8-13.

CHICO HAMILTON (Stax): Tour of Rio de Janeiro & Sao Paulo, Brazil, Jan. 6-12.

CLAY HART (Ranwood): Phoénix, Ariz. Jan. 12-13; Detroit, Mich. (19); Panama City, Fla. (26-27).

JOHN HARTFORD (Warner Bros.): Univ. of Tenn., Knoxville, Jan. 12; Grand Valley, Allendale, Mich. (13); N.E. Illinois, Chicago (24).

URIAH HEEP (Warner Bros.): Civic Center, El Paso, Texas, Jan. 25; Civic Auditorium, Albuquerque, N.M. (26); Denver Coliseum, Colo. (29).

WOODY HERMAN (Fantasy): Great American Music Hall, San Francisco, Jan. 4 & 5; Blighty's Club, Farnworth, England (22); Leas Cliff Hall, Folkestone, England (23); Fairfield Hall, Croydon, England (24); Congress Theatre, Eastbourne, England (24); Pavilion, Hemel Hempstead, England (26); Southport Theatre, England (27); Commodore Club, Nottingham (28); Colston Hall, Nottingham (29); Ronnié Scott's Club, London (30).

(Continued on page 11)

Studio Track

By SAM SUTHERLAND

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

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

* * *

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

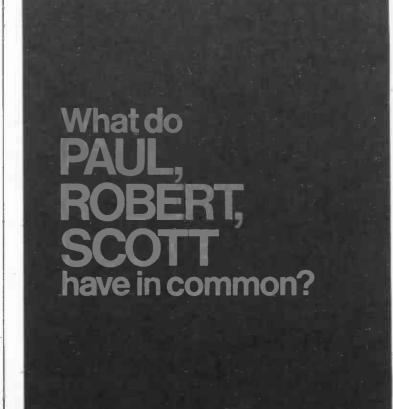
In Sausalito, the Record Plant is hosting the New Riders of the Purple Sage (Columbia), Joe Walsh and Barnstorm (ABC) and Tower of Power (Warner Bros.), all working on new material.

* * *

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

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

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



Talent Who/Where/When

Continued from page 10

DOYLE HOLLY (Capitol): Colorado, Jan. 1-6; Albuquerque, N.M. (7-13); Ar-

tesia, N.M. (14-15) CLINT HOLMES (Epic): San Jeronimo Hotel, San Juan, Puerto Rico, Jan. 4-17; Latin Casino, Cherry Hill, N.J. (21-

THE HOT DOGS (Stax): Whiskey A Go Go, Los Angeles, Jan. 16-20. HYDRA (Capricorn): Eli's, Hickory, N.C.

*THE IMPERIALS (Impact): Overseas Tour, Jan. 1-10; Salem Fairgrounds Auditorium, Oregon (24); Brongham Pavilion, Seattle, Wash. (25); North East Jr College Gym, Booneville, Miss. (30). IVORY (Playboy): The Cabaret Theatre San Francisco, Jan. 7-12; Playboy Club, Los Angeles (21-Feb. 2).

GLORIA JONES (Motown): Detroit Art Institute, Detroit Jan. 11; Prudential Auditorium, Chicago (12); Lotus Theatre, Philadelphia (24); Town Hall, N.Y. (25); Jordan Theatre, Boston (26); Listener Theatre, Wash. Univ., D.C

QUINCY JONES (A&M): Beverly Hilton Hotel, Los Angeles Jan, 13 EDDIE KENDRICKS (Motown): Sugar

Shack, Boston, Jan. 21-27 *STAN KENTON ORCH. (Phase Four Stereo): The Other Place, Tampa, Fla. Jan. 6; Monte's Pub, Winter Park, Fla. (9); Patrick Air Force Base, Cocoa Beach, Fla. (12); Palmaceia Country Club, Tampa, Fla. (13); Pompano

Beach Sr. High School, Fla. (14); Var Wezel Performing Arts Hall, Saratoga, Fla. (15); Dunedin Hlgh School, Fla Campbell College, Buies Creek (16): N.C. (18); Westover Inn & Golf Club, Norristown, Pa. (20); Carlisle Sr. High School, Pa. (22); Clearfield High School, Pa. (23); Sheraton-Dayton Hotel, Ohio (24); Groves High School, Birmingham, Mich. (27); Ferris State College, Big Rapids, Mich. (28); Brown Derby, Norton, Ohio (29); Sheraton-Westgate Inn, Toldeo, Ohio (30). DOUG KERSHAW (Warner Bros.): Ha-cienda Hotel, Las Vegas. Jan. 10-30.

*MERLE KILGORE (Starday): North Gaston High School Gym, Dallas, N.C. Jan. 4; W. Florence High School Gym, S.C. (5); Coliseum, Greensboro, N.C. (11); Atlanta, Ga. (15-19).

*KRIS KRISTOFFERSON (Epic): Civic Auditorium, New Orleans, La. Jan. 19; Knoxville, Tenn. (20); Bismarck, N.D. (23); Univ. of N.D., Grand Folks (24); Masonic Temple, Detroit (25); Toledo, Ohio (26)

GORDON LIGHTFOOT (Reprise): Berkeley Community Theatre, Calif Jan. 24; San Diego, Calif. (25); Univ. of Calif., Santa Barbara (26); Dorothy Chandler Pavilion, Los Angeles (27).

CHUCK MANGIONE (Mercury): Canandaigua Elementary School, Canandaigua, N.Y. Jan. 3; Eastman Auditorium, Rochester, N.Y. (12); Univ. of Western Ontario-London, Ont. (13); The Bitter End, N.Y. (16-21); Southern Univ. of N.Y., Alfred (23); Georgetown

Univ., Washington, D.C. (25); Exit Inn, Nashville, Tenn. (29-Feb. 2) MANFRED MANN'S EARTH BAND (Pol-

ydor): Civic Center, El Paso, Texas, Jan. 25; Civic Auditorium, Albuquerque, N.M. (26); Collseum, Denver, Colo. (29)

HUGH MASEKELA (Chisa): Cellar Door, Washington, D.C. Jan. 2-5; Bitter End, N.Y. (9-14); Paul's Mall, Boston (15-20); Bijou, Philadelphia (21-26)

O.B. McCLINTON (Stax): Municipal Auditorium, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Hampton Roads Coliseum, Va. (3); Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Coliseum, Memphis, Tenn. (11); Coliseum, Mobile, Ala. (12); Dorton Arena, Raleigh, N.C. (25); Greensboro, N.C. (26); Cumberland Coliseum, Fayetteville, N.C. (27). MAUREEN McGOVERN (20th Century): Brown Derby, Norton, Ohio Jan. 3-4 Scot's Inn, Columbus, Ohio (7-12); Regency Hyatt House, Atlanta (14-26). McKENDREE SPRING (MCA): Quiet

Night, Chicago Jan. 9-13. CHARLIE MINGUS (Atlanta): Avery Fisher Hall, N.Y. Jan. 19.

MIFACLES (Motown): Mr. D's, San Francisco Jan. 23-26; Roxy Theatre, Hollywood, Calif. (29-Feb. 2). GEORGE MORGAN (Decca): III. Country Opry, Petersburg, III., Jan. 19; Eagles Club Ballroom, Herrin, III. (26). MARIA MULDAUR (Reprise): Ebbets Field, Denver, Colo. Jan. 30-Feb. 2. NAZARETH (A&M): Vancouver, B.C Canada, Jan. 18; Junilee Auditorium, Calgary, Alberta, Canada (19); Jubilee Auditorium, Edmonton, Alberta, Canada (20); Winnipeg, Canada (21) TRACY NELSON-MOTHER EARTH (Grateful Dead): The Pier, Raleigh, ŇС Jan. 16-20

*RANDY NEWMAN (Warner Bros.): West Washington State, Bellingham, Wash. Jan. 26

*NITTY GRITTY DIRT BAND (United Artist): Brampton, Ont. Jan. 15; Murfreesboro, Tenn. (18); Madison Square Garden (19); Madison College, Va. (20); E Montana State, Billings, Mont. (27) DON NIX (Stax): Marco Polo Hotel, Miami Beach, Fla. Jan. 25-31.

ORPHAN (London): Performance Cen-ter, Cambridge, Mass. Jan. 21-26. PATTI PAIGE (Epic): Fairmont Hotel, New Orleans, La. Jan. 1-9; Latin Ca-sino, Camden, N.J. (11-17).

PAINTER (Elektra): Whiskey, Los Angeles, Jan. 9-13.

SHAWN PHILLIPS (A&M): The Forum, Los Angeles Jan. 30; Oakland, Calif. (31)

POINTER SISTERS (Blue Thumb): Midem Gala Concert, Cannes, France, Jan. 20; Palladium, London (27); Cae-sar's Palace, Las Vegas (31-Feb. 13). BILLY PRESTON (A&M): San Jose Civic Auditorium, Calif. Jan. 18; Berkeley Community Theatre, Calif. (19).

*RARE EARTH (Rare Earth): Arena, Long Beach, Calif. Jan. 4; Auditorium, St. Paul, Minn. (10); Auditorium, Mil-waukee, Wisc. (11); Arie Crown Theatre, Chicago (12-13); Expo Center, Madison, Wisc. (15); Convention Center, Louisville, Ky. (20); Grand Junction School Gym, Colo. (24). *RED, WHITE & BLUE (GRASS) (GRC): Luther College, Decorah, Iowa, Jan

28; Kesabi College, Virginia, Minn. (29);

Bermidji State College, Bermidji, Minn. (30); Univ. of Minn., Crookston (31). DEL REEVES (United Artist): Ill. Country Opry, Petersburg, Ill. Jan. 12; Civic Auditorium, St. Joseph, Mo. (26).

RETURN TO FOREVER featuring CHICK COREA (Polydor): Tivoll Theatre, Indianapolis, Ind. Jan. 25; Univ. of Minn., Minneapolis (30).

BOBBY RICE (Metromedia): Morristown, Tenn. Jan. 11-12; Albuquerque, N.M. (17); Williamsport, Ind. (24); Scottish Rite Cathedral, New Castle, Pa. (26)

CHARLIE RICH (Epic): Miami, Fla. Jan. 3; Coliseum, Jacksonville, Fla. (4); Curtis-Hixon Hall, Tampa, Fla. (5); Packard Music Hall, Warren, Ohio (12); Waukegan, III. (14); Hara Arena, Dayton, Ohio (26); McCormick Place, Chicago (27). JEANNIE C. RILEY (MGM): Atlanta, Ga Jan. 21-26; So. Florida Fair, W. Palm Beach (28-29)

PAT ROBERTS (Dot): Tacoma, Wash. Walla, Wash. (16-19) 2-5; Walla JOHNNY RODRIGUEZ (Stax): Ector County Coliseum, Odessa, Texas Jan 1-2; Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Coliseum, Memphis, Tenn. (11); Coliseum, Mo-bile, Ala. (12).

DAVID ROGERS (Atlantic): Springfield, Va. Jan. 1-5; Packard Music Hall, Warren, Ohio (12); Louisville, Ky. (17); Cliff; N.M. (26)

TIMMIE ROGERS (Stax): The O'Keefe Theatre, Toronto, Canada Jan. 14-27: Kennedy Center, Washington, D.C (28-Feb. 17

BOBBY RYDELL (Perception): Newport Hotel, Miami Beach, Fla. Jan. 1-7.

*EARL SCRUGGS REVUE (Columbia): Appalachia State, N.Y. Jan. 4; Muncie, Ind. (12); Allendale, Mich. (13); Birmingham, Ala. (19); Hobart College. Geneva, N.Y. (25); Martin, Tenn. (29). *SEALS & CROFTS (Warner Bros.): Pa State Univ., State College, Pa. Jan. 12 Eastern Ky. Univ., Richmond, Va. (15); Univ. of Cincinnati, Ohio (16); Clemson Univ., S.C. (18); Western Ky. Univ. Bowling Green, Ky. (19); Univ. of Mich. Ann Arbor (20); St. Francis College, Loretta, Pa. (24); Univ. of Evansville, Ind (25); Ball State Univ., Muncie, Ind. (26); Western III. Univ., Macomb (28).

DEL SHANNON (United Artist): Friar Tuck, Kent, Ohio Jan. 9; Friar Tuck, Columbus, Ohio (10).

SPINNERS (Atlantic): Latin Casino, Cherry Hill, N.J. Jan. 11 STATLER BROS. (Stax): Packhard Music Hall, Warren, Ohio, Jan. 12; Shrine Mosque, Peoria, III. (13)

JOHN STEWART (RCA): Aspen Inn Club, Aspen, Colo, Jan. 7-9 SYLVESTER (Blue Thumb): Matrix, San

Francisco Jan. 3-5; San Jose Civic Auditorium, Calif. (18); Berkeley Community Theatre, Calif. (19). THE TEMPTATIONS (Motown): St.

Croix, Virgin Islands, Jan. 27. HANK THOMPSON (Dot): Frog Hop Ballroom, St. Joseph, Mo. Jan. 5; Cow

Palace, Colorado Springs, Colo. (10); Four Seasons Club, Aurora, Colo. (11-12); Spur, Ft. Collins, Colo. (13-14); Terrace, Salt Lake City, Utah (19). MEL TILLIS (MGM): Jackson, Miss. Jan.

4; Charleston, W. Va. (11); Charlotte, N.C. (12); Orlando, Fla. (16); Ft. Worth, Texas (31).

TOWER OF POWER (Warner Bros.): Rose Bowl, Pasadena, Calif. Jan. 1;



DIANA TRASK (Dot): Frontier Hotel, Las Vegas, Jan. 2-23; March of Dimes, Chattanooga, Tenn. (26-27).

TANYA TUCKER (Columbia): Flint, Mich. Jan. 10; Saginaw, Mich. (11); Lansing, Mich. (12); Ft. Worth, Texas (25-31)

*THE PORTER WAGONER SHOW (RCA): Memorial Auditorium, Chattanooga, Tenn. Jan. 11; Dobyns-Bennett High School, Kingsport, Tenn. (12); Bluefield Auditorium, W. Va. (13); Municipal Auditorium, Ft. Smith, Ark. (17); Texarkana College Auditorium, Texas (18); Clvic Center Theatre, Monroe, La. (19); Albert Thomas Convention Center, Houston, Texas (24-25); S.A. Municipal Auditorium, San Angelo, Texas (26)

WENDY WALDMAN (Warner Bros.): Univ. of Calif., Riverside, Jan. 12; Ind. Univ., Bloomington (18); Max's Kansas City, N.Y. (23-28); Bates College, Lewiston, Maine, (26); Main Point, Bryn Mawr, Pa. (31-Feb. 3).

JERRY JEFF WALKER (MCA): Sam Houston State, Huntsville, Texas Jan. 15; Trinity College, San Antonio, Texas (19); Dinner Playhouse, Austin, Texas (21); Whole Coffee House, Minneapolis; Minn. (24-26).

*MUDDY WATERS (Chess): Expo, Portland, Maine Jan. 4; Philharmonic Hall, N.Y. (6); Sir Morgan's Cove, Worces-ter, Mass. (14-20); St. Francis College, Loretto, Pa. (22); Univ. of Ohio, Toledo

TIM WEISBERG (A&M): Boarding

House, San Francisco Jan. 2-6. *HANK WILLIAMS JR. (MGM): N. Gaston High School Gym. Dallas, N.C. Jan. 4 W. Florence High School Gym, S.C. (5); Coliseum, Greensboro, N.C. (11); At lanta, Ga. (15-19); Overseas Tour (22-

FARON YOUNG & THE COUNTRY DEP-UTIES (Mercury): Auditorium, Green-ville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Memorial Hall, Joplin, Mo. (4); Century, II Hall, Wichita, Kansas (5); Memorial Bldg., Kansas City, Kansas

MIGHTY JOE YOUNG (Ovation): Peanut Barrel, Chicago Jan. 4-5; Wise Fool's, Chicago (9-12).





MOR-Rock and Soul Rock to Pace 1974 • Continued from page 1 include bubblegum appeal as part of their universality "inalienable right" to debut with an Hot 100 Country

Creative Trends

album that is almost certain to fail commercially.

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



has been fed by current extremely high studio production standards. And this could soon be tolling the deathknell for many of

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

MOR Assimilation

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

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

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

no less than nine country crossover singles, five of them starred and the majority still on the country charts.

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

Speeding the amalgamation of

country and pop into a new form of

catchy urban adult-oriented music is

the emergence of Charlie Rich as the

first basically country artist in years

to attain two no. 1 Hot 100 pop sin-

gles. Billboard's Dec. 29 Hot 100 had

And Nashville has consistently been

Soul LPs Up

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

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

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



Campus News **'74: Continued Diversification**

By SAM SUTHERLAND

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

The predominance of rock, as prime musical style both on record and in concert, was

virtually unchal-

lenged in the late

'60's and the first

years of this decade.

But campus tastes,



as reflected through on-campus record sales, college radio airplay lists and live talent purchases, have shown a trend toward wider and more disparate styles throughout the past two years.

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

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

\$ Volume: Tougher Competition

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

What appears to be creating that added competition is the rapid growth of non-musical entertainment industries, now competing directly with established music agencies for campus dollars. During the past two years, major campus talent gatherings, sponsored by the NEC, ACU-1 and ACUCM, as well as by the CEC in Canada, have reflected that development in the dramatic increase in other media properties showcased for campus sales.

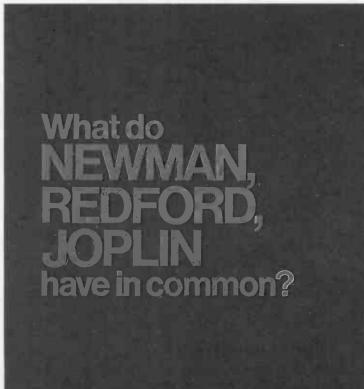
Film-and video packaging continue to grow. while variety packages and musical acts outside the pop mainstream have competed for campus acceptance in increasing numbers and with increasing success

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

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

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

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



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

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

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

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

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

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

Live On Campus

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

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

The energy crisis may heighten this trend further, according to many agents who project a decline in availability on campus for established rock and pop acts, due to transportation problems created by the current petroleum shortages. With many campuses offering jazz artists the opportunity to balance their performances with more informal student meetings, and many established jazz artists already deeply involved in college clinics, those acts will have a decided advantage over rock acts whose greater equipment (Continued on page 34)

1	1	10	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	38	17	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
2	3	17	LET'S GET IT ON Marvin Gaye, Tamta I 329 VI (Motown)	32	45	2	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)
3	7	19	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	33	19	18	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
4	9	6,	STONE GON' Barry White, 20th Century T 423	34	49	2	LAST TIME I SAW HIM Diana Ross, Motown M 812V1
5	6	9	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	35	39	12	GREATEST HITS Main Ingredient, RCA APL 1-0314
				36	41	3	SUPERFUNK Funk Inc., PR 10071 (Fantasy)
6	2	10	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	37	48	3	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804
7	8	8	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	38	23	11	AT THEIR BEST Crusaders, Motown M 796 VI
8	4	18	CHI-LITES Brunswick BL 754197	39	44	4	NUTBUSH CITY LIMITS Ike & Tina Turner, UA-LA180-F (United Artists)
Å	15	7	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	40	28	19	DELIVER THE WORD War, United Artists UA LA128 F
10	12	13	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	41	43	7	RICHARD PRYOR Reprise RS 6325
11	13	8	SHIP AHOY O'Jays, Philadelphia International KZ	42	31	13	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 H2
12	5	11	32408 (Columbia) EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	43	55		SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
13	14	20	BE WHAT YOU ARE	44	32	16	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
13	14	20	Staple Singers, Stax STS 3015 (Columbia)	45	33	36	NATURAL HIGH Bloodstone, London XPS 620
14	11	11	A DRAMATIC EXPERIENCE Dramatics, Volt VDS 6019 (Columbia)	46	42	6	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)
15	10	13	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059		59	2	PRESS ON David T. Walker, Dde SP 77020
16	18	7	WAR OF GODS Billy Paul. Philadelphia International KZ 32409 (Columbia)	48	54	37	(A&M) I'VE GOT SO MUCH TO GIVE
T	29	5	HIS CALIFORNIA ALBUM				Barry White, 20th Century T- 407
18	17	31	Bobby Blue Bland, Dunhill DSX 50163 HEAD TO THE SKY	49	47	4	BOOGER BEAR Buddy Miles Express, Columbia KC 32694
		10	Earth, Wind & Fire, Columbia KC 32194	50	51	3	POWER OF LOVE Jerry Butler, Mercury SRM 1:689 (Phonogram)
19	21	12	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	51	53	4	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2
Pr4	23	10	Cadet CA 50046	52	58	2	UNREAL
21	24	12	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	53	60	2	Bloodstone, London XPS 634 THE SOUNDS OF
22	22	14	ECSTASY Ohio Players, Westbound WB 2021				PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)
23	20	14	(Chess/ Janus) FULLY EXPOSED Willie Hutch, Motown M 748 VI	54	-	1	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
24	26	5	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)	-55	37	8	UNSUNG HEROES The Crusaders, Blue Thumb BTS 6007
25	27	9	CREATIVE SOURCE Sussex FRA 8027	56	38	8	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211
		-		57		1	DON' WHAT COMES

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da-1

Temptations, Gordy G-966V1

Jackson 5, Motown M 783 VI

Stevie Wonder, Tamla I 326 L (Motown)

James Brown, Polydor SC 5402

13 SOUL CLASSICS, Vol. II

GET IT TOGETHER

THE PAY PACK James Brown, Polydor PD2-3007

INNERVISIONS

(Motown)

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DON' WHAT COMES

SIXTY MINUTES WITH

CLARENCE CARTER

BIG TIME LOVER

Charles Wright, Dunhill DSD 50162

Clarence Carter, Fame FM-LA 186-F

Cornelius Brothers & Sister Rose, United Artists UA-LA121-F

THE HISTORY OF JIMMY

Jimmy Reed, Trip TLX 9515 (Springboard International)

NATURALLY

(Inited Artists)

REED

JANUARY 5, 1974, BILLBOARD

Chart

5

Weeks

TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)

Week

Week

This Last

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★STAR Performer-singles registering greatest proportionate upward progress this week

(Dist. Label) (Publisher, Licensee)

TITLE, ARTIST Label & Number

Chart

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Weeks

1 10 IMAGINATION

Week Week

This Last

26 35 2 1990

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28 40 3

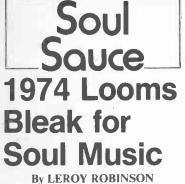
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34 21

Billboard SPECIAL SURVEY for Week Ending 1/5/74



LOS ANGELES-Well, we're in it, 1974. And now it's time to put into motion many of the

> business by those people who like to

dream. Hopefully,

Week

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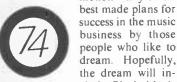
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33



clude Black Music and a great deal of soul in motion as well. The carryover dilemmas from the past year, however, make the soul look for 1974 dim.

For instance, let's reflect back on these carryovers; the vinyl shortage and the energy crisis. Both are going to affect Black Music growth on records and in the acquisition of new black talent in the making of recordings. It probably sounds unfair (and we hope incorrect) that the vinyl shortage will only intensify what most black artists think is a lack of interest by the record companies of doing anything with black acts. One black musician expects the planned cutback of artist rosters at some record companies to be no different than what it has been with the employment picture: "We're the last hired, and then when cutbacks are decided, we're the first fired."

Sad but true. But thinking of the energy crisis, we have to consider all the musicians who got their start in this business because they could hide their ineptness with electronics, and if the energy is lost so is their socalled talent. The interesting part to that thesis is that Black Music did not introduce the electronic age in music, but black musicians were forced to join it.

Therefore, one would think that the black musicians have little to fear since their capabilities on acoustical electronic instrumentation was only because the industry demanded it. Now, the industry may demand that electronics in music be discarded. So, where will that leave those rock musicians who have known music only in that form?

"Well, if those kids were smart," said one veteran black musician, "they should a asked their mommas and daddys to give them a gift cerfificate of 10 music lessons on acoustical equipment for Christmas."

It is interesting to note that many black musicians have returned (or renewed an interest) in the raw, real sound that they used to get out of the string bass, out of the saxophone, out of the guitar, and out of the piano. Herbie Hancock in some recent outings made an unheralded return to the acoustical piano, and the reception was overwhelming and warranted. Hancock is like so many musicians who are comfortable on any "axe" that's called for, but is secure in knowing he can always return to vhence he came

Just where we can expect the rock musician to go once Con Edison, the Department of Water and Power, and any number of electric utility services reduce the copper, is an event we feel will resemble the same chaos that comes over an army of ants when their weakness is tapped.

As for the black musicians, we can only hope that they will "make do" as they, traditionally, have in the past. Or, better yet, the black musician might consider opening up some music schools for displaced rock musicians being offered the few recording contracts available.

JANUARY 5, 1974, BILLBOARD

Billboard Hot Soul Singles

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	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upwar's progress this week TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
+	1	9	LIVING FOR THE CITY – Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, MSCAP)	34	16	16	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia	67	64	8	WE WANT TO PARRTY, PARRTY, PARRTY – Parrty Part 1, Lyn Collins
The second second	2	8	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) – Aretha Franklin	35	31	12	International 73533 (Columbia) (Mighty Three, BMI) YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING~Tomorrow's Promise	68	73	6	(James Brown), People 630 (Polydor), (Dynatone/ Bèlinda/Unichappell, BMI) I CAN'T BREAK AWAY—Chuck Jackson
	9	7	(S. Wonder, C. Paul, M. Broadnax), Atlantic 45- 2995 (Jobete, ASCAP Stone Agate, BMI)	36	41	6	(Lee Pittman). Capitol 3695 (Astronomical, BMI) QUICK, FAST, IN A HURRY —New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	69	72	4	(G. Zekley, M. Bottler), ABC 11398 (Colgems/Gary Zekley, ASCAP) IF THAT'S THE WAY YOU
			IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gerns- Columbia, BMI)	37	45	5	WISH THAT YOU WERE MINE – Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/	70	78	4	WANT 17—Skylark (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI) I WILL—Ruby Winters
	5	9	STONED TO THE BONE-James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/ Unichappell, BMI)	38	44	5	(W. LOVE(), Columna 440371 (blackwood) Nattahnam, BMI) SOUL POWER—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/	71	58	15	(D. Glasser), Polydor 14202 (Camarillo, BMI) FELL FOR YOU – Dramatics (Tony Hester), Volt 4099 (Columbia)
	7	11	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	39	47	4	Belinda/Unichappell, BMI) I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American	t	82	5	(Groovesville, BMI) FOR THE GOOD TIMES—Seventh Wonder (Kris Kristofferson), Abet 9454 (Buck Horn, BMI)
	10	7	LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell). Hi 45-2257 (Lundon) (Jec/Al Green, BMI)	40	42	10	Broadcasting/DaAnn, ASCAP) MANGO MEAT — Mandrill (Wilson Brothers), Polydor 45-2250 (Mandrill/		-	1	GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Mighty Tree, Golden Fleece, BMI)
	3 12	10 9	COME GET TO THIS-Marvin Gaye (M. Gaye), Tamia 54241 (Motown) (Jobete, ASCAP) BABY COME CLOSE-Smokey, Robinson	41	46	5	 Hitersong/Chappell, ASCAP) WHAT IS HIP—Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kuptilo, ASCAP) 	M	-	1	FIRST TIME WE MET—Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)
	4	12	(W. Robinson, P. Moffett, M. Tarpiín), Tamla 54239 (Motown) (Jobete, ASCAP) IF YOU'RE READY COME GO	42	21	10	ME & BABY BROTHER—war (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	75	81	5	I'D RATHER BE (Blind, Clipped & Crazy) — O.V. wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (dec, BMI)
			WITH ME-Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	43	60	4	STOP TO START—Blue Magic (J. Grant, A. Felder), Alco 6949 (W.M.O.C.T./Six Strings, BMI)	76	74	5 :	TALKING ABOUT THE BOSS AND I— Harmon Bethea (R. Bethéa), Musicor 1483 (Artal, ASCAP)
	11 18	12	SHOW AND TELL-AI Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	44	51	7	KNOW YOU ANYWHERE—Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick-O-Val, ASCAP)	77	80	5	KNOW WHAT YOU'RE DOING WHEN YOU LEAVE — Roshell Anderson (Roshell Anderson), Sunburst 1076 (Tam-Dee/
	8	12	LET YOUR HAIR DOWN—Temptations (N. Whitfield), Gordy 7133 (Motown) (Stome Diamond, BMI) NEVER, NEVER GONNA GIVE	45 46	-48 23	8 13	FELL GOOD—Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI) I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huft), Gamble 72508 (Columbia)	78		1	Bruboon, BMI) THAT'S WHAT THE BLUES IS ALL ABOUT Albert King
	U	4-	YOU UP – Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	47	49	4	(Mighty Three/Blackwood, BMI) THE LOVE'S THEME—Love Unlimited Orchestra	79	84	3	(J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rógan, BMI) SO TIED UP-Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991
	6	10	RIVER—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	48	54	6	(Barry White), 20th Century 2069 (SA-Vette/January, BMI) IVE GOT TO BREAK	80	83	5	(Moonsong, BMI) YOU'RE MY DESIRE—Four Mints (Ben Caldwell), Capsoul 28 (Danmo, BMI)
	29 17	9	I MISS YOU—The Dells (Tony Hester), Cadet 5700 (Groovesville, BMI) I'M THE MIDNIGHT	40	25	15	AWAY — Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP) YOU'RE A SPECIAL PART	81	91	3	FUNKY MUSIC, PART 1—Thomas East (Lee Anthony, Thomas East), Lion 166 (MGM) (Underground/Unichappell, BMI)
and and and a			SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	49	25	15	OF ME – Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	82	87	3	COME LITTLE CHILDREN—Donny Hathaway (Donny Hathaway), (Atlantic), 45-6951 (Don Bow, BMI)
	13	13	ROCKIN' ROLL BABY - Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI) I FOUND SUNSHINE - Chi-Lites	50	68	2	BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	83	90	3	FOOL'S HALL OF FAME—Ike Lovely (J.R. Bailey, K. Williams, M. Kent), Wand 11266 (Scepter) (Dish A Tunes/Our Children, BMI)
	19 20	10 6	(Eugene Record), Brunswick 55503 (Julio-Brian, BMI) CAN'T SAY NOTHIN'-Curtis Mayfield	51	33	9	COME LIVE WITH ME—Ray Charles Boudleaux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	84	93 88	3.	I HAD A TALK WITH MY MAN-Inez Forx (Billy Davis, Leonard Caston), Volt 4101 (Columbia) (Chevis, BMI) FLASHBACK-5th Dimension
	22	10	(Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI) WHAT CAN I TELL HER—Timmy Thomas	52	28	15	SOME GUYS HAVE ALL THE LUCK – Persuaders (J. Fortgang), Atto 45-6943 (KEC, ASCAP)	86	94	3	(Alan O'Oay, Artie Wayne), Bell 45425 (E.R. Morris/ Zapata, ASCAP) BARY I LOVE YOLL—Benny Johnson
•	26	7	(Reid, Clarke, Shapiro), Glades 1717 (Šherlyn, BMI) SOUL BOOGIE WOOGIE – Wilson Pickett (Seals, Goodman, Jennings), RCA.0174 (Danor,	53	36	8	FRISKY—Sty Stone (Sylvester Stewart), Epic 5 11060 (Columbia) (Stone Flower, BMI) LOVE CHAIN—Candi Staton	87	95	3	(Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP) BEEP-A-BOO—Darren Green
	40	6	BMI) JUNGLE BOOGIE — Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	55	77	2	(G. Jackson, R. Moore, L. Chambers), Fame 328 (United Artists) (Fame, BMI) LAST TIME I SAW HIM—Diana Ross	88	97	2	(McCoy-Cobb), RCA 0154 (Van McCoy/Interior, BMI) THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate
	24	7	(Derignitur) Sar, Smith CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Abpa/Silent Giant, ASCAP)	56	65	6	(M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP) IT MAY BE WINTER OUTSIDE (But In		75	4	The Sunshine) – Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thevis/Act One, BMI) FIRST DAY – Softones
	27	9	KEEP YOUR HEAD TO THE SKY – Earth, Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	57	37	15	My Heart It's Spring)—Love Unlimited (Barry White, Paul Politi), 20th Century 2052 (Fox Fandrae, Very Dwn, BMI) FOR YOUR LOVE—Gwen McCrae	89	75 96	2	(Hugo & Luighi, George Weiss), Avco 4626 (Avco/Embassy, ASCAP) LOVE EPIDEMIC—Trammps
7	34	5	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullit Proof,	58	50	9	(Ed Townsend), Cat 1989 (Beechwood, BMI) WHAT DO YOU WANT ME TO DO-Lou Courtney	91	_	1	(L. Green, N. Harris), Golden Fleece 7-3251 (Mighty Three, BMI) I TOLD YOU SO-Delfonics
-	43	4	BMI) WHAT IT COMES DOWN TO—Isley Bros. (Isley Brothers), T-Neck 2252 (Columbia)	59	70	2	(Lou Courtney), Epic 5-11062 (Columbia) (Emalou/Ragmar, BMI) WANG DANG DOODLE—Pointer Sisters	92	89	4	(William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadau, New Outlook, BMI) LOVE IS SUCH A GOOD THING-Fessor Funk & His Eighth Street
	35	5	(Boniva, ASCAP) SEXY MAMA—moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	60	52	13	(F. Dixón), Blue Thumb 243 (Arc, BMI) SWEET UNDERSTANDING LOVE—Four Tops				Funk Band (Terry Lewis), Roxbury 0076 (RCA) (Every Little Tune/Mighty Moe. ASCAP)
	30	13	STORMY MONDAY — Latimore (Hines, Eckstine), Glades 1716 (Warner Bros. Mysic, ASCAP)	61	69	2	(R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rall, BMI) IF IT'S IN YOU TO	93	100	2	WITCH DOCTOR BUMPChabukos (H. Milier, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)
	38	6	POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	62	85	3	DO WRONG — Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI) I'LL BE THE OTHER	94	98	2	TALK TO THE RAIN-Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI) I NEED SOMEONE-Linda Perry
	32	9	BOTH ENDS AGAINST THE MIDDLE— lackie Moore (P. Hartt, S. Bell), Atlantic 45-2989 (Cotillion/				WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (East/ Memphis, BMI)	96	-	1	(Eddy Billups), Mainstream 5550 (Lifestyle, BMI) SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI)
r	56	3	Cookie Box, BMI) PUT YOUR HANDS TOGETHER —0'Jays (K. Gamble, L. Hulf), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	63	63	10	SOMEBODY'S BEEN ENJOYING MY HOME – Don Covay (L. Scott, E. Darby), Mercury 73430 (Phonogram) (U.Van, ASCAP)	97	<u>ند</u>	1	LET THEM TALK-zz Hill (The Isleys), T-Neck 2252 (Columbia) (Bovina, ASCAP)
	14	10	IT'S ALL OVER-Independents (Chuck Jackson, Marvin Yancy), Wand £1263 (Scepter) (Butler, ASCAP)	64	66	6	GIVE ME JUST ANOTHER DAY—Miracles (L. Ware), Tamia 54240 (Motown) (Almo, ASCAP)	98	-		GET YOUR THING TOGETHER-Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)
r	53	4	JOY—Isaac Hayes (Isaac Hayes). Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI)	65			GETTING TOGETHER—Brothers Guiding Light Featuring David (Y. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)	99	-	1	YOU'RE TOO GOOD TO BE TRUE-Creative Source (M. Stones, J. Thomas), Sussex 508 (Interior, BMI)
	15	14	CHEAPER TO KEEP HER—Johnnie Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/ Delief, BMI)	66	71	5	NO TIME TO BURN-Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)	100	-	1	SO MUCH CONFUSION — King®Floyd (King Floyd III), Chimneyville (Atlantic) (Malaco. Roffignac, Groove Me, BMI)

Radio-TV Programming East Coast Labels Break And Prod LP's Via Video

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

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

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By JIM MELANSON

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

Rate Range

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

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

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

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

Concept for television commercials plays an important role in the success of any campaign, both Aucoin and Biawitz agreed. They stated that the spot, whether it's 30-seconds or 60-seconds, should present a total visual and audio package, prompting interest in both the act and the product being pushed. In all, the spot and/or spots should take the (Continued on page 34)

FM Competition to Spark **AM Innovative Formats**

• Continued from page 3

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

as Robert W. Morgan, Charlie Tuna, Don Steele, Jerry Butler. Scotty Brink, Chick Dunaway, and others fol-

lowing a path paved a few years ago by people such as Scott Muni, Murray the K, Jimmy Rabbitt and B. Mitchell Reed. In many markets, FM radio stations are already No. 1 in 18-24 demographics, especially with men, notably in the evening.

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

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

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

Country Fares Well

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

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

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

By CLAUDE HALL

Radio-TV Editor

ration or equipment. The stations will program the records when they get them and they'll more than likely be SQ records because Sansui hasn't been really pushing their QS system with labels much this past year and there is still not that much QS records available in the states in comparison to SQ, even though the QS matrix disk system is ruled by (Continued on page 34)

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

* *

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

Arthur Takeall is now with WNOV-AM in Milwaukee. ... Cutest "Christmas card" this past year? Award goes to Rick Frio at MCA Records for a teeshirt with Merry Christmas on it. ... John Moore, program director of WFAG-AM, Farmville, N.C. is looking for a morning air personality. It's a country music station.

* *

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

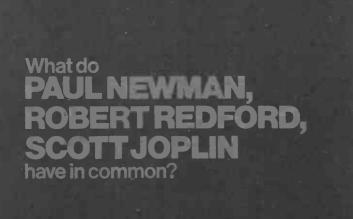
* Jan Jeffries, production director and mid-day personality at WERC-AM, Birmingham, Ala., has left to become program director of WCRT-AM and WQEZ-FM, Birmingham. General manager of the station is Tom Oslovich and the station needs MOR records. ... Fred Seiden reports in from KBIG-AM, Los Angeles, where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

New Paperback on Acoustic Methods

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

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

JANUARY 5, 1974, BILLBOARD







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Billboard SPECIAL SURVEY for Week Ending 1/5/74

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don OSA 13108 2 5 27 SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rikkin, Nonesuch 71248 (Elektra) 3 2 21 PUCCINI: LA BOHEME Pavarotti/Fren/Yon Karajan, London OSA 1299 4 4 11 PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Mazel), London (Cerhardt), RCA LSC 33 5 3 27 THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 33 6 7 27 SCOTT JOPLIN: THE RED BLACK BOOK Gunther Schuller, Angel 3-36050 (Capitol) 7 8 11 CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183 7 8 27 BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia) 9 6 19 PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra) 10 10 27 VERD: REOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105 11 13 27 RAS STEINER: NOW VOYAGER National Philharmonic of London (Gerhardt), RCA 0136 12 12 7 ROSSINI: WILLIAM TELL (Complete Opera) Caballe/Gardelli, Angel SEI 3/93 (Capitol) 13 14 27 SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194 15 15 27 DONIZETTI: LUCIA DI LAMMERMOOR Sutherahard/Bonynge, London OSA 13103 16 16 2	
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29 19 27 MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295	
30 – 2 VILLA LOBOS: BACHIANAS BRASILEIRAS Angel S 36979 (Capitol)	
31 32 27 HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734	
32 28 17 THE LAURITZ MELCHIOR ALBUM Seraphim IB 6086 (Capitol)	
33 – 2 BEETHOVEN: MOONLIGHT SONATA SCHUBERT: FOUR IMPROMTUS Horowitz, Columbia M 32342	
34 29 3 PUCCINI: TOSCA Price/Domingo/Milnes, New Philharmonic Orchestra (Mehta) ARL2-0105	RCA
35 40 27 BACH: BRANDENBURG CONCERTOS Collegium Aureum, Vics 6023 (Victrola)	
36 30 9 COMPLETE RACHMANINOFF, VOL 1 Rachmaninoff, RCA ARM3-0261	
-37 34 27 VERDI: GIOVANNA D'ARCO Caballe/Domingo/Levine, Angel SCL 3791 (Capitol)	
38 – 2 SOLTI CHICAGO SHOWCASE Chicago Symphony Orch. (Solti), London CS 6800	
39 36 11 HOLST: THE PLANETS New York Philharmonic (Bernstein), Columbia M 31125	
40 38 25 THE COPLAND ALBUM Columbia MG 30071	-

Classical Music Canadian Country Label Adds Classical Wing; 'Brass' Signed

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

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

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

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

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

Besides her activities with the

Hungarian, U.S. **Classical Tie**

BUDAPEST-The music department of the American Boulder, Colorado, university recently organized a course in modern Hungarian classical music.

For the course, Storm Bull, a professor at the university, and Laszlo Sarlos, the director of the Hungarian state publishing company, Editio Musica, secured the services of Hungarian composer Istvan Lang and pianist Adam Fellegi.

Using a plano and tape recordings, the two men demonstrated the various different styles of modern Hungarian classical music and featured works by such composers as Attila Bozay, Gyorgy Kurtag, Lang, Ferenc Szabo, Endre Szekely and Laszlo Sari.

Lang and Fellegi were also featured in a similar weeklong course organized for the 150 American students attending the Musicpedagogical Conference at Buffalo and it is hoped that in the future, there will be further contact between Hun-garian and U.S. music circles.

By MARTIN-MELHUISH

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

Ms. Sniderman, in conjunction with Toronto Mayor Crombie, has also set up a group of concerts in the main council chamber of the city hall with an ensemble consisting of flute, clarinet, cello, violin and piano, known as Camerata. There will be 15 concerts starting in Jan.

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

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

• Continued from page 3

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

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

Arts Council Fetes ASCAP Composers

NEW YORK-Twenty-nine composer members of the American Society of Composers, Authors and Publishers have been honored by the New York State Council on the Arts with major commissions totalling \$151.890. Described as "unprecedented" in scope, the new program to generate works by native composers was announced by Eric Larrabee. executive director of the Council

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

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

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

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



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

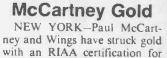
regarding its new artists Michael Tilson Thomas, Ruth and Jamie Laredo, and Murray Perahia. Important special projects will include the Black Composers Series, the complete music of Webern and Ravel, with Pierre Boulez, as well as commemorative packages for Pablo Casals, Charles Ives and Robert Casadesus.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

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

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

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

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



the album "Band on the Run."

McCartney records for Apple

Records, distributed by Capitol. JANUARY 5, 1974, BILLBOARD

Scott Joplin The King of Ragtime The annistakable sound → Scott Jeplin's ragtime music is currently enjoying a long overdue resurgence.

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ine annistakable sound of Scoul Jophin's ragume music is currently enjoying a long overdue resurgence. "The Sting," a Universal/George Roy Hill film, starring Paul Newman Rubert Redford, and Robert Shaw, features the piano rags of Scott Joplin. NCA Records recently released Soundtrack from "The Sting," conducted and adapted by Marvin Hamlisch. Hamlisch, notable composer and conductor. not only plays Joplin's piano rags on the album, but also composed three songs for the soundtrack in the Scott Joplin vein. Hamlisch is credited with writing and conducting the musical scores for "Kotch," "Save The Tiger," and the Streisand-Redford film, "The Way We Were."

Join MCA in a deliciously marvelous excursion into our past.

ING

SCOTT JOPLIN MARVINHANLISCH

> The Sting Original Motion Picture Soundtrack MCA-390

Gospel News

HSE Owner Scores Distributor Apathy

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

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

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

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

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

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

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

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

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

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



(Published Once A Month)

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Billboard SPECIAL SURVEY for Week Ending 1/5/74

By JOHN SIPPEL

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

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

GAG Assists

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

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

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

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

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

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

Year is our wish to you all.

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

			Gospel LP's Publications, Inc. No part of this publication may be reproduced or transmitted, In any form or by any means, electronic, mechanica otherwise, without the prior written permission of the publisher.
This Week	opying, re Last Last Last	ording, or Chart on Chart on Chart	otherwise, without the prior written permission of the publisher.
1	1	9	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
2	7	5	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock 178 (ABC)
3	3	5	SENSATIONAL NIGHTENGALES It's Gonna Rain, Peacock PLP 175 (ABC)
4	8	9	JAMES CLEVELAND
5	4	5	REVEREND C.L. FRANKLIN The Eagle Stirs Her Nest, Jewel 0083
6	28	5	BEST OF THE MIGHTY CLOUDS OF JOY Peacock PLP 135 (ABC)
7	5	9	BEAUTIFUL ZION CHOIR I'll Make It Alright, Myrth SP 6514 (Word)
8	-	1	ISSAC DOUGLAS & THE BIRMINGHAM COMMUNITY CHOIR Why Can't 1, Creed 3045 (Nashboro)
9	17	5	REVEREND W. LEO DANIELS Sermon-Build Your Own, Daniels 1001 (Jewel)
10	14	5	BROOKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
11	18	9	ISAAC DOUGLAS & THE NEW YORK CITY CHOIR A Little Higher, Creed 3036 (Nashboro)
12	15	9	ERNEST FRANKLIN
13	6	9	Close To Thee, Jewel LPS 0063
14	2	5	Give Me A Clear Heart, Savoy 14270 ARETHA FRANKLIN AND JAMES CLEVELAND
15	33	9	Amazing Grace, Atlantic SD2906 RANCE ALLEN
16	24	5	That Will Be Enough For Me, Gospel Truth GTA 1204 SHIRLEY CAESAR SINGERS
17	_	1	Get Up My Brother, Hob 2144 PILGRIM JUBILEE SINGERS
18	_	1	Oon't Let Him Down, Peacock PLP 193 (ABC)
19	29	5	Working On The Building, Glori JC 1017 REVEREND C.L. FRANKLIN
20	-	1	Heard It Through The Grapevine, Chess CH 73
21	-	1	Trust In God, Savoy 14302 THE RANCE ALLEN GROUP
22	32	5	Gospel Truth GTS 2701 THE JAMES HERNDON SINGERS
23	13	9	Glori 1017 RANCE ALLEN GROUP
24	- 1	1	Truth Is Where It's At, Gospel Truth GTS 2709 DELOIS BARRETT & THE BARRETT SISTERS
25	12	9	God So Loved The World, Creed 3035 (Nashboro) DR. MORGAN BABB
26	10	5	Have A Father Who Can, Nashboro 7112 (Jewel)
27	1	1	I Don't Know Why, Light LS 5546 (Word) THE ANGELIC CHOIR
28	34	9	Hold The Light, Savoy 7001 REVEREND MACEO WOODS
29	9	9	God Save Your People, Gospel Truth GTS 2706 THE GOSPEL SOUL OF SAM COOKE, Vol. 2
30	11	9	Specialty SPS 2128 THE GOSPEL SOUL OF SAM COOKE, Vol. 1
31	16	9	Specialty SPS 2116 BROOKLYN ALLSTARS
32	19	5	l've Got My Ticket, Jewel LPS 0067 THE ORIGINAL SOUL STIRRERS
33	20	5	Specialty SPS 2137 BEST OF THE 5 BLIND BOYS

Youth for Christ Offers **Syndicated Radio Shows**

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

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

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

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

GMA Meeting in LA Jan. 7-8

NASHVILLE-For the first time in the history of the Gospel Music Association, members of the board of directors will hold their January quarterly meeting away from here. The meeting is set for Jan. 7-8 in

Los Angeles, at the Disneyland Hotel. The announcement was made by Brock Speer, president. Committee meetings will be held the first day, and the full board will meet the second day

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

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

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

held Jan. 21 in Dallas. The group

announces that the second annual

SGMA convention date has been set

for Sept. 13-14-15. ... At the Con-

vention Center in Dallas this past

month one show presented 10 hours

of gospel music. ... Haleyville, Ala-

bama, has declared Jan. 26 "Jake

Hess Day." The Statesmen and

Wendy Bagwell are scheduled to

perform at the festivities when civic

dignitaries and others join to honor

Jake. ... Jake, by the way, has

signed a recording contract with

CAM Records, based in Oklahoma

City.... Denny Yeary, formerly with

Coy Cook and the Premiers, is now

singing bass with the Blackwood

Singers.

Shaped Notes

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

An open meeting of the Southern Gospel Music Association will be BEST OF THE 5 BLIND BOYS

THE SOUL STIRRERS FEATURING SAM COOKE

THE B.C. & M. CHOIR Life, Creed 3019 (Nashboro)

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

Continued from page 3

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

"The industry has been long overdue for the type of thing that has



be just what we have needed. All fields of music have been overpopulated. A lot of product was out which was not really intended to sell. So any cut-

been happening.

The shortages may

backs will be in regard to that type of product. The result will be healthy. I have a very good feeling about the outlook as a whole. Some will feel the pinch, but good product will sell more than ever.

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

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

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

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

Nashville Scene

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

Williams band. Last week he was

back, backing up Hank Williams Jr.

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

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

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

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

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

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

Billboard SPECIAL SURVEY for Week Ending 1/5/74

Country LP's .

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

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

300 Advance Registration Moves Radio Meet to Hilton

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

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

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

Pre-registration thus far has come from California, Texas, Ohio, and Oregon. Registration is based upon a \$60.00 fee per person. Further information may be obtained from Charlie Monk at ASCAP here.

Donahue expressed the opinion

that the energy crisis would have no

affect on attendance because of the

benefits derived from the seminar.

Carter Appointed Advisor

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

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

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

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

Helen Kutsher of Kutsher's Country Club, the facility in that area which was greatly responsible for the surge of country entertainers.

'73 Great; '74 Future Elates

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

Country Music Oak Ridge Boys Expand Scope; Ink With Columbia

NASHVILLE-The Oak Ridge Boys, winners of virtually every Gospel award, made the transition during the past year "out of the realms of religious music."

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Recording country and presenting everything from Gospel to pop on stage, the Oaks took on a new look which may pave the way for other artists to follow suit.

"We have always dedicated ourselves and our music toward making other people happy," said Bill Golden, manager of the group. "We fully intend to continue working in that same direction during the coming year."

He said such a move is more important than ever now because so many people are unhappy and worried "about Watergate or the energy crisis."

An energetic entourage of eight performers, the Oaks have utilized additional instruments and lighter lyrics, and have aided in making Gospel "acceptable" on an international scale. They made their third tour to.Sweden in May of this year.

Paul Simon recently called them to do all the back-up work for a session he was producing on the Roche Sisters.

They also have been called for numerous network and syndicated shows, both in this country and in Canada. They have just returned from Las Vegas and Lake Tahoe, where they performed as an individual part of the Johnny Cash Road Show. The Oaks have moved to Columbia for their "new sound" recording.

The group has won a Grammy and nine Doves, among other awards.

Pappy Watts Prophesies Military Boom

NASHVILLE-"Pappy" Watts, a veteran of 24 years in the booking business, insists the fuel shortage will not affect



year ahead. Watts, who operates out of Galveston, Tex., but maintains a Washington, D.C., office, has already set 250

shows for 1974 at bases in the United States. These shows will function six days a week for 42 weeks. There will be 68 units in all. He says it will be his busiest year of all.

Veteran Charlie Louvin will head the artists appearing on the shows. He is booked for dozens of them.



RENFRO VALLEY, Ky.-The "Renfro Valley Barn Dance," taking note of the energy crisis, has closed its doors until March 2nd.

The complex here hosted thousands of visitors in 1973, but felt the pinch at the end of the year. It's biggest event was a massive bluegrass festival directed by Mac Wiseman.

Broadcasts of the "Sunday Morning Gatherin'" will continue through the winter months.

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Billboard SPECIAL SURVEY for Week Ending 1/5/74 Billboard Hot Country Singles s, Inc. No part of this publication may be reproduced, stored in a retrieval system, or trans-ectronic, mechanical, photocopying, recording, or otherwise, without the prior written per-

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					of the p	* STAR Performer-Singles registe	ering gr	eatest	proportic	onate upward progress this week.
Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist, Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	ŤÍTLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	11	IF WE MAKE IT THROUGH DECEMBER—Merie Haggard (Merie Haggard) Capitol 3746 (Shade Tree, BMI)	35	45	3	LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnossos, ASCAP)	68	42	12	WHEREFORE & WHY-Glen Ćampbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)
3	11	SOMEWHERE BETWEEN LOVE & TOMORROW-Roy Clark (B. Renéau, T. Lazaros) Dot 17480 (Famous) (Chess-	36	26	17	I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous)	69 70	56 74	10 6	ROLLIN' RIG-Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)
6	9	Charlie Boy, ASCAP) I LOVE – Tom T. Hall (Tom T. Hall), Mercury 73436 (Phonogram)	37	41	6	(Ricci Moreno, SESAC) JUST ONE MORE SONG—Jack Blanchard & Misty Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)		-	1	I'LL BE DOGGONE-Penny DeHaven (W. Robinson, W. Moore, M. Tarplin), Mercury 73434 (Phonogram) (Jobete, ASCAP) LOVING_YOU HAS CHANGED MY LIFE-
4	12	(Hallnote, BMI) THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656	38	44	7	I've ALREADY STAYED TOO LONG-Don Adams (Ben Peters, Atlantic 4009 (Ben Peters, BMI)			1	David Rogers (Jerrry Foster & Bill Rice) Atlantic 45-4012 (Jack & Bill, ASCA)
9	10	(Hank Williams, Jr., BMI) JOLENE—Dolfy, Parton (Dolly Parton), RCA 0145 (Owenar, BMI)	39	47	4	(Gen Peters), Atlantic 4009 (Den Peters, Bmi) LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI)	72	77	4	GEORGE LEROY CHICKASHEA—Porter Wagoner (Porter Wagoner), RCA 0187 (Owepar, BMI)
10	8	HEY LORETTA-Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	40	43	7	COME ON PHONE—Jean Shepard (Johnny Slate, L. Henley), United Artists 317 (Tree, BMI)	73	90	2	SNAP YOUR FINGERS— Don Gibson (G. Martin, A. Zanetis), Hickory 312 (MGM) (Fred Rose, BMI)
8	12	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia) (Acuff-Rose, BMI)	41	49	6	WE'RE BACK IN LOVE AGAIN—Johnny Bush (Sonny Throckmorton, Glenn Martin), RCA 0164 (Tree, BMI)	74	82	4	RED ROSE FROM THE BLUE SIDE OF TOWN-George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159
2	13	AMAZING LOVE Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	42	33	12	RELEASE ME— Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 78589 (Columbia) (Four Star, BMI)	75	69	8	 (4 Star/Hank's, BMI) I'VE GOT MINE—Anthony Armstrong Jones (Kenny O'Dell), Epic 5-11042 (Columbia)
11	10	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Columbia) (Jack & Bill, ASCAP)	44	63 27	3	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI) GOT LEAVING ON HER MIND—Nat Stuckey	.76	79	5	(House Of Gold, BMI) LOOKING BACK—Jerry Foster (Qtis, Benton, Hendricks), Cinnamon 774
14 15	9	AIN'T LOVE A GOOD THING-Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI) LOVIN' ON BORROWED TIME-Mel Street	45	40	12	(Jack Clement), RCA 0115 (Jack, BMI) SWEET BECKY WALKER—Larry Gatlin (Larry Gatlin), Monument 78584 (Columbia)	77	81	4	(Sweco/Eden, BMI) ODE TO JOLE BLON—Gary Sargents (Tom T. Hall), Mercury 73440 (Phonogram)
7	20	(Street, Rabbit, Heard), Metromedia Country 0143 (RCA) (Levisa/Briarpatch, BMI) LET ME BE THERE—Olivia Newton-John	46	53	5	(First Generation, BMI) SHE'S. GOT EVERYTHING	78	75	6	(Hallnote, BMI) FIDDLIN ^{1,} AROUND—Chet Atkins (Johnny Gimble), RCA 0146 (Gardenia, BMI)
17	7	(John Rostill), MCA 40101 (Gallico, BMI) ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia)	47	54	6	(W.C. Thompson), MGM 14672 (Rose Bridge, BMI) AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Fraser), Atlantic 4006 (Terry	79	83	4	PLEASE DADDY—John Denver (Bill Danoff, Taffy Nivert), RCA 0182 (Cherry Lane. ASCAP),
24	6	(Copper Band, BMI) BIG GAME HUNTER—Buck Owens (Buck Owens), Capitol 3769 (Blue Book, BMI)		58	5	Stafford, BMI) WHEN I GET MY HANDS ON YOU-Diana Trask	80	84	2	TURN ON YOUR LIGHT (And Let It Shine).—Kenny Price (R. Pennington), RCA 0198 (Dunbar, BMI)
20	8	ATTA WAY TO GO-Don Williams				(Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)	81	85	5	TUCKER & THE U.F.O.—Brush Arbor (Ken Munds), Capitol 3774 (House Of Hits, BMI)
18	9	(Don Williams), JMI 32 (Jack, BMI) -BAPTISM OF JESSE—Johnny Russell (Dallas Frasier, Sanger Shafer), RCA 0165	19	60	5	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, John'ny Wilson), RCA 0180 (Yearbook, BMI Pana, ASCAP)	82	86	4	GOOD ENOUGH [®] TO BE YOUR MAN—Brian Shaw (Dave Kirby), RCA 0186 (Tree, BMI)
19	10	(Blue Crest, BMI) ROSIE CRIES A LOT-Ferlin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)	50	28	13-	ALL IN THE NAME OF LOVE—Narvel-Feits (Jerry Foster & Bill Rice) Cignamon C 771 (Jack & Bill, ASCAP)	83	88	4	JULY, YOU'RE A WOMAN Ed Bruce (J. Stewart), United Artist 353 (January, BMI)
5	14	IF YOU CAN'T FEEL IT (It Ain't There)—Freddie Hart	51	55	7	DARLIN'-Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	84	89	3	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.)
23	10	(Freddie Hart), Capitol 3730 (Blue Book, BMI) THAT GIRL WHO WAITS	52	68	2	ANOTHER LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Algee/Altan, BMI) (Algee, BMI)	85	-	1	(Tree/Cross Keys, BMI) SWEET MAGNOLIA BLOSSOM—Billy "Crash"
12	16	ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP) THE MOST BEAUTIFUL GIRL—Charlie Rich	53	76	2	THAT'S THE WAY LOVE GOES—Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram)	90	0.2	2	Craddock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell. ASCAP/Unichappel, BMI)
29	5	(Norro Wilson, Billy Sherrill, Rory Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI) I'M STILL LOVING YOU—Joe Stampley	54	62	4	(Blue Crest, BMI) THE UPTOWN POKER CLUB—Jerry Reed (Williams-Vodery-Havez), RCA 0194 (Warner Brothers, ASCAP)	86	93	3	JULY, YOU'RE A WOMAN-Red, White & Blue Grass (John Stewart), GRC 1009 (January, BMI)
25	8	(Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	55	71	5	(Warner Brothers, ASCAP) TONIGHT SOMEONE'S FALLING—Johnny Carver	87 88	94	2	HAPPY HOUR—Tony Booth (Buck Owens), Capitol 3795 (Blue Book, BMI) HOW CAN I TELL HER—Earl Richards
		BIFF, THE PURPLE BEAR-Dick Feller (Dick Feller), United Artists 316 (Tree, BMI)	56	70	3	(B. Braddock, J. Glimer), ABC 11403 (Tree, BMI) I LOVE YOU, I LOVE	89	96	2	(Lobo), Ace Of Hearts 0477 (Kaiser/Famous, ASCAP) THE GREAT MAIL ROBBERY—Rex Allen, Jr.
13	14	YOU ASK ME TO-waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)				YOU — David Houston & Barbara Mendrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Algee, BMI) (Columbia)	90	97	3	(Joe Allen), Warner Bros. 7753 (Tree, BMI) DADDY BLUEGRASS – Stoney Edwards (B. Bryant, F. Bryant), Capitol 3766
32 39	8	I BELIEVE IN SUNSHINERoger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI) WORLD OF MAKE BELIEVEBill Anderson	57	61	4	DON'T FORGET TO REMEMBER—Skeeter Davis (B. Gibb, M. Gibb), RCA 0188 (Abigail, PRS)	91	100	2	(House Df Bryant, BMI) DADDY NUMBER TWO—Glenn Barber (G. Barber, J. Nelson), Hickory 311 (MGM)
10		(Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gulf String/Singing River, BMI)	58	59	3	MOONTAN—Jeris Ross (Bobby Braddock), ABC 11397 (Tree, BMI)	92	_	1	(Acuff-Rose, BMI) LOVING' COMES EASY—Jack Lebsock
16	13	LOVE ME/CRAWLIN' ON MY KNEES—Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)	59	66	6	TOO MUCH PRIDE—Mack White (Mack White), Commercial 11314 (N.S.D.) (Milene, ASCAP)	93	-	1	(Jack Lebsock) Capitol 3751 (Blue Book, BMI) CHIP, CHIP-Patsy Sledd
22	10	LADY OF THE NIGHT—David Housfon (E. Montgomery, C. Richy), Epic 5-11048 (Columbia) (Algee/Altam, BMI)	60	64	4	(Minute, 1999) SURPRISE, SURPRISE – Sonny James (C. Smith, Ben Peters), Capitol 3779 (Ben Peters, BMI)	94	99	2	(), Barry, C. Crawford, A. Resmick) Mega 203 (Viva, BMI) YOU'RE GONNA HURT ME
36	8	LET'S GO ALL THE WAY TONIGHT— Mel Tillis and Sherry Bryce (Mel Tillis). MGM 14660 (Cedarwood, Sawgross, BMI)	61	30	17	SING ABOUT LOVE—Lynn Anderson (Glenn Sutton), Columbia 445918 (Flagship, BMI)	95		1	(One More Time)—Patti Page (G. Richey, C. Taylor, N. Wilson), Epic 5-11072 (Columbja) (Al Gallico Algee, BMI) YOU'RE MY WIFE, SHE'S MY WOMAN—
34	6	THE RIVER'S TOO WIDE-Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)	62	65	4	WHEN YOU GET BACK FROM NASHVILLE—Susan Raye (Buck Owens), Capitol 3782 (Blue Book, BMI)	50	-	1	Charlie Louvin (D. Wilkins, A. Broughton) United Artists 368 (Little David, BMI)
21	14	TOO MANY MEMORIES-Booby Lewis (R. Bourkes, G. Barnhill), Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)	63	57	9	ANOTHER FOOTBALL YEAR—Jeannie C. Riley (Barney M. Ashner, H.D. White Jr.), MGM 14666 (Wilderness, BMI)	96	98	3	A SONG I'D LIKE TO SING-Kriss Kristofferson & Rita Coolidge (Kris Kristofferson), A&M 1475 (Combine, BMI)
31	7	HOUSE OF THE RISING SUN-Jody Miller (A. Price), Epic 5-11056 (Columbia) (Al-Galilico', BMI)	64	38	13	SOME OLD CALIFORNIA MEMORY—Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill &	97	-	1	GYPSY QUEEN-Chuck Glaser (Greg Quill, Karryn Tolhurst) MGM 14663 (Coller/PTV LdVGlaser, BMI)
35	7	SHE MET A STRANGER, I MET A TRAIN— Tommy Cash (J. Slate, D. Morrison), Epic 5-11057 (Columbia) (Tree, BMI)	65	72	5	Range, BMI) DON'T PLAN ON LOSING YOU—Brian Collins (Arthur Kent, Frank [®] Stanton), Dot 17483	98	_	1	Ltd/Glaser, BMI) GOOD-BYES DON'T COME EASY—Warner Mack (Warner Mack) MCA 40137 (Hall-Clement, BMI)
46	4	(Columbia) (nee, BMI) I'VE JUST GOT TO KNOW—Freddy Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Hon, ASCAP)	66	78	3	(Two Rivers, ASCAP) DADDY, WHAT IF—Bobby Bare (Shel Silverstein), RCA 0197 (Évîl Eye, BMI)	99	-	1	WHAT WAS YOUR NAME AGAIN - Kenny Vernon
37	8	PICK THE WILDWOOD FLOWER-Johnny Cash With Mother Maybell Carter	67	73	7	ALL AROUND COWBOY OF 1964— Buddy Alan (Buddy Alan, R. MacDonald), Capitol 3749 (Blue Book, BMI)	100	-	1	(Glenn Garrison) Capitol 3785 (Eddie MilJer, BMI) COUNTRYFIED—Ray Pillow (Danny Mogan, Ronny Scaife) Mega 202 (100 Oaks/
		(J. Allen), Columbia 4-45938 (Tree, BMI)		2		(Blue Book, BMI)				Partner, BMI)

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

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

While some expressed concern over the growing vinyl shortage.



South America, all executives canvassed reported plans to step up promotional and marketing activities for the coming year, in the belief that Latin product is ap-

both here and in

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

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

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

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

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

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

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

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

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

Masucci stated that Latin music has benefited from a number of black acts and rock acts using Latin influences in their material, as well as the production of Latin oriented films which revolved around solely Latin music. Fania itself, produced the film "Nuestra Cosa" and has plans for a new version in 1974.

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

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

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

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

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



atin Scene

NEW YORK

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

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

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

JIM MELANSON



Jukebox Programming

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

MIAMI:



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

• Continued from page 3

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

William Adair, president, Seeburg Sales Corp., was even more specific. He chal-



lenged operators to go to 25-cents per side play price by using the dollar bill validator as a transition device by way of bonus pricing.

He also said record libraries should be expanded in case shortages in plastic cut back records

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

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

Energy Benefit

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

The annual jukebox convention this year had an attendance surge of 3,163, up dramatically from 2,600. MOA will use the Conrad Hilton East hall offering 28.000 square feet and will add the West hall, giving the show an additional 25,000 square feet, or expanding about twice, Granger said.

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

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

Programmer Assn.

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

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

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

JANUARY 5, 1974, BILLBOARD

Soul Strong; Weekly Check, No Oldies

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

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

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

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

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

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

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

AKRON, OHIO: EL, POP & COUNTRY

Bell Music Co. In 5333 W. Market 44303 (216) 253-9171

"Mary Go Lightly." Al Martino. Capitol

"Bring Back the Sunshine." Trini Lopez. Griffin 508 "Love's Theme." Love Unlimited

Рор

"Rainbow Song," America. Warner

Brothers 7760

MCA 40158

"Gimme Three Steps." Lynyrd Skynyrd,

Country

"Let's Go All the Way Tonight." Mel Tillis/

Sherry Bryce, MGM 14660 "Midnight Race." Tony Booth, Capitol 3795 "Daddy What If." Bobby Bear, RCA 0197

BEAVER, DAM, WIS.: POLKA

Ruth Sawejka

Rt. 4. Box 67

(414) 885-3187

"Just for You/Gone Away Polka," Frankie

"Beer From Iron City/Accordion Man

Easy Listening "My Happiness/Somewhere My Love,"

Country

"Sleep Walk." Lloyd Green. Monument

Yanokovic, 1-M Enterprises

Waltz," Frankie Yankovic, 1-M Enterprises 5509

Mom & Dads, Crescendo 472

ent Co

Coin-Operated Amu

5508

8592

PURCHASES

Orchestra. 20th Century 2062

3771

PURCHASES Linda Wykoff By SARA LANE

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

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

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

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

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

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

What's Playing

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

CHATTANOOGA, TENN.: "HOT 100" PURCHASES



"Something About Your Song," Kenny Rogers & the First Edition. Jolly

"Smoky Pt. 2," Bill Black Combo. Mega 201 "Joy Pt. I." Isaac Hayes. Enterprise 9085 "Without You," Wednesday, Sussex 507 "Spiders & Snakes," Jim Stafford, MGM 14648

"A Love Song." Anne Murray. Capitol 3776 "There Won't Be Anymore." Charlie Rich. RCA 0195

INDIANAPOLIS: COUNTRY & POP PURCHASES

RCA 0194 "You Turn Me On." George Morgan. MCA 40159 "Another Football Year," Jeannie C. Riley.

Pop "Abra-Ca2Dabra." DeFranco Family Twentieth Century 2070 "You're Sixteen"

"Put Your Hands Together," O'Jays, Phila Internat'l 3535



Dixle V 112 N. xle Vending Co. Inc 12 N. Mill St. 39201 (601) 353-2443

JACKSON, MISS.: SOUL PURCHASES

"Coon on the Moon." Howling Wolf Crossover Spinners "Let Me Be There"

"That's the Way Love Goes." Johnny Rodriguez, Mercury 73446 "Show & Tell"

PURCHASES



"You're Sixteen" "Let Me Be There" "Bicycle Morning." Billy Sans, Atco 6945 (stripped Oct. 17) Country "There Won't Be Anymore." Charlie Rich. RCA 0195 11072

Cover, Spinner "Time in a Bottle"

4102 Washington Ave, 70125 (504) 822-1500 "Joy Pt. 2." Isaac Hayes, Enterprise 9085 "Don't Blame Me." Willie Hightower, Mercury 73390 "Baby Come Close." Smokey Robinson. Tamla 54239 Spinners "Show & Tell" "Joker" "Smokin' in the Boys Room" ROLLING MEADOWS, ILL.: "HOT 100" PURCHASES Bob Hesch A.N. Entertainers 1151 Rohlwing Rd, 60008 (312) 253-8300

Motown 1278

"Midnight Rider," Greg Allman, Capricorn

"Show & Tell"

PURCHASES Art Hunolt, Bill Welch Automatic Music Co. 320 W. 10th St. 64683 "Red Rose From the Blue Side of Town." George Morgan. MCA 40159 "Superskirt." Connie Cato, Capitol 3788 Pop "Teenage Lament." Alice Cooper. Warner

Brothers 7762 "Rainbow Song." America, Warner Brothers 7769

"Joker" "Leave Me Alone"



"You're Sixteen"

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

"The Uptown Poker Club." Jerry Reed.

MGM 14666

"I Wish it Was Me," Tyrone Davis, Dakar 4529

MANKATO, MINN.: MISC.



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

Pop Easy Listening 'You're Gonna Hurt Me.'' Patti Page. Epic

John Elm, Jr. Hap Giarrusso TAC Amusement

NEW ORLEANS: SOUL PURCHASES

"The Last Time I Saw Him." Diana Ross, "Jim Dandy." Black Oak Arkansas. Atco 6984

"Love's Theme" 0035

Spinners "You're Sixteen" "Rockin' Roll Baby"

TRENTON, MO.: COUNTRY & POP

Spinners

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(...where it all started)



It's the United Nations Set to Music

By Mike Hennessey

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

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

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

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

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

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

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

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

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

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

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

JANUARY 5, 1974, BILLBOARD



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

later the Humphries home in Croydon was demolished by a bomb

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

It's the United Nations Set to Music

• Continued from page LH-3

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

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

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

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

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

The Summer Set re-formed without Les and were given another booking at the Hamburg Top Ten. When they opened, Les was in Hamburg to see them work. "I had no money, but a girl friend had paid my fare over—somehow I felt destined to come back to Hamburg." "... If you stick to it long enough, have real talent and believe in yourself, you'll make it in the end."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Les admits that one of the hazards of such a big group is the possibility of singers leaving to make a career in their own right. But he says that this represents less of a problem now (*Continued on page LH-7*)

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



LONDON RECORDS Inc., USA and LONDON RECORDS of CANADA congratulate LES HUMPHRIES SINGERS on their great success

33 German Dates Set Germans Go Wild For Sound '74 Tour

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

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

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

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

• Continued from page LH-5

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

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

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

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

About That LH Sound

By Wolfgang Spahr

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

Ad deadline: March 8





CONGRATULATIONS! the LES HUMPHRIES SINGERS

【ママ・ルー/レス・ハンフリーズ・シンガーズ》





JANUARY 5, 1974, BILLBOARD

Les Is Set to Conquer Sensation in Denmark 'Mama Loo' Sells **Britain This Year**

By Rex Anderson

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

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

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

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

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

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

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

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

Dutch Were the First To Turn on to Les

By Bas Hageman

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

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

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

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

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

And Will Luikinga, Radio Veronica presenter, says:

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

JANUARY 5, 1974, BILLBOARD

By Knud Orsted

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

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

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

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

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

Austrians Dig That 'Infectious Sound'

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

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

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

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

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

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

120,000 in France

By Henry Kahn

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

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

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

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

In Sweden It All Started With "Mexico"

By Leif Schulman

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

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

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

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

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

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

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

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

A Hat-Trick of Hits in Finland

By Kari Helopaltio

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

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

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

Special section sponsored by friends of Les Humphries

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

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

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

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

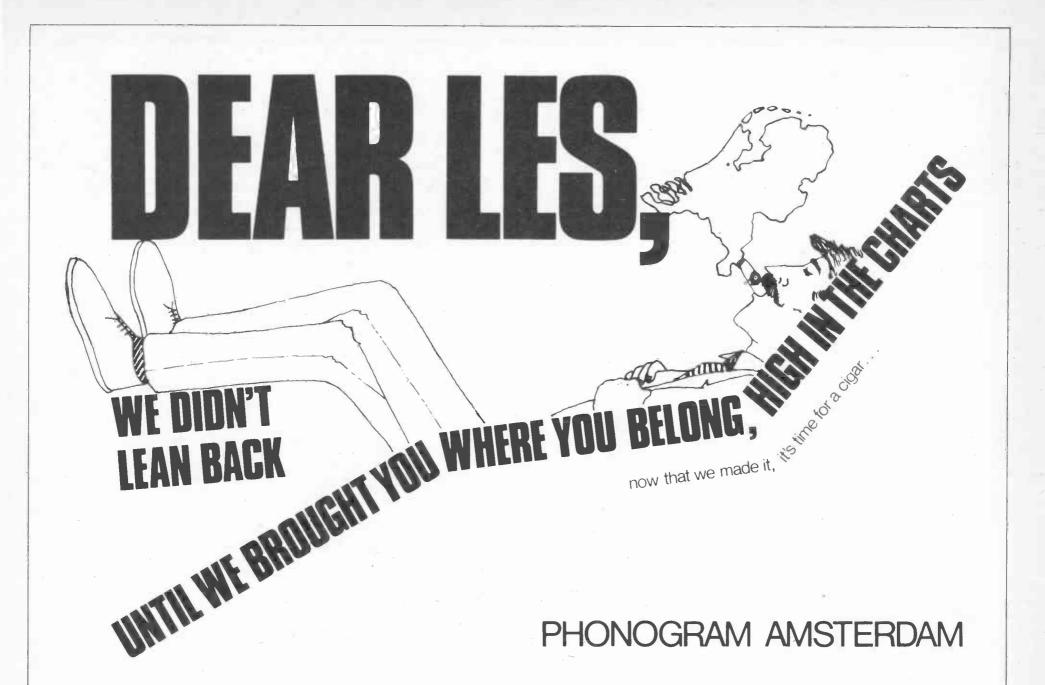
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SOUND '74 GOOD LUCK

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Polydor a.s. Norway

Denmark

Finnlevy Ab (OY) Finland

SCANDINAVIAN BOOKING AGENCY KNUD THORBJORNSEN ANDERS STEFANSEN

They Have a Big Future in Norway

By Espen Eriksen

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

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

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

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

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

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

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

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LES HUMPHRIES SINGERS
Complete Discography
(With German catalog numbers)

ALBUMS

Sound '74 Sound '73 Vol. 2 Carnival Live in Europe One Night Band Stand. Mama Loo Sound '73 Mexico Singing Rotation Seasons Greetings Old Man Moses. Singing Detonation We Are Goin' Down Jordan Singing Kaleidoscope We'll Fly You To The Promised Land	SLK 17 024-P SLK 17 023-P SLK 17 022-P SLK 17 019-P SLK 17 003-P SLK 17 000-P SLK 16 771-P SLK 16 770-P SLK 16 761-P SLK 16 751-P SLK 16 747-P SLK 16 719-P SLK 16 710-P SLK 16 697-P
We'll Fly You To The Promised Land	SLK 16 697-P
Singing Revolution Singing Explosion	SLK 16 664-P
Rock My Soul Live In Concert	DD 3401/1-2

CASSETTES

Sound '74	DTP 91	684
Sound '73 Vol. 2	DTP 91	661
Carnival	DIP91	653
Live in Europe	DTP 91	659
One Night Band Stand	DTP 91	646
Mama Loo	DTP 91	613
Sound '73	DTP 91	611
Mexico	DTP 91	562
Singing Rotation	DTP 91	563
Seasons Greetings	DTP 91	570
Old Man Moses	, DTP 91	517
Singing Detonation	DIP91	507
We Are Goin' Down Jordan	DTP 91	467
Singing Kaleidoscope	DTP 91	430
We'll Fly You To The Promised Land	DTP 91	410
Singing Revolution	DTP 91	393
		_

Singing ExplosionDTP 91 352 Rock My SoulDTP 91 417 Live In ConcertDTP 91 537

8-TRACK CARTRIDGES

Sound '74	D8S 17 046
Sound '73 Vol. 2	
Carnival	D8S 17 023
Live in Europe	D8S 17 022
One Night Band Stand	D8S17019
Mama Loo	D8S 17 003
Sound '73	
Mexico	D8S 16 771
Singing Rotation	D8S 16 770
Seasons Greetings	D8S 16 767
Old Man Moses	D8S 16 751
Singing Detonation	
We Are Goin' Down Jordan	D8S 16 719
Singing Kaleidoscope	D8S16710
We'll Fly You To The Promised Land	D8S 16 697
Singing Revolution	D8S16692
Rock My Soul	D8S 16 650
Live In Concert	
Live in Concert	

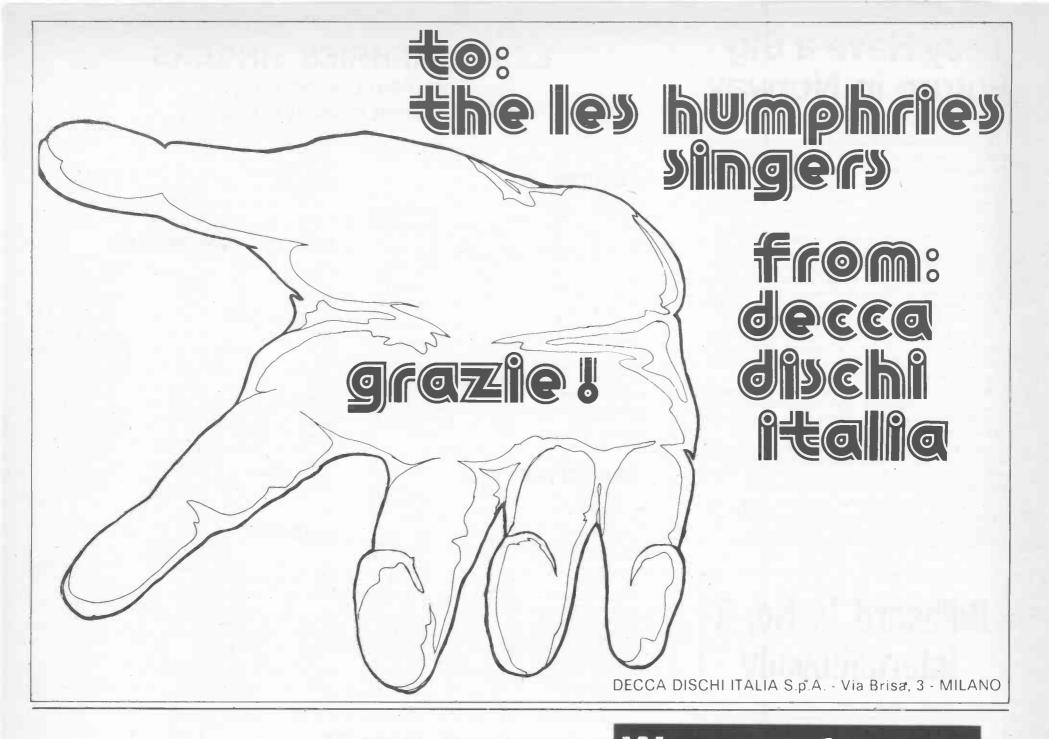
SINGLES

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

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

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

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

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

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

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

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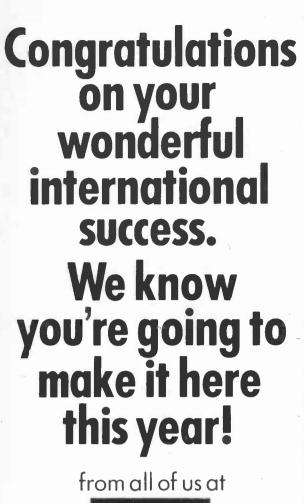
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(MY BUGLE AND I ARE STANDING AT ATTENTION)

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Mamma Mia!

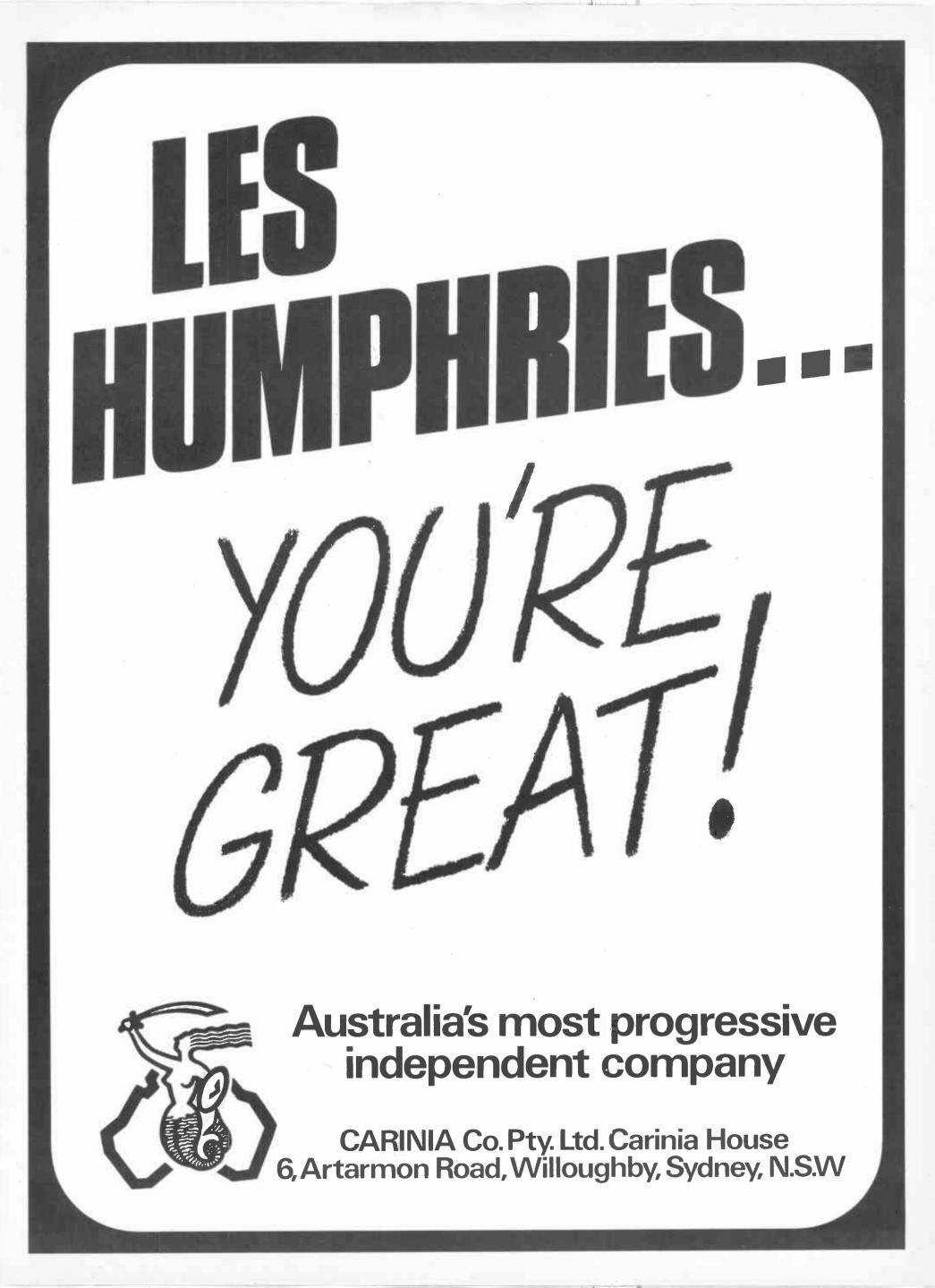
Les, you really got a hit in Italy with

MAMA LOO

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

CARNIVAL

Edizioni Do Maggiore Grupo Editoriale Leonardi, Milano





SOCIÉTÉ FRANCAISE DU SON, PARIS FRANCE

Tape/Audio/Video

WINTER SHOWS FOCUS: Speaker Market Growing

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

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

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

By BOB KIRSCH

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

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

Cars Too

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



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

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

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

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

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

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

Entertainment Product Sales Seen Up Despite Inflation, Shipping Lag

Continued from page 1

Japan, bear importantly. Meanwhile, at least in the area of con-



sumer video systems, more interest than ever is focusing on Europe. But for the present, the industry is looking to the

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

Exhibit Shift

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

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

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

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

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

\$6.6 Billion

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

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

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

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

Yen Value

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

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

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

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

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

Schools, Industry Forecast TV at NAVA

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

marily an educational exhibit. But most in the industry feel that the way industry and education go concerning videotape will be the way the consumer goes.

Schools have been heavily involved in video for some time, but this year may provide the heaviest emphasis yet. Three major firms manufacturing blank videotape will be represented-Audio Magnetics Corp., the 3M Co. and Memorex Corp. In addition, Irish Tapes, a major marketeer, will also be exhibiting. Besides videotape, educational lines of blank audio tape will also be exhibited.

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

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

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



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

Chain Uses Soft 'Q' Sell, Demo Rooms

By JACK COGGINS

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

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

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

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

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

"What we do is convey to our customers that the types of receivers and 4channel amplifiers that World Radio sells are universal, that they will play JANUARY 5, 1974, BILLBOARD

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

Customer Reticence

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

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

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

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

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Tape/Audio/Video

RepRap

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

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

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

'74 Think Tank, a forecast session on the future of the entertainment products, is for Apr. 16 at the Marriott near O'Hare in Chicago, according to Gerald M. Newman, Association of Electronic Manufacturers, one of four groups involved. Involved last year were AEM, Electronic Industries Association, National Electronic Distributors Association and ERA. Details are available from Newman at AEM, suite 1600, 222 So. Riverside Plaza, Chicago 60606.

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

* * *

75 Midwest dmr Conference officials have announced the appointment to a joint operating committee of the following distributor and manufacturer executives: Gerald M. Rubin, EDI: Eldon Schoedel, Klaus Radio, Inc. both representing III.; Robert L. Henry, Satterfield Electric, representing Wis.; Harry Wojcik. Electronic Parts Co... John Stanley, R. S. Electronics, representing Mich.; and manufacturers Sid Fleischman, Herman H. Smith, Inc., Hank Russell, Russell Industries, both representing AEM-Eastern; Mario C. Vescovi, Waldom Electronics, Mel Bransky, Chicago Miniature Lamp Works, Walter A. Clements, Littelfuse, Inc., all representing AEM-Central; Don S. Prescott, International Reefier, representing AEM-Western. Scholfeld is chairman of the joint operating committee. Details are available from Midwest dmr Conferences, Inc., 1301 Waukegan Rd., Glenview, Ill. 60025 (312) 729-8370.

* * *

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

ERA's new brochure "Guidelines for an

Agreement Between a Sales Representative and his Salesmen" details such suggested topics as 1) compensation; 2) order acceptance and terms of sale; 3) expenses: 4) automobile; 5) benefits; 6) term and termination: 7) obligations under termination; 8) restriction on competition; 9) notices; 10) disputes and arbitration, plus many more. It is available from ERA, 233 E. Erie, Chicago 60611 (312) 649-1333.



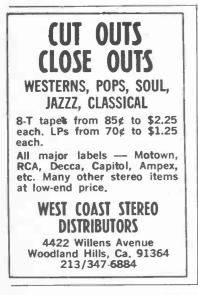
⁷⁷⁵ MIDWEST dmr (distributor, manufacturer, rep) Conference planners (from left) Tom J. Sullivan, Jr., Sullivan Management Services, executive vice president; Joseph J. Kindermann, J.J. McBride Sales, Inc., vice president; Mike Bermann, Mike Bermann Sales Co., secretary-treasurer; Richard J. Scholfield, Ellinger Sales Corp., chairman; and Russell D. Gawne, G. McL. Cole Co., president (more details in Rep Rap).

Philadelphia Dealers Push Quadrasonic at Audio Show

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

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

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



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

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

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

He also felt that "pushing quadrasonic at this time is actually hurting sales because a lot of buyers are thinking twice before investing money in a sound system when they think it may be obsolete in a very short time." Association spokesmen also point out that the availability of 4-channel recordings and tapes are "a farce—and even if someone does shell out for a 4-channel system, all he can do is sit with it once he tires of playing the few records over and over again."

Manufacturing View

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

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

"Four-channel stereo or quadraphonic sound is here to stay," said another rep, pointing out that the concept made its initial debut at an Institute show in October 1969 when three manufacturers demonstrated their first experimental model. "There was more skepticism then than today, now more and more companies are catching the 4-channel fever, and there is no question about it being here to stay."

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

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

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

Car

Stereo

SHARP's RD-408 solid state cas-

sette recorder works from AC, bat-

teries and cars with optional adapter. Priced to sell at \$49.95, it

measures 2-9/16 by 6-in. wide by

9% deep. Microphone (partially

shown) and other accessories are

part of the package.

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

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

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



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

JANUARY 5, 1974, BILLBOARD



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

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

Joint Displays

The idea of joint window displays for tape was one of the key points discussed at a recent British Recorded Tape Development committee. It indicates an awareness by the manufacturers to promote tape as a sound carrier even more than in the past, rather than individual companies promoting their own product without the backup of joint promotion. Many dealers believe this lack of solid tape promotion has been a drawback in the acceptance of tape by the consumer.

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

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

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

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

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

Green said that tying in with the launch would be the introduction of a bargain-priced tape center merchandiser which EMI was offering to dealers for \$26.60 as against the recommended price of \$54. The merchandiser is supplied to dealers who buy a bargain-priced pack of tapes comprising 60 Executive cassettes and 30 Executive cartridges.

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

Consumer Sophistication Speaker Market Reflects

Continued from page 23

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

Specialist Firms

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

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

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

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

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

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

Studio Image

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

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

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

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

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

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

(To be continued)



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



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

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Midwest Chain Uses Soft 'Q' Sell

• Continued from page 23

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

\$500-\$700 Sales

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

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

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

Private Guarantee

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

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

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

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



Tape/Audio/Video

Tape Duplicator

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

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

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

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

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

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

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

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

New Products



PHILCO-FORD's 4-channel stereo component system includes AM / FM tuner, record changer, and four speakers. Model 4724EWA retails at \$339.95.

Schools, Industry Forecast

Continued from page 23

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

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

7 Lengths, 2 Styles "The same seven lengths will be

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

in lengths of 20, 40, 60, 90 and 120-

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

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

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

pfanstichly needleguide gives you more

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

The equipment the firm will be offering includes a unit which copies the U-Matic format, with the user loading a cassette in one side and a master in the other. The tape is pressed against a metal belt which picks up the signal and duplicates at 10 times speed. The second unit features adjustable tape guides which will duplicate tapes in ½, ¾ and oneinch formats. This unit runs at 75 inches per second at 20 times speed.

Educational Software

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

The firm will also be producing several tapes in-house, using outside writers. The company has already produced a 42 program set on antiseptic procedures. Hopefully, brochures describing the entire program will also be ready at the show.

Jack Bondus of the firm expressed the hope that the marketing techniques (probably direct mail in this case) learned through the educational market will be useful in the consumer field when it comes to marketing blank and prerecorded video tape

Memorex will also be at NAVA, offering their educational line of closed circuit tape and educational videocassette. A spokesman for the firm said he hopes this will be a good spot to talk to a lot of potential distributors.

Irish Tape will also be showing their educational tapes at the show.

Cetec will also be showing a new high speed duplicator at the show The duplicator runs off 15 cassettes in approximately half an hour, and is designed for small business and industry. This will be one of the first public showings of the product.

The real importance of the NAVA show, besides its obvious importance to the educational institutions who will be viewing product, is that it may offer manufacturers a basic idea of the most popular configurations in blank videotape, the most popular programs and the best way to manufacture and market these products once a consumer market is firmly established.



MAJOR released a four-piece compact stereo with AM/FM radio, 3speed manual phonograph and two speakers in black and white. The MS 1000 carries \$49.95 price tag.



NORTRONICS offers a tote cleaning kit for reel-to-reel recorders, cassettes, or 8-tracks, in colorful dealer displays



full-range speaker retails at \$139 each. The two-way system includes a 12-in. wooter and a pair of 21/2 in. cone tweeters with 1,300 Hz dividing network, housed in walnut.



BIGSTON CORP. released a compact AM/FM integrated circuit radio with cassette tape recorder. Both sides of the camera-size unit, Model KRM-1020, are illustrated. Only 8¾ in. long, 4 in. high, and 2 in. wide, unit includes tape counter, battery meter, and 8 ohm speakers at \$129.95 retail price.



THE TEAC 2300S is an economical three-motor, three-head stereo reelto-reel tape deck priced at \$449.50. Four mike and line level controls and separate bias and equalization switches are included.



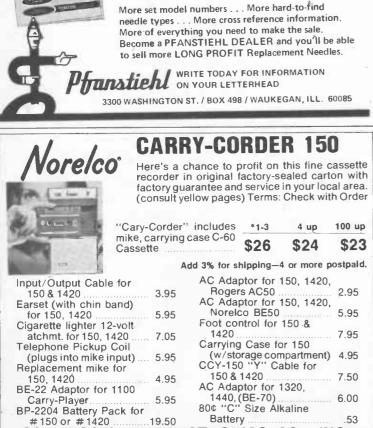
IN-DASH Tenna Corp. 8-track car stereo with AM/FM radio has custom-styled trim plate with adjustable shafts. Model TC-207MPX sells for \$139.95.



DYNAPHASE 75 headphones by Stanton Magnetics feature remote controls for separate adjustment of tone and volume in each ear cup through a 13 ft. extension coil. Price: \$74.95.



GLENBURN/McDonald's new SP-10 8-track stereo playback deck.



COMMISSIONED ELECTRONICS CO., INC. 1776 Columbia Road, N.W. Washington, D.C. 20009

(Refs: Riggs Nat'l Bank, D&B, Better Business Bureau, Wash., D.C.)



From the Music Capitals of the World Eor '74' Cautious Optim

TORONTO

Ampex's John Driscoll has just finished an album with Wednesday, recorded at Manta Sound in Toronto. Wednesday, with Driscoll as producer, are represented on the chart with the revival of the J. Frank Wilson song "Last Kiss". ... Anne Murray will appear with the Edmonton Symphony on March 29 and with the Toronto Symphony on May 3 There is a possibility that a recording will result from these concerts but so far these plans are tentative.

CKGM in Montreal made startling gains in the latest BBM Ratings for Canada. According to the statistics, CKGM has added 72,000 new listeners since the July/73 report, bringing their total listenership to 560,000. CKAG, CKVL and CJMS all French-language stations are ahead fo 'GM in the ratings but an upcoming directive to CJMS from the CRTC to have the station play 75 percent French music in prime time is expected to lower CJMS' grip on third place in the ratings and leave an opening for CKGM to become the first English-speaking station to break into the top three. In another surprising revelation it was noted that CHOM-FM, a station that is highly regarded in the Montreal area, has lost 31,000 listeners since the July tabulations and 70,000 in all since March '73 leaving them in twelfth position in the ratings.

Rob Bone in Vancouver and Pierre Demers and Albert Arial in Montreal are the latest additions to the WEA sales team in Canada. Bob Ansell, formerly of Radio Sheri-

dan will leave that station in January to move over to CKOC in Hamilton

Pat Blanford, formerly of CKLW, Windsor and CJRN, Niagara Falls is now doing a new talk show at CHIC in Brampton. WEA country artist Frankie Gibbs has just returned from a tour of the Canadian Armed Forces' bases in the Northwest Territories. . . . Please note that a comment in this column recently with reference to the WEA hype sheet being aptly named the "90 Pound Weakly" was not meant in a derogatory sense.

Rod Stewarf and the Faces new album, "Coast to Coast-Overture and Beginners" is being rush-released by Polydor in Canada.... Indications are that Bill Ballard, who heads up Concert Productions International, a Toronto concert promotion company that is wholly owned by Maple Leaf Gardens, intends to extend some financial support to Frank Davies' company, Love Productions. Daffodil Records a division of Love is distributed in Canada by Capitol Records. Ken McFarland has left London Records to take up management of Susan Jacks and to handle the affairs of Terry Jacks' and Ray Pettinger's new label, Goldfish. Armand Beaudin, who was formerly the Ontario branch manager for WEA replaces McFarland at London. Alice Cooper was forced to play their recent Toronto engagement at Maple Leaf Gardens without most of their props and with rented equipment. The night before in Toledo the (Continued on page 31)

dio Rogers Ltd. and CHIN-FM,

whose application was filed by Ra-

the areas presently served by them.

to submit to them, for their ap-

proval, any agreements entered into

among the stations relating to own-

ership and utilization of the li-

censee's facilities in the CN Tower

including any arrangements that

have been made for the licensee's ac-

for use by other FM stations licensed

in the future in the Toronto area, the

CRTC noted that current licensees

would be required to permit these

CRTC indicated their approval for

the Canadian Broadcasting Corpo-

ration to amend its broadcasting li-

cense for television stations CBLT:

CBLFT, the Toronto French lan-

guage station and CICA to move

their antenna sites to the CN Tower.

The same assent was given to an application by CFTO-TV Ltd. to move

CFTO's antenna site to the CN

The new placing of these antennas,

will enable these Toronto TV sta-

tions to provide an improved signal

to not only the area served by it at

the moment but also, increased cov-

erage in the areas surrounding To-

ronto including the Niagara Penin-

Tower.

sula and Buffalo.

new stations to use the antenna. In the same announcement the

As the CN Tower has a capability

cess to the facilities.

The CRTC expects the licensees

TORONTO-The general approach to 1974 by most people in the Canadian music industry is one of cautious optimism.

Canadian News

It will be a year in which broadcasters and record companies in this country will try to

Television

come to terms with each other and the Canadian Radio and Commission's 30 percent Canadian

ruling, which has been a bone of contention since its inception in 1970. Many people in the industry feel that it is time for a long hard look at the pros and cons of the ruling to establish the validity of such legislation in Canada at this point in time.

content

Another ruling will be forthcoming from the CRTC, this time concerning FM radio. This legislation could change the structure of radio in Canada. The CRTC has stated at previous hearings that they are not happy with FM programming in this country. It is expected that the legislation will call for FM stations to present more public affairs programs and special interest shows rather than "wall to wall music."

Dr. Pierre Camu, president of the Canadian Association of Broadcasters, feels that there is very little chance that there will be any change in the Canadian content rulings in the next year. Commented Camu, "It would have been nice if the broadcasters had recognized Canadian music on their own rather than having to be forced to play a specific percentage, the way it is at the moment. 30 was a magic figure that was dreamed up. It could have been any figure. I don't feel that there should have been any ceiling put on it. In any case, I don't think that it will be dropped and, in fact, if it goes anyway at all, it will go higher.

"The CRTC is trying, with the new legislation to upgrade the quality of FM radio. I am not in agreement with the CRTC's feeling that there should be more talk on FM. FM is far better technically than AM so it should be the AM outlets that should have the words and FM, the music, because of its ability to repro-

Krytiuk Back From Europe

TORONTO-Jury Krytiuk, the president of Boot Records, has returned from a combination business-pleasure trip that covered 10 European countries in a 14-day period including Czechoslovakia, Russia, England. Ireland, and France. Music publishing was the center of discussions on this trip.

In keeping with his nickname. "The Flying Uke," Krytiuk had no sooner arrived back from Europe when he was off to Hollywood, Houston and then Edmonton. In Edmonton, Krytiuk sat in on a recording session with Irish baritone Sean Dunphy at the Damon Studios

On his return from Edmonton, he rested for a few days, then was off to Nashville, Jamaica and New York on recording and publishing business. Krytiuk's comment on his rigorous travel schedule: "You can't make money sitting on your butt in the office." Boot Records recently relocated at 1343 Matheson Blvd. W., in Mississauga, Ontario.

By MARTIN MELHUISH

For '74: Cautious Optimism

duce the sound better; without the static. What we will probably see on FM in 1974 is more words, better music and less commercials. AM radio has always been the work-horse in keeping their FM counterpart alive financially. This will be the case even more so in the future." Cutbacks

With the shortages of nearly every material needed in the production of a record, this coming year will mean a certain amount of cutbacks for record companies and a new outlook on the signing of new acts. Jack Richardson, the president of the Canadian Independent Record Producers Association, stated that the situation has not reached the crisis stage in Canada yet.

Whether it is the astute buying by the pressing plants or the fact that we have two suppliers of polyvinyl chloride in this country, I don't know. This is one of the few places that an American company can place a custom order and get it pressed in a relatively short time.

"Because of these shortages, record companies are getting more selective in their signing procedures. I wouldn't be surprised in this coming year to see more companies insisting that an artist have good management and be ready for the international market before even talking to them. For all of this though, I think that we will have a much tighter and more profitable industry in 1974. A lot of the companies are going through a reorganization program at the moment.

"At CIRPA there will be an extension of the learning function. So successful was the symposium that we held in October that we intend to repeat it again this year. We are also concerned about the import tariffs that is levied on recording equipment, up to 30 percent in some cases. It is hard to compete in the world market with that to overcome. We will be presenting a brief in the new year to the government to try to alleviate this situation. CIRPA is going to become more of an information organization and we are going to try to do our bit to improve the industry through government presentations."

Uncertainty

Arnold Gosewich, the president of the Canadian Recording Industry Association and president of Capitol Records-EMI Ltd. in Canada, feels there is going to be a certain amount of uncertainty in the industry about the PVC shortage not primarily for Canada, but for the U.S. said Gosewich, "All of the major companies in Canada rely on foreign product so if the shortages really are bad, their practices in regard to signings and releases will effect us. We will continue, as an industry, to aggressively work against tape piracy in this country. There has been talk of an embargo on all tapes coming into this country but we wouldn't want to persue this course of action except as a last resort.

"Another thing that I think is inevitable in 1974 is the rise in price of records which will be brought about by the rising costs of manufacturing a record. Costs are already up between 35 percent and 40 percent. The cost of transportation has taken a 20 percent rise in recent months." Shortage Problem

BMI Canada's new general manager, S.C. Ritchie, said that the only problem area in the industry next year for his company is the vinyl shortage, which could restrict the release of product and therefore lessen the amount of money going to performance rights societies. Commented Ritchie, "The output of Canadian songwriters continues at a great rate and the quality is constantly improving. There is no reason that this trend shouldn't continue into the new year."

Jan Matacjek of the Composers, Authors and Publishers Association of Canada (CAPAC) reckons, that very little will change in the Canadian industry in the next year. "Publishing companies still have a lot to learn," said Matacjek. "There is still a need for more professionalism in this area. As far as the vinyl shortage goes, I don't think that it will effect the amount of performance royalties. There are always other means to make music available to the public including tape.

Alan Wood, the vice-president from Canada of the American Federation of Musicians, sees a bright future for an industry which he says is continually growing.

"There has been a decided increase in recordings and there is no indication that it is slackening off at all. We as a body are worried about the gas shortage and a decision on what to do about it will be forthcoming. Travelling bands these days are lucky if they can get more than five (Continued on page 30)

Hunter Yule Tour Back

TORONTO-The fourth annual Tommy Hunter Christmas tour to the Canadian Armed Forces bases in Cyprus and Germany will return to Canada on Jan. 5 after a threeweek stay overseas. The tour is sponsored by Rothman's cigarettes, which foot the bill for all performance expenses. The Canadian Armed Forces take care of the travel.

Appearing on this year's tour were Capitol recording artist Shirley Eikhard, Christine Chandler, Gary Gross Orchestra and the Review Dancers and, of course, Tommy Hunter.

There had been tentative plans for a performance at the Canadian base in Cairo but they had to be shelved because of the current situation in the Middle East.

Fourth Version Of 'Superstar'

MONTREAL-MCA Records of Canada has announced the release of the fourth version of the best-selling album, "Jesus Christ, Superstar." This time it is the original motion picture soundtrack, in French. The French version of the movie opened in Quebec City on Dec. 21 and will open in Montreal in Febru-

Richard Bibby, MCA's marketing vice-president said, "Although the film had been done in French. there were no plans to issue an album even in France."

However, the acceptance of the original English version by the French-Canadians was so extraordinary with the LP selling well over 45,000 sets in the province of Quebec, that it was decided to release the French version.

27

their antenna sites to the CN Tower in Toronto with "appropriate In the Commission's announcechanges in effective radiated ment of the antenna site changes power." The stations effected are they noted that the relocation of the CHUM-FM, whose application was antenna sites will enable the licensees to provide improved signals to filed by CHUM Ltd.; CBL-FM,

whose application was filed by the Canadian Broadcasting Corporation; CKFM-FM, whose applica-

cided, effective Dec. 14, 1973, that

five Toronto FM stations may move

Truck Mounts A New Show

TORONTO-Capitol Records' group, Truck, who just returned from a heavy road schedule, will spend the next few weeks in Toronto preparing a new show for the new year.

Truck recently performed at the annual New York NEC showcase at Grossinger's resort, where the 200 American college talent buyers gave the band a standing ovation after their set.

Dave Brubeck, who also performed at the showcase, visited with the band back stage after the show and while he was in Toronto for his Massey Mall appearance he commented on the band during a radio interview.

As a result of the showcase, the band will be touring in New York State during late January and throughout February.

In the new year, Truck will return to Quebec, tour some northern U.S. states, travel to Winnipeg area for a month and prepare for a recording session

Also Antenna Move Bids OTTAWA-The Canadian Radio tion was filed by CFRB Ltd.; CHF1and Television Commission has de-FM, with an application filed by Ra-

dio 1540 Ltd.

CRTC Ok's Power Change

International News 'Foggy' 1974 Ahead for U.K. Recording Industry

• Continued from page 1

On the credit side, demandwhich must be healthy regardless of the problems it



creates-looks like continuing, particularly following the mini-budget which stopped short of placing further income, direct and in-

direct tax burdens on the consumers, leaving a status quo as far as product purchasing power is concerned. The absence of a VAT increase on records must also help in this respect.

Probably the greatest blessing to record companies in the budget was the non-materialization of the rumored import restrictions. This will leave them free to continue their supply-demand fight with product from overseas.

What follows is a reflection of how most of the companies view their future in what will doubtless be a difficult year:

Phonogram

At PHONOGRAM, executive chairman, Steve Gottlieb, said he does not foresee any cutback in releases through factory pressures and that this move would only be contemplated if there is a further shortage of raw materials.

"We are an international company and we have plans that should ensure a satisfactory operating level as long as the supply of raw materials is sustained.'

Gottlieb would not disclose what the "plans" involve. He said the industry is entering a new era, in that traditional ways of doing business will have to be reviewed.

"We don't know whether the future is going to lie in distributing records by rail or road, for instance. If neither method can provide a sufficient service we will have to come up with something ingenious. And I don't know what that will be," he said

POLYDOR will not issue any albums in January followed by a severe cutback in February in an effort to give the manufacturing operation enough breathing space to build up back-catalog stocks.

The move was announced by commercial director Tim Harrold. He said: "We fully expect the demand will remain as buoyant as in. 1973.

"The question of supply of raw materials will be affected by the general economic climate. Polydor has no album releases in January and our priority is to build up our stocks right across the catalog as quickly as possible. We are not at all pessimistic about the future."

CONTOUR plans to release a normal quota of albums but with the concentration on safe sellers, said managing director Tom Parkinson.

"We are having to play it by ear to a large extent," he said. "The situation could change at any minute. We are being guided by the best people in the business at Polygram who have their eyes on the situation worldwide.

"As far as we can foresee at the moment we will be able to trade normally.

EMI

EMI expects all its labels-owned, licensed and distributed-to moderate their releases this year to keep a steady and balanced output from the company.

Deputy managing director, Gra-ham Powell, said EMI will restrict its releases and hopes contracted labels will follow suit.

"We have taken measures that we 28

anticipate will enable us to meet consumer demand as long as the enormous growth of the past few months is not maintained at the same level."

He said EMI is ready to import completed product from overseas to augment British output, but would not disclose from where or from whom. In the past EMI has only imported albums that the U.K. operation has no plans to release.

"With a comprehensive acrossthe-board reduction in releases and the plans we have made we feel we will be able to cope.

"To forecast in detail what will happen is not possible because we cannot anticipate consumer demand which will be dictated by the overall economic position of the country."

Powell said EMI is particularly concerned about the availability of raw materials. With the U.K. supply dry and European sources exploited to the maximum the economies of supply and demand are making costs rise.

He said it would only be a matter of time before these increases have to be passed on as profit margins tighten.

A spokesman for TAMLA MO-TOWN said: "We are rather fortunate in that we do not have a very heavy release schedule and will not be forced to restrict our output next year as some companies will have to do.

"With the board shortage we are continuing to be cautious with sleeves and keeping them as simple as possible. But any designs that have to be complex will be imported."

With Tamla's center of operations in America, the U.K. label is probably as well equipped as any company to press overseas should the pressure on EMI plant become critical

MCA Imports

MCA, which came under the wing of hard-pressed EMI just four days ago, plans to import top-selling albums during a phasing-in period.

Thirty or 40 back-catalog product, including the film soundtrack of "Jesus Christ Superstar," and albums by Wishbone Ash and Neil Diamond, will be brought in from MCA in America, and possibly from Teldec, MCA's German licensees.

The measures were disclosed by Peter Robinson, marketing co-or-dinator at MCA. He said: "We naturally couldn't walk into EMI and expect to have a comprehensive selection of back-catalog albums pressed in five minutes as well as new releases. We feel the measures we are taking through the phasingin period will see us through adequately. We expect to have about 100 album titles on catalog by the middle of the year."

Richard Baldwyn, managing di-rector of MUSIC FOR PLEASURE, believes the coming year will be a time for sorting out the men from the boys

"Enterprising and forward-plan-ning companies will survive reasonably happily. The record industry has gone through such a boom over the past few years that a certain degree of complacency has set in.

"Now companies are going to have to fight and it will be a year of weeding-out with some companies going to the wall.

"As far as MfP is concerned I will not subscribe to a release cut-back policy and I plan normal trading throughout next year."

Baldwyn said negotiations have been going on-with the full knowledge and approval of EMI-to seek

manufacturing deals abroad to alleviate the pressing problems.

"I don't believe all these dire prophecies and I think the enterprising companies will avoid any desperate crisis.

"It's awful to think of regression in the industry as a good thing but it will sort out the men from the boys and restore people's values that have become distorted by success."

Charisma

For the first half of the new year CHARISMA is going to have a strictly controlled production. "We are going to stick to the artists we already have," explained Tony Stratton-Smith, head of Charisma.

"The new projects we have in the can will be going ahead, but there will be fewer first albums from new artists. We will be surviving on artists we already have."

In association with EMI, Charisma is pressing records in Germany, Holland and France because the pressing capacity in this country is being filled by the top sellers. "For the first few months of 1974 we hope to keep stocks up on the catalog but because of the pressing difficulties, this is going to be a terrible problem," added Stratton-Smith.

"For the first half of 1974 we plan no gatefold sleeves on records, they will all be single sleeves except for reprints of records already on the catalog.

"We are always looking out for sources of plastic, exploring all over the world, including at the moment Africa. But the plastic shortage problem is not too acute."

At DECCA, director William Townsley said that in the light of the present government measures it was impossible to make any comment on the company's future until the situation was clarified.

The same view was reflected by Nat Joseph at TRANSATLANTIC. He said: "We are now busy reviewing a lot of plans that we made for 1974. I think our attitude is going to be very much one of wait and see.'

He said that it was certain some of the plans Transatlantic had had for further expansion, particularly in the area of distribution, would probably be slowed down if not cut. "We are not considering any major changes for the first three months of next year."

He felt there was bound to be an increase in VAT on records and record prices were bound to go up anyway. However, this was not as important as the possibility of import restrictions. British factories relying on outside imports to counteract production difficulties would be seriously hit if the government decided to introduce any form of import restriction.

Olav Wyper at CUBE felt that 1974 would see few records being produced and smaller quantities of hit records being sold. Distributions were obviously going to be hit immediately by the train situation and in the long term by the fuel shortage. If deliveries had to be cut back to one visit per dealer per week this could lead to smaller orders, he said.

"EMI, at one stage, said they were only going to press additional copies of records that were in the charts which means that if supplies run out when a record is breaking then there will be no more available. But if they have to introduce some sort of rationing system its the only way they can do it."

He agreed that it would be a bad year for new acts, but the only immediate effect on Cube, which has at least five acts they hope to break next year, is that distributors IS-

LAND is pressing the company for accurate release plans for next year. At CBS

At CBS, Dick Asher, managing director, saw the problems of 1974 under two headings: a shortage of raw materials would mean that not enough records could be produced and an economic recession in which you are able to make enough records but people won't have the money to buy them.

In the second instance, he said that during the depression of the 30s the record industry was hit severely. "But in those days records were a rich man's toy. Now everyone plays records and they seem to fit into the category of low cost entertainment. During the 30s low cost entertainment thrived. The movies did very well.'

He thought it likely that in the event of another economic depression the record industry would not be hit as severely as many others.

On the material shortage, he said: "We have plans which are very complex and involve all sorts of contingencies." In fact he said he felt optimistic about 1974 although the possibility of import restrictions could even more seriously effect the availability of board, plastic and finished product.

An RCA spokesman said the company has been feeling no effects of the restrictions up to date, but is acting in common with Government wishes, and cutting back on non-essential electricity. John Deacon, general manager at A&M, feels the situation will not be quite so bad if people adjust to the changes. "A lot of American owned companies rely on America, and with us it is Canada, to supply them with some of their stocks," commented Deacon. "A lot of companies are also turning to Europe for imports, to places like Holland where the factories are run. on natural gas.

"I don't think the Government will put any tough curbs on imports because they have to consider the EEC, but if they do then we will have to hope the demand at home for records drops.

"The vinyl shortage hasn't really hit this country yet, though it is reaching far into America, but if it does become acute we will have to be more selective with our releases and look objectively at what records we are going to put out. We only release about 40 or 50 albums a year, so it is not so bad for us.

"We are distributed by Pye, and so our problems in that field are theirs. "This is the second year running we have had no lull in record demand during the summer, so production is running high all the time, and where as we used to stockpile records, we cannot now because Pye are unable to cope with anything outside of normal demand.

Island is happy with the service it has received from EMI during the shortage problems, though it means they will have to spread out their releases more in the spring.

UNITED ARTISTS' sales manager, Denis Knowles, said the first thing to consider looking into in 1974 was the cutback in the economy by the Government, reducing consumer spending. "However, in a crisis, people often buy music as a morale booster," he said. Knowles said he did not expect 1974's growth rate would be as great as this year, although sales of tapes and discs would rise.

Pye Statement

PYE's managing director, Walta Woyda, said: "It's certainly going to be a trying and difficult year but whether we see demand grow as rapidly as anticipated is difficult to answer.

"The immediate indications are that vinyl and paper shortages are going to get worse. We are already doing a fair amount of pressing overseas and if manufacturing problems get worse then we will try to step up this production abroad."

Richard Robinson, managing director of WEA, said: "I think the major problem next year will be manufacturing. We are already importing product from our American parent companies and we are doing a fair amount of pressing in Europe. Both these aspects will have to be stepped up."

He said he felt the plastics and board shortages had been over exaggerated and that he did not foresee the industry grinding to a halt. If the manufacturing side can be sorted out, he said, he is reasonably optimistic about next year.

Dutch suppliers, ROXS, has been in London recently to collect orders for plastic inner sleeves, selling at 0.5p per bag and album paper bags selling at 0.7p per bag. A spokesman for the company said there was a plentiful supply of bags but he said that the vinyl situation was far more serious

"We supply all over Europe but our Italian agents can only obtain 50 percent of our requirements. We have been major suppliers to the U.K. but now we cannot meet the demand and have had to cut Great Britain out of our custom.⁴

He said that vinyl was selling at around \$1,000 a ton. The prices for PVC liners and inner sleeves however were pegged. Paper prices had been fixed until April and PVC until July

Coen Solleveld, president of Polygram, told Billboard: "Who would want to predict the future after the best year ever, particularly faced with strikes, shortages of energy and raw materials, and increasing wages? It will be quite a task to maintain the level of our present economic health.

"Nevertheless, I would be surprised if in the months to come the consumer will show less interest in entertainment, particularly at home.

"Therefore, it may well be that our entertainment industry will not be too severely affected. The challenge set for us by the present situation can be met as long as there is no shortage of that creativity which is the very characteristic of our business."

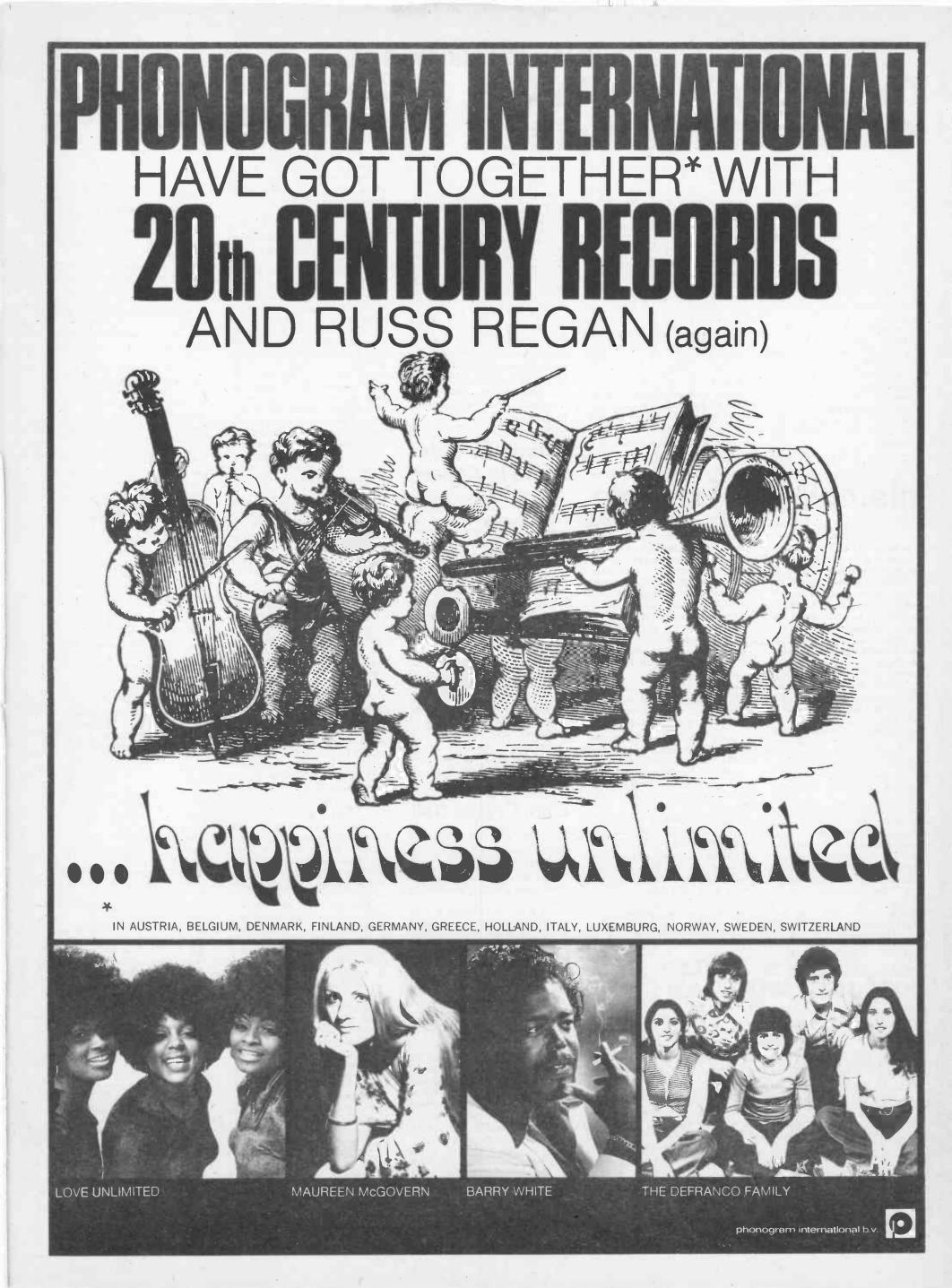
Asked for his view of the year ahead, Wilfried Jung, head of EMI-Electrola, Cologne, began by referring to the fact that 1973 had been the most successful year in the postwar history of the German EMI companies. "Business increased by about 30 percent compared with the industry average of between 6 and 8 percent," he said. "It was intended (Continued on page 30)

Miller Unit to **Tour in Japan**

NEW YORK-The Glenn Miller Orchestra has been set for its eighth tour of Japan, in the spring of 1974. Booked by Willard Alexander, the tour will consist of approximately 35 concerts, from May 20 through June 16.

The first visit to Japan by the Glenn Miller band was in 1964. Thereafter, the tours were in 1965, 1966, 1968, 1970, 1971 and 1972. Buddy DeFranco is the present leader. An album was recorded last year in Tokyo, and is being prepared for release shortly in the U.S.

JANUARY 5, 1974, BILLBOARD



International News Three-Day Week in U.K. Kindles Stores' Spirits

LONDON-It looks like being business as usual at record shops as the three-day working week hits the nation.

Anything and everything from candles to taking down window displays to allow in more natural light has been employed to keep the customers satisfied.

The massive HMV store in Oxford Street will keep operating on gas lamps on the non-electricity days. Manager Ken Whitmarsh said: "We have had no time to bring in generators but we hope to be able to operate with gas light."

Art Fowler, manageress of Imhofs, in New Oxford Street, said the shop will open five days a week by using generators.

Cloud Seven in Berwick Street has brought in four gas lamps and a gas heater in a bid to keep going. "We should be all right," said manager Roger Slade.

The Harlequin chain will main-

tain normal service with candles and gas lamps. Joyce Presland, personal assistant to managing director Laurie Kreeger, said: "We had a generator but we couldn't get oil for it. So it has been taken up to our Reading shop where apparently there is fuel available."

K.J. Bredon, in Brighton, will operate on non-electricity days with paraffin heaters and gas hurricane lamps. But opening hours on these days are likely to be curtailed to 9 a.m. to 4 p.m.

Director Mark Bredon said: "We are using torches to consult the record catalogs."

Mick Woodwards, at F.L. Moore (Records) in Luton said he has brought in about 20 hurricane lamps and six gas lamps. "We've taken down some of the window displays to let in more natural light," he said. In Plymouth, Sylvia Hookings, a

director of Albert E. Ford, said: "We

have a fair amount of natural light and with candles we are managing. Business will be as normal. "We cannot play records in the shop but we can talk about them."

And in Manchester, Ronnie Sykes, managing director of Sykes and Son has been given permission to keep electricity on tap all week to work the electric till and adding machine.

"We are on our honour not to use the electricity for anything else and we shall abide by this. I have brought in two dozen gas lights for our two shops and it will be business as normal." But he added: "I just hope the record companies can supply the goods."

Schroeder Gets Leave to Appeal

International Turntable

LONDON-Annie Ivil, head of creative services at Atlantic U.K., transfers to Atlantic's New York office on Jan. 14 to head the publicity department there. Her duties in the U.K. will be divided between press officer Richard Ogden and a new head of creative services, Dave Clipsham, who joined on Jan. 2. Clipsham was previously brand manager with Peter Styvesant cigarettes where his duties included Radio Luxembourg sponsorship.

Dave Howson has joined EMI's promotions office with special responsibility for Sovereign and Retreat. He was previously head of promotion at Carlin Music.

Derek Williams, Contour's north midlands' area sales manager, moved to the London office on Jan. 2 as national accounts executive, a new position. His successor in the north midlands has not yet been appointed.

Peter Tozer has been appointed staff recruitment and sales training manager for the Minns Music retail music chain, based in Bournmouth. Tozer, who spent 10 years with the Hammond Organ company, will be in charge of recruitment and training at Minns' 10 shops in the south and southwest of England.

Andre Scholtz has been appointed marketing manager, Gallo Record

and Tape Division. He will report to Peter Gallo and will be responsible for the total marketing function for all music product. Reporting to him will be the total promotions team. Scholtz has been in the entertainment business for four years. He was publicity controller and later, financial and planning manager for Kinekor Films (Pty) Ltd., the largest film distributor and exhibitor in South Africa. The announcement was made by Peter Gallo in Johannesburg.

John Fruin, managing director of Polydor, has announced major new year changes that take two of the company's top men to America.

Commercial director Tim Harrold has been appointed vice-president of Phonodisc U.S. with the direct responsibility of coordinating the marketing activities of Polydor and MGM into the new Phonodisc company.

Operations. manager Don Wedge becomes senior vice-president of operations in MGM Los-Angeles.

Gordon Collins will take over Tim Harrold's duties under the title commercial manager. Fruin said Polydor U.K. is being restructured during January, a move demanded by expansion, and appointments in the operations area are imminent.

JAZZ MUSICIAN -

GANNI BEDORI

A SOLO ALBUM

'DEDICATED TO PICASSO' plda 5074

DISTRIBUTED IN THE USA BY PETERS INTERNATIONAL 600 EIGHTH AVE NEW YORK N.Y 10018

pdu records, via pioda 14, lugano,

switzerland

"A WORLD CLASS ARTIST - MELODY MAKER ENGLAND

LONDON-Schroeder Music has been given leave in the House of Lords to appeal against a Court of Appeal decision that songwriter Tony Macaulay was not bound by his contract with them.

In the Appeal Court, Lord Justice Russell said the contract was so unfair to Macaulay as to be oppressive. Macaulay complained that at a time he was composing top-10 hits he had to borrow money to go on holiday.

Schroeder Music was granted leave to appeal on the assurance that, if it should succeed, the company will not seek to recoup royalties in respect of the copyright in Macaulay's work since July 1972, when the case was first decided in his favor by a High Court judge.

Macaulay's compositions include "Love Grows Where My Rosemary Goes." "Home Loving Man" and "Build Me Up Buttercup."

Can. Crystal Ball

• Continued from page 27

gallons each time they fill up. You can't get far on that."

Terry Brown, the owner of Toronto Sound Studios in Toronto is in complete agreement with Alan Wood as far as recording is concerned. "The business looks very good," said Brown. "The only prob-lem that we have at the moment is the number of studios that keep popping up in this country. There is only so much business to go around and not everybody's in a healthy position. This country can't support too many more studios. What is happening is that because of the tight competition, people aren't expanding or improving their facilities because they don't have the extra money. Of course, vinyl shortages and so on are going to take a chunk out of our business in the next year if it is as bad as people say but at the moment we haven't noticed any effects."

W.R. Stephens, president of the Canadian Music Publishers Association, put forth a sentiment that is becoming more and more popular in the Canadian music industry.

"I think we overdo the word Canadian on everything. It's about time that we started stressing the phrase 'good music.' We have a very healthy industry here and with this philosophy, I think that anything is possible in this country."

'Foggy' 1974 Stands Ahead For U.K. Recording Scene

• Continued from page 28

that 1974 would be an equally successful year but now, face to face with a world-wide power crisis. such a forecast seems to be rather—if not too—optimistic.

"We are less concerned, however, about the shortages in the supply of various raw materials than we are about the tremendous increase in costs.

"The Federal Republic of Germany has always been considered a high cost country: Britain, the world's dominating music market, is still regarded as a low-cost country. So it is no wonder that direct imports initiated by wholesalers and retailers have led, and still lead, to a loss in turnover for German companiesor, whenever we try to combat this, to a reduction in the companies' gross margins. It is for this reason that we are watching the development of prices in Britain with vivid interest. Although we do not wish to see the British make big increases in the price of LP's and cassettes, a certain increase in prices would help us to overcome a good number of problems

"What we certainly do wish is thatin 1974 producers will continue to achieve as much, success in this country as they did in 1973-for example, with Suzi Quatro-and that Germany's top star, Heino, will go on to be the leading seller in 1974 as well.

"We feel sure that the super rock groups, Deep Purple and Pink Floyd, will hold and extend the top positions they have achieved in Europe—and especially in Germany and that Michel Schanze, Christian Anders, Anneliese Rothenberger and Herbert von Karajan will continue to translate their musical abilities and great popularity into impressive record sales.

"To sum up, we are very content with our progress in 1973 and our target in 1974 is to show a growth rate of 15 percent. But, despite our optimism, we shall have to contend with a number of problems and not only those stemming from the world-wide power crisis."

On Tape Front

And on the tape front: CBS TAPE marketing manager Jerry Turner sees 1974 as a "monster year" as far as CBS tape sales are concerned. His optimism is partially based on the plans to expand the company's factory.

"This will boost our output--I can't see us importing as many tapes as we have this year," he said. Turner said the year should be good--provided the raw material shortage situation did not become too serious.

"Our deliveries now are fairly good-but we expect to improve on them next year with the increased output of the factory." he added.

POLYDOR's tape marketing manager, Laurie Adams believed the year would also be good for his company—but felt some companies may have to tighten their belts regarding their less profitable deals.

"I am amazed some companies go around making new deals when they are having problems delivering tape to the outlets they already have," he said.

said. "I think the whole industry is going to have to cut back on its less profitable accounts and spend more attention on stock completion rates which this year have been nothing to shout about."

Adams said as far as his marketing plans were concerned, he intended to expand his scope of outlets—but not to the detriment of completion rates. Generally, he believed more forward planning, including stockpiling in May for Christmas should be done within the industry to avoid the situation created this year.

PHONOGRAM'S Dave Adams believes the economic outlook for 1974 is probably very gloomy-but considers this can only be good for the music industry generally and tape specifically.

"The only qualifying point' to what could be a very good year for the industry is the raw material situation.

"At this stage it does not seem too bad as far as we are concerned, but next year the market growth could be held back if the shortage becomes really bad."

The oil crisis could also see a levelling out of the sale of 8-track cartridge—soft and hardware—because people will not be driving cars so much. "But this may be compensated by an increase in the cassette business because people will stay at home," he said.

Overall, Adams cannot see the growth rate of tape-running at 140 percent over 1972 for musicassettes this year he said—as high for 1974. "It will probably grow rapidly—but perhaps at 50-75 percent on this year's turnover," he said.

DECCA'S tape marketing manager, Graham Smith, believes the coming year "will be quite bullish," although, like other tape executives he felt the general economic situation could take a "turn for the worse."

Like Dave Adams, however, Smith felt this could boost tape and disk sales, simply because people would, while avoiding spending on expensive goods, buy products like tape and records.

He believed Decca wor' continue to keep a high completion rate of deliveries next year, pointing out the Selecta depots throughout the country largely avoided the problems of poor deliveries which beset some other companies this year.

WEA tape sales manager, Derek Clayton, said he could see some companies having to curtail the release of "unnecessary releases" and concentrate on albums which they knew would sell well.

He conceded that WEA's tape deliveries after leaving the Precision distribution fold had come up against problems, but these could be ironed out during 1974. "I congratulate the CBS depot for getting out what they did under the circumstances." Clayton said.

WEA had however been forced to import more than 150,000 tapes because of the massive demand and "because we owed it to the dealers to make sure they had our stock."

Clayton too sees the raw material crisis being the big bugbear for next year. "There's no point marketing what you can't make," he said.

RCA'S tape marketing manager, Ray Pocock, also sees a bright future for 1974—provided the raw material crisis does not become too critical. "It's very difficult to judge what will happen next year, although we expect to do better than this year, which has been very good.

Our factory will be operating at full capacity, and next year we will be making our own 8-track cartridges here," he said. Pocock said the company had imported tapes heavily this year, but expected this situation would not be as great in 1974.

PRECISION'S managing director, Walter Woyda, said he believes that "subject to the economic situation, I can see nothing but growth for the tape industry."

Billboard Hits of the World

© Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. 5 SHIROI GUITAR-*Cherish (Victor)-

BRAZIL (Courtesy IBOPE) (RIO DE JANEIRO) SINGLES

Week 1 SO QUERO UM XODO-Gilberto Gil

This

- (Philips) 2 FOR ONCE IN MY LIFE-Gladys Knight &
- The Pips (Tapecar) 3 O HOMEM DE NAZARETH-Antonio Marco's
- (RCA) 4 THAT LOVE-Light Reflections
- (Copacabana) ELISA-The Bee Gees (Polydor) 5
- DO YOU LOVE ME-Sharif Dean (Epic) ALL IN LOVE IS FAIR-Stevie Wonder
- (Tapecar)
- BROTHER LOUIE-Stories (Philips) CLOUDS-David Gates (Continental) 8
- 10 A DESCONHECIDA-Fernando Mendes (Odeon) 11 MUSIC AND ME-Michael Jackson
- (Tapecar) SOUL MAKOSSA-Manu Dibango (RCA)
- 12 13
- SONGS-B.J. Thomas (Young) RETALHOS DE CETIM-Benito De Paula 14
- (Copacabana) 15 ANGIE—Rolling Stones (Continental)

(SAO PAULO) This Week LPs

- 1 SANGUE LATINO-Secos & Molhados
- (Continental) CARINHOSO INTERNACIONAL-Trilha 2
- Sonora (Som Livre) PELO TELEFONE—Martinho Da Villa (RCA) O HOMEM DE NAZARETH—Antonio Marcos 4
- (RCA) E PRECISO CANTAR-Os Orginais do 5
- samba (RCA)

FRANCE

(Courtesy Centre D'Information Et De Documentation du Disque) *Denotes local origin SINGLES This

Weel VIENS TO PERDRE DANS MES BRAS-

*Frederic Francois (Vogue) 2 ANGELIQUE—*Christian Vidal (Vogue)

• Continued from page 27

crowd had got out of hand and

thrown bottles and debris at the

stage destroying the sets. As if that

was not enough, the equipment

truck broke down on the way to To-

ronto. Peter Larsen, spokesman for

Concert Productions International,

the promoters of the show, praised

both the band and manager. Shep

Gordon for their professional han-

dling of a situation that could have

caused the cancellation of the show.

appear at Toronto's MLG on Feb.

22 with possible April dates for Deep

Purple, the Allman Bros. and the

Grateful Dead. Other CPI confirmed

dates are the Bee Gees at Massey

Hall on Feb. 17 and 18 and than at

Hamilton Place. Hamilton on Feb.

19: Deep Purple at the Buffalo Audi-

torium on Feb. 23 (the MLG date is

tentative for Feb. 26) and Melanie at

Massey Hall on Feb. 28. . . . Lorence

Hud's current single for A&M

Records, "Guilty of Rock 'n' Roll."

Accountant Brian Twyman, a di-

is attempting to reunite the

rector of Seekers Musical Entertain-

Seekers, five years after the group

disbanded. He says that the original

group's records are still selling

throughout the world and he still re-

ceives hundreds of letters and phone

Twyman has already been in con-

tact with Athol Guy who is at present

an MP in his native Australia, and

Bruce Woodley who has become one

of Australia's foremost jingle writers. He says both are definitely

interested. Another former member,

Keith Potger, manager of the New

Seekers, commented: "If we can get

Judith Durham to agree it would be

JANUARY 5, 1974, BILLBOARD

calls from their fans.

has been released in the U.S.

LONDON

CPI has announced that Yes will

- UNE HEURE, UNE NUIT—°Ringo (Carrere) MELANCOLIE—°Sheila (Carrere) PETIT PAPA NOEL—°Romeo (Carrere) 5
 - MOVE MAN-Osmonds (Polydor) ANGIE-Rolling Stones (WEA)
- SOMEDAY SOMEWHERE-Demis Roussos (Philips) LE MAGICIEN-*Gerard Lenorman (CBS)
- TON PETIT AMOUREUX-Romeo (Carrere) TOUJOURS DU CINEMA- "Patrick Juvet
- (Barclay) UNE LARME D'AMOUR-*Art Sullivan 12 (Carrere)
- î3 LA MALADIE D'AMOUR-*Michel Sardou
- (Philips) 14 LA PALOMA-Adieu-Mireille Mathieu
- (Philips) 15 LA DRAGUE-*Guy Bedos/Sophie Daumier
 - (Barclay) LPs
- This Week
- 1 LA MALADIE D'AMOUR-Michel Sardou (Philips)
- 2 FOREVER AND EVER-Demis Roussos
- (Philips) 3 OLYMPIA '73-Gilbert Becaud (Pathe Marconi) VIENS TE PERDRE DANS MES BRAS-
- 4
- Frederic Francols (Vogue) 5 13 NOUVELLES CHANSONS—Jo Dassin (CBS)
- 6 JULIEN-Julien Clerc (Pathe-Marconi)
- EN PUBLIC—Pierre Perret (WEA) LES GONDOLES A VENISE—Sheila/Ringo
- (Carrere) TON PETIT AMOUREUX-Romeo (Carrere) 10 DIALOGUE-Maxime Le Forestier (Polydor)

JAPAN

(Courtesy: Music Labo, Inc.) °Denotes local origin SINGLES

- This Week 1 AI NO*JUJIKA-*Hideki Saijo (RCA)-
- (Nichion) 2 MONO LISA NO HIMITSU-*Hiromi Goh
- 3
- (CBS/Sony)–(Standard) (CBS/Sony)–(Standard) KANDA GAWA– °Kousetsu Minami & -Kaguyahime (Crown)–(C.M.P., P.M.P.) MISERARETA YORU– *Kenji Sawada (Polydor)–(Watanabe)

quite feasible if for nothing more

than recording. I know that she is

reticent about getting back together

and is still persuing a solo career in

Switzerland." It is understood that

Twyman intends to visit Miss Dur-

ham in Switzerland in the New

Nearly 400 songs have been sub-

mitted to the Music Publishers Asso-

ciation for consideration as the Brit-

ish entry in this year's Eurovision

Song Contest, MPA secretary David

Toff revealed this week. A final list

of 19 songs will be drawn up of songs

to be sung by Olivia Newton-John

on television, and the viewer's

choice will then represent the UK in

gauge the size of the 4-channel mar-

ket in the UK and the penetration of

quadraphonic equipment, EMI has

released a classical album in 4-chan-

nel only. It features the noted Japa-

nese percussionist Stoniu Yamashita

together with the Japanese Philhar-

Apple has withdrawn the scheduled

Phil Spector Christmas Album due

to legal tlifficulties. A company

spokesman would make no further

comment.... Music For Pleasure es-

tablished a company record during

October when 3,000.000 of its al-

bums were shipped in the four

weeks. ... Steve Gottlieb, chairman

of Polygram and executive chair-

man of Phonogram, moves on Janu-

ary from offices in Stanhope Place to

Barnett from Bron agency to Nems.

Tony Chapman, a former agent at

Nems, last week moved to Bron and

will join Neil Warnock, Joe Slattery

and Ron Bleckner. ... Kathy Ogden,

wife of Atlantic and former United

Artists Press Officer Richard Ogden,

has begun PR representation for

Following a recent move by Steve

Polygram in Connaught Place.

monic Symphony Orchestra.

In a deliberate move to try and

the contest at Brighton on April 6.

Year.

- (Victor) 6 FUYU NO TABI-°Shinichi Mori (Victor)-(Watanabe)
- (Watanabe)
 CHISANA KOI NO MONOGATARI-°Agneş Chan (Warner)-(Watanabe)
 KOJIN JIGYO-°Finger 5 (Philips)-(Nichion, Tokyo Music)
 KOKORO MOYOU-°Yosui Inoue

- (Polydor)-(Tokyo) 10 KOI NO DIAL 6700-°Finger 5 (Philips)-(Nichion, Tokyo Music) 11 HITOKAKERA NO JUNJO-°Saori Minami,
- (CBS/Sony)–(Nichion) YOZORA –*Hiroshi Itsuki (Minoruphone)
- MIZUIRO NO TEGAMI-*Shizue Abe
- (Canyon)–(Fuji, Tokai Pack) 14 KINJIRARETA ASOBI–[↑]Momoe Yamaguchi (CBS/Sony)–(Tokyo) HANA MONOGATARI–*Junko Sakurada
- 15 (Victor)—(Sun Music) 16 KOI WA SHINJU IRO—*Miyoko Asada
- (Epic)-(Nichion) YESTERDAY ONCE MORE-Carpenters
- 17
- (A&M)-(P.M.P.) AISAZU NI IRARENAI-*Goro Noguchi
- (Polydor)—(Fuji) HITORI BOTTCHI NO HEYA—[®]Masa Takagi 19
- (Aard-vark)-(Yamaha) 20 ALPES NO SHOUJO-"Meguni Asaoka (Victor)-(J&K)

NEW ZEALAND (Courtesy Of NZBC) SINGLES

- This Weel
 - PHOTOGRAPH-Ringo Starr
 - BALLROOM BLITZ-The Sweet MISS SEPTEMBER-Buildog's All Star 2
 - Goodtime Band
 - THE LAUGHING GNOME-David Bowie LOVES ME LIKE A ROCK-Paul Simon
 - ANGIE—Rolling Stones MEXICO—The Les Humphries Singers PAPER ROSES—Marie Osmond LEAVE ME ALONE (Ruby Red Dress)—
- 9
- Helen Reddy SORROW-David Bowie 10 THE DAY THAT CURLY BILLY SHOT 11
- DOWN CRAZY SAM McGEE—The Hollies 12 MASQUWEADE—Shona Laing

From the Music Capitals of the World

Hawkwind, Man and Bob Calvert.

royalty manager. has been ap-

Following a reorganisation of the

ATV Music promotion department.

the ATV and Bradleys label promo-

tion teams are to be merged into one.

Feldman Music promotion team on

Jan. 1 to work on radio and tv-pro-

Twentieth Century Records (Pres-

ident: Russ Regan) has signed a for-

eign record licensing agreement with

King Record (President: Kazumitsu

Machijiri), the Japanese manufac-

turer confirmed here last week. Ja-

pan distribution and sales of prod-

uct manufactured from master

recording owned by 20th Century-

Fox are scheduled from April 5. Un-

der the agreement, Tony DeFranco

& the DeFrance Family, Love Un-

limited and Barry White are among

the American recording artists who

will be introduced to Japanese music

Live in Europe" was released here

Dec. 20 by Toshiba-EMI under the

Distribution and sales of disks to

be manufactured in Japan from

master recordings owned by Micro-

fon SA and Sicamericana SACIFI of

Buenos Aires will be undertaken by

Nippon Phonogram instead of

TEAC's record division, which has

gone out of business. The first Mi-

crofon and Music Hall albums in Ja-

pan are scheduled for release by the

Philips-Matsushita/JVC joint

recording venture at the end of

March along with selections from the Dutch partner's Argentine cata-

Kyodo Tokyo's "1974 Love

"Creedence Clearwater Revival

motion

lovers.

Fantasy label

ΤΟΚΥΟ

Dave Colyer is joining the

MARTIN THORPE

pointed commercial manager.

Reg Bonney, formerly Chappell's

- 13 ROCK AND ROLL-Craig Scott
 - ANGEL FINGERS-Wizzard YOU JUST DON'T HAVE THE MAGIC 15

 - ANYMORE—Tony Christie WELCOME HOME—Peters And Lee LIKE SISTER AND BROTHER—The Drifters TAKE ME TO THE MARDI GRAS—Paul

7 BALLROOM BLITZ (Single)-The Sweet

GOODBYE YELLOW BRICK ROAD (LP)-

SJUNGER ULF PEDER OLROG (LP)-Sven Bertil Taube (HMV)
 SA GICKDET TILL (Single)-Yngve Forsells

Sabbath (WWA) 13 I'M A WRITER NOT A FIGHTER (LP)– Gilbert O'Sullivan (MAM) 14 STRANDED (LP)–Roxy Music (Island) 15 GOBITAR IV (LP)–Cool Candys

WEST GERMANY

(Courtesy Musikmarkt) *Denotes local origin SINGLES

1 I'D LOVE YOU TO WANT ME-Lobo

(Philips)-(Melodle der Welt) 2 DER KLEINE PRINZ-*Bernd Cluever

(Hansa/Ariola)-(Troja/Intro)

LA PALOMA ADE – Mireile Mathieu (Ariola)–(Siegel Musik)
 BALLROOM BLITZ–The Sweet (RCA)–

(Melodie der Welt) EDELWEISS-*Heino (Electrola)-(Montana)

6 DAYTONA DEMON-Suzi Quatro (RAK/ Electrola)-(Melodle der Welt)
 7 NUTBUSH CITY LIMITS-Ike & Tina Turner

(United Artists)-(UA Musik) 8 AMGIE-Rolling Stones (WEA)-(Essex/

9 SCHOENES MAEDCHEN AUS ARCADIA-

11 DANCING ON A SATURDAY NIGHT-Barry

Blue (Bell/Polydor)-(ATV/Intro) 12 AUF WIEDERSEHN, IHR FREUNDE MEIN-

Aberbach) 13 I LOVE YOU LOVE ME LOVE-Gary Glitter

(Bell/Polydor)–(MCA/Gerig) 14 48 CRASH–Suzi Quatro (RAK/Electrola)–

Baez was released here Dec. 25 by

King Record to commemorate the

A&M recording artist's return ap-

pearance Jan. II at the Nippon

Budokan Hall. The new single fol-

lowed the release of her albums

"Come From the Shadows" and

"Where Are You Now. My Son?"

Her "Love Sounds Special" concert,

a Kyodo Tokyo presentation, was

sponsored by the Channel 12 Tokyo

television station. At the same con-

cert. Kyodo Tokyo introduced a

minimum "teen seat" price of 700

yen (\$2.50) for '74. The maximum

for teen-age students will be 1.000

yen (about \$3.57) according to the

Japanese promotion agency. Ray-

mond Lefevre et Son Grand Or-

chestre, Wilson Pickett and David

Cassidy are booked for "Love

Sounds" presentations in March, Sergio Mendes & Brasil '77 and Ju-

lien Clero in April. Meanwhile.

Channel 12 Tokyo's "Love Sounds

Special" series of color TV programs

featured Sylvie Valtan, Dec. 19, and

Nini Rosso Dec. 26. The Italian

trumpet soloist made his third an-

nual donation of one million yen

(about \$3.570) Dec. 20 to under-

privileged children of Japan, follow-

ing his eighth performance tour of

this country. He was the only inter-

national recording artist to appear at

a 1973 Christmas Eve hotel dinner

show. Tickets to the Palace Hotel's

"Christmas Candle Party" cost

The Nippon Hoso Kyokai's "Mu-

sic of the World" was preponder-

ately European last year, judging by

NHK's Dec. 23 program of inter-

national recording artists who had

appeared in the 1973 color TV series.

The line-up included Gato Barbieri,

Alain Barriere, Gilbert Becaud. Pe-

tula Clark, Johnny Hallyday, Udo

Jurgens, Brenda Lee and Michel

HIDEO EGUCHI

31

15,000 yen (over (\$53.50).

Polnareff.

(Melodie der weit) 15 OOH BABY-Gilbert O'Sullivan (MAM/ Teldec)-(MAM/Gerig)

(Melodie der Welt)

Aberbach) 10 MY FRIEND STAN-Slade (Polydor)-

*Demis Roussos (Philips)-(Hanseatic/

Vicky Leandros (Philips)-(Hanseatic/

Gerig)

(Slezak)

Elton John (DJM) KOM IGEN (LP)-Lill Lindfors (Metronome)

Orkester (Decca) SABBATH, BLOODY SABBATH (LP)-Black

(RCA)

8

12

This Week

- 18
- Simon LET ME BE THERE-Olivia Newton-John 19
- 20 SWAMP WITCH-Jim Stafford

SOUTH AFRICA (Courtesy Of Springbok Radio) SINGLES

Week

This

- 1 HEAVEN IS 'MY WOMAN'S LOVE-Tommy Overstreet (DOT)--(Famous/Chappell) 2 DO YOU LOVE ME-Geli & Billy (Aztec)-
- (Laetrec) SORROW-David Bowie (RCA)-(United Artists)
- 4 ANGIE-Rolling Stones (Rolling Stones)-(Tro-Essex)
- 5 BALLROOM BLITZ-The Sweet (RCA)-
- (Francis Day) 6 MY DADDY WAS A ROCK 'N ROLL MAN-Johnny Gibson (Zodiac)–(Brigadiers) 7 I WANNA LIVE–Tommy Oliver (CBS)–
- (Àpril)
- 8 BABY BLUE-George Baker Selection
- (Reprise)-(Clan) 9 GOING DOWN JORDAN-Rising Sons
- (Polydor)—(Plymouth) FUNNY FACE—Barbara Ray (Plum)— (Ardmore & Beechwood) 10

SWEDEN

- (Courtesy Of Radio Sweden).
- Week 1 PA VAG (LP)-Hoola Bandoola Band
- (MNW) 2 FLAMINGOKVINTETTEN-IV (LP)-
- Flamingokvintetten (FLAM) RINGO (LP)-Ringo Starr (Apple)

6 MUSCLE OF LOVE (LP)-Alice Cooper (Warner Brothers)

Bob Dylan (CBS)

3 PIN-UPS (LP)—David Bowie (RCA) KNOCKIN' ON HEAVEN'S DOOR (Single)—

Sounds Line-Up" is about to be led

off by the Four Tops, booked here

for the first time, with the four per-

formances, Jan. 17-18 & Jan. 28-29,

followed by Jose Feliciano with

three return engagements. Jan. 23 &

27. Three return performances also

are scheduled for the Lettermen, Feb. 8, 10 & 27. For Fats Domino,

due here to play Japan for the first

time, four concerts have been ar-

ranged, Feb. 9-10 & Feb. 18-19. The

Buck Owens Show will be presented

here again, Feb. 28 and March 1, ac-

cording to Kyodo Tokyo. ... "Jam-

balaya" by the Carpenters out-ranked "Yesterday Once More" by

the A&M recording pair for the first time among the top 20 best-selling

singles at the Shinseido chain of

record stores in Tokyo during the

third week of December. The single

was No. 1 at the Otsuki music store

in Osaka the previous week. It was

released here by King Record on

Due to play Japan for the first

time are Silverhead, for four per-

formances in this music capital Jan.

10-19, Rory Gallagher, for three reci-

tals Jan. 25-30. and the Stylistics,

also for three shows Jan. 29-31, ac-

cording to Universal Orient Promo-

an album of live recording selected

from his Sept. 30 performance at the

Sun Plaza Hall, was released here on

Christmas Day by Victor Musical

Industries under the Milestone la-

Despite the all-around increase in

prices and the short supply of plas-

tics, three boxes of Scotch brand cas-

sette tapes are being offered for the

price of two at the music stores and

audio shops until the end of this

month by Sumitomo 3M, the Ameri-

"Only Heaven Knows" by Joan

can-Japanese joint venture.

"Sonny Rollins in Japan."

Nov. 25

tions.

bel.

ADAMS, DON

Ass

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new Inisiting of new LP/Tape Releases is designed to enable relates and reaches and reaches to be any the first of the second R3-open reel 3% lps; R7-open reel 7½ lps; QL-quadrasonic album; Q8-quadrasonic 8-track cartridge.

 On His Way
 12-140-0602-7....\$5.98

 BT TP7280
 96-140-0602-1....\$6.97
 96-140-0602-1...\$6.97 92-140-0602-4...\$6.97 CA CS7280 ALEXANDER, DAVE The Dirt On The Ground LP Arhoolie 1071 12-716-1113-9 \$5.98 ALLMAN, GREGG Laid Back LP Capricorn CP0116 12-800-0130-5...\$5.98 81 80116M 96-800-0130-X...\$6.97 CA 50116M 92-800-0130-2...\$6.97 AMBROSE Vintage Series LP GNP Crescendo GNP9020 12-709-1117-1....\$5.98 AMERICA Hat Trick LP Warner Bros. BS2728 12-414-0451-8....\$5.98 8T 82728M CA 52728M 96-414-0451-2...\$6.97 92-414-0451-5...\$6.97 ATOMIC BOOSTER ATOMIC ROOSLET Atomic Rooster LP Elektra EKS75074 12-405-0364-4....\$5.98 8T 85074 96-405-0364-9...\$6.97 CA 575074 92-405-0364-1...\$6.97 BACHARACH, BURT Living Together LPA&M SP3527 8T 8T3527 CA CS8527 12-418-0348-X....\$5.98 96-418-0348-4....\$6.98 92-418-0348-7....\$6.98 BADFINGER DILLARDS LP Apple SW3411 12-422-0075-4....\$5.98 8XW341 96-422-0075-9...\$6.98 92-422-0075-1...\$6.98 CA 4XW3411 BAND, THE Moondog Matinee LP Capitol SW11214 12-150-1426-0....\$5.98 BARE, BOBBY Lullabys, Legends & Lies LP Victor CPL2-0290 12-160-2826-5....\$6.98 8T CPS2-0290 96-160-2826-X....\$7.95 BEACH BOYS In Concert LP Reprise 2RS6484 12-415-0496-2....\$9.98 BEE, JIMMY Live LP Ala 1975 BELAND, JOHN EDWARD Beland, John Edward LP Scepter SPS5113 12-710-3065-9....\$5.98 8T TSPS5113 96-710-3065-3....\$6.98 CA CSPS5113 92-710-3065-6....\$6.98 BLACK OAK ARKANSAS High On The Hog 12 403-0201-0...\$5.98 96-403 0201-5...\$6.97 92-403-0201-8...\$6.97 LP Atco SD7035 8T TP7035 CA CS7035 BOTTICELLI ELIJAH Botticelli LP Phase 4 SP44477 12-714-6260-5....\$5.98 BROWN, JAMES The Payback LP Polydor PD2-3007 12-710-8224:1....\$7.98 BROWN SUGAR Brown Sugar Featuring Clyde King LP Chelsea BCL1-0368 8 12-718-0020-9....\$5.98 96-718-0020-3....\$6.95 92-718-0020-6....\$6.95 8T BCS1-0368 CA BCK1-0368 BUCKWHEAT Buckwheat LP London XPS635 8T 72209M CA 57209M 12-170-1387-3....\$5.98 96-170-1387-8....\$6.95 92-170-1387-0....\$6.95 BUFFALO SPRINGFIELD Buffalo Springfield LP Atco SD2-806 8T TP2-806 CA CS2-806 12-403-0203-7....\$6.98 96-403-0203-1...\$7.97 92-403-0203-4...\$7.97 BUSKIN, DAVID He Used To Treat Her LP Epic KE31955 12-8T EA31955 96 12-400-0425 7...\$5.98 96 400-0425-1...\$6.98 BUTLER, JEBBY SUTLER, JE..... Power Of Love LP Mercury SRM1689 12-427-0531-7....\$5.98 CAMPBELL, GLEN I Remember Hank Williams LP Capitol SW11253 12-150-1419-8....\$5.98 CARLISLE, THUMBS On His Own LP Gemini 101 CARPENTERS
 The Singles, 1969-1973

 LPA&M S9501
 12-418-0345-5....\$6.98

 8T 8T3601
 96-418-0345-X....\$7.98

 CA CS3601
 92-418-0345-Z....\$97.98
 CARR, VIKKI Live At The Greek Theatre LP Columbia KG32656 12-100-3345-3....\$6.98 96-100-3345-8....\$7.98 92-100-3345-0....\$7.98 8T GA32656 CAGT32656 CARTER, CLARENCE . Sixty Minutes With LPFameFMLA186F 12-800-9515-6...\$5.98 BTFMEA186G 96-800-9515-0...\$6.98 CHACKSFIELD, FRANK The Glory That Was Gershy Phase 4 SP44194 12-714-6247-8 \$5.98 CHAPIN, HARRY Short Stories
 Short Stories

 LP Elektra EKS75065 12-405-0360-1...\$5.98

 8T 85065
 96-405-0360-6...\$6.97

 CA 575065
 92-405-0360-9...\$6.97
 CLIMAX BLUES BAND
 FM Live
 12-718-1019-0....\$5.98

 BT B147-7411M
 96-718-1019-5....\$6.95
 COOPER, ALICE Muscle Of Love LP Warner Bros. BS2748 12 414-0467-4...\$5.98 8T 82748-96-414-0467-9...\$6.97 92-414-0467-1...\$6.97 0.557748-92-414-0467-1...\$5.98 COOPER. ALICE GENESIS Big Time Lover LP UA UALA121F CA UACA121G 12-407-0575-1....\$5.98 92-407-0575-9....\$6.98 COWBOY COWBOY Why Quit When You're Losing LP Capricom 2CX0121 12-800-0131-3....\$7.98

CREEDENCE CLEARWATER REVIVAL Live In Europe LP Fantasy CCR1 8T 8160-CCR1 CA 5160-CCR1 96-463-0022-7...\$7.95 92-463-0022-X...\$7.95 CROCE, JIM Got A Name LP ABC ABCX797 8T 8022-797M CA 5022-797M 12 416-0263-8....\$5.98 96-416-0263-2...\$6.95 92-416-0263-5....\$6.95 **DELBERT & GLEN** Subject To Change LP Clean CN602 8T TP602 CA CS602 12-801-9603-3....\$5.98 96-801-9603-8....\$6.97 92-801-9603-0....\$6.97 DENVER, JOHN Greatest Hits LP Victor CPL1-0374*12-160-2835-4....\$6.98 8T CPS1-0374 96-160-2835-9....\$7.95 CACPK1-0374 92-160-2835-1...\$7.95 DERRINGER, RICK
 DERRINGEn, not...

 All American Boy

 LP Blue Sky K23248112-726-1001-2...\$5.98

 8TZA32481

 96-726-1001-7...\$6.98

 04 7T32481

 92-726-1001-X....\$6.98
 Tribute To The American Duck LP Poppy PPLA175F 12-713-1086-4....\$5.9B 8T PPEA175G 96-713-1086-9....\$6.98 DONALDSON, WALTER The Greatest Songs Of LP Monmouth-Evergreen MES7059 12-712-1068-1....\$5.9B DOZIER, LAMONT Out Here On My Own 12-416-0260-3....\$5.98 96-416-0260-8....\$6.95 LP A8CX804 8T 8022-804M DYLAN, BOB Dylan LP Columbia PC32747 / 12-100-3366-6....\$6.98 96-100-3366-0...\$7.98 92-100-3366-3...\$7.98 8T PCA32747 CA PCT32747 EDWARDS, JONATHAN
 LPAREA
 Good Time For Me

 LPAtco SD 7036
 12 403-0205-3....\$5.98

 8TTP7036
 96-403-0205-8....\$6.97

 CACS7036
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 ELBERT, DONNIE Sings LP Trip TLP9514 12-801-0769-3....\$5.98 ELECTRIC LIGHT ORCH. On The Third Day 12 407-0615 4....\$5.98 LP UA UALA188F Elijah Fanfares 12-190-0133-3....\$5.98 96-190-0133-8....\$6.98 LP MCA 377 8T MCAT377 EMERSON, LAKE & PALMER Brain Salad Surgery LP Manticore MC66669 12-725-0004-7....\$5.98 ERRISSON, KING Island Son LP Kosons KOS10000 ERVIN, SENATOR SAM At Home LP Columbia KC32756 12-100-3338-0....\$5.98 96-100-3338-5....\$6.98 8T CA32756 ESSEX, DAVID FAIRCHILD, BARBARA Kid Stuff LP Columbia KC32711 12-100-3337-2....\$5.98 96-100-3337-7....\$6.98 92-100-3337-X....\$6.98 8T CA32711. CA CT32711 FARGO, DONNA All About A Feeling LP Dot D0526019 12-714-4168-3....\$5.98 8T8150-26019M 96-714-4168-8....\$6.95 C4 5150-26019M 92-714-4168-0....\$6.95 FARGO, DONNA FARR, GARY Addressed To The Censors Of Love LPAtco SD7034 12-403-0204-5...\$5.98 8TTP7034 96-403-0204-X...\$6.97 CA CS 7034 92-403-0204-X...\$6.97 FARYAR, CYRUS Islands LP Elektra EKS75068 12-405-0361-X...\$5.98 B1 85068 96-405-0361-4...\$6.97 CA 575068 92-405-0361-7...\$6.97 FERRANTE & TEICHER Greatest Love Themes Of The Twentieth Century LP UA UALA101G2 12-407-0607-3....\$6.98 FLEETWOOD MAC
 Mystery To Me

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 8T 82158M
 96-415-0492-5...\$6.97

 CA 52158M
 92-415-0492-8...\$6.97
 FROGGIE BEAVER From The Pond LP Froggie Beaver DS17301 GEILS, J., BAND Ladies Invited LP Atlantic SD7286 8T TP7286 CA CS7286 92-140-0615-3....\$5.98 92-140-0615-0....\$6.97 Selling England By The Pound LP Charisma FC6060 GOODHAND-TAIT, PHILIP Goodhand-Tait, Philip LP 20th Century T424 GRANT, MICKI GRANT, MICKI Lovin' Kind Of Woman LP Mercury SRM1683 8T MCB1683 96-427-0524-4...\$5.98 8T MCB1683 92-427-0524-1...\$6.95

GREEN, LLOYD Shades Of Steel LP Monu ent KZ32532 12 402-0106-0 \$5.98 8T7A32532 96-402-0106-5....\$6.98 92-402-0106-8....\$6.98 CAZT32532 GRIN Gone Crazy LP A&M SP4415 12-418-0352-8....\$5.98 8T 8T4415 CA CS4415 96-418-0352-2...\$6.98 92-418-0352-5...\$6.98 GROSS, HENRY Gross, Henry LP A&M SP4416 12-418-0353-6....\$5.98 96-418-0353-0....\$6.98 92-418-0353-3....\$6.98 8T8T4416 CACS4416 **GUESS WHO**
 The Best Of, v.2

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 12-160-2817-6...\$5.98

 BT APS1-0269
 96-160-2817-0...\$6.95

 CA APK1-0269
 92-160-2817-3...\$6.95
 HART, FREDDIE If You Can't Feel It (It Ain't There) LP Capitol 11252 12-150-1420-1.... \$5.98 HAYES, BILL The Look Of Love LP Daybreak DR2020 12-714-9014-5....\$5.98 HEARTSFIELD Heartsfield LP Mercury SRM 1688 8 12-427-0528-7...\$5.98 96-427-0528-1...\$6.95 92-427-0528-4...\$6.95 8TMC81688 CAMCR41688 HITCHCOCK, STAN Country LP Cinnamon 5001-HODGES, JAMES & SMITH Incredible LP 20th Century T426 HOLLY, DOYLE Just Another Cowboy Song LP Barnaby 8R15011 8T 8136-15011M 96-700-10 96-700-1049-7....\$6.95 HOT DOGS Say What You Mean LP Ardent ADS2805 12-720-2003-7....\$5.98 HUTCH, WILLIE
 Fully Exposed

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 12-409-0154-2....\$5.98

 8T 8784M

 96-409-0154-7....\$6.95

 CA 5784M

 92-409-0154-X....\$6.95
 HYLTON, JACK, & HIS ORCH. Hylton, Jack, & His Orch. LP GNP Crescendo GNP9017 12-709-1119-8....\$5.98 Jack's Back! LPGNPCrescendoGNP9018 12-709-1120-1....\$5.98 INDEPENDENTS
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 96-710-4028-4....\$6.98

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 ISLEY BROS.
 Isley's Greatest Hits

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 8T 83011M

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 92
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 96 405-0362-2...

 CA 575070
 92-405-0362-5...
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 I've Been Lonely For So Long

 LP Stax STS3011
 12-446-0084-9....\$5.98

 8T ST83011
 96-446-0084-3....\$6.98

 CA STC3011
 92 446-0084-6....\$6.98
 LEE, ALVIN, & MYLON LEFEVRE On The Road To Freedom LP Columbia KC32729 12:100-3364-X...\$5.98 8TCA32729 96:100-3364-4...\$6.98 CT3272992-100-3364-7 \$6.98 LEE. BRENDA New Sunrise LP MCA 373 8T MCAT373 12-190-0131-7....\$5.98 96-190-0131-1....\$6.98 LEE, DICKEY Sparklin' Brown Eyes LP Victor APL1-0311 12-160-2819-2....\$5.98 BT APS1-0311 96-160-2819-7....\$6.95

LENNON, JOHN Mind Games LP Apple SW3414 8T 8XW3414 CA 4XW3414 • 12-422-0074-6...\$5.98 96 422-0074-0...\$6.98 92-422-0074-3...\$6.98 LEWIS, JERRY LEE Southern Roots/Back Home To Vemphis LP Mercury SRM 1690 1.2-427 0532-5....\$5.98 Memphis LEWIS LINDA Fathoms Deep LP Reprise MS2172 12 415-0494-6.... \$5.98 LIGHT, ENOCH The Greatest Movie Themes Of The Decade 1964/1974 LP Project 3 PR5081SD 8T 85081M 96 CA 55081M 92 96-709-6088-6....\$6.95 92-709-6088-9....\$6.95 LITTLE SONN1 Hard Goin' Up LP Enterprise ENS1036 12-708-6046-0....\$5.98 8T EN81036 96-708-4046-5....\$6.98 92-708-4046-8....\$6.98 LITTLE SONNY LLOYD, IAN, & STORIES Traveling Underground LP Kama Sutra KSBS2078 8T 82078M 96-413-0078-4....\$6.95 CA 52078M 92-413-0078-7....\$6.95 LOMBARDO, GUY Every Night Is New Year's Eve LP London XPS904 12-714-6250 8T 14904M 96-714-6250 12-714-6250-8....\$5.98 96-714-6250-2....\$6:95 92-714-6250-5....\$6:95 CA 84904M LUCIFER'S FRIEND Lucifer's Friend LP Billingsgate BG1002 8T BG81002 CA BG41002 MAHAVISHNU ORCH. IAHAVISHINU Unch. Between Nothingness & Eternity LP Columbia KC32766 12-100-3365-8....\$5.98 8T CA32766 CA CT32766 96-100-3365-2...\$6.98 92-100-3365-5...\$6.98 MANDRELL, BARBARA The Midnight Oil LP Columbia KC32743 12-100-3350-X....\$5.98 92-100-3350-7....\$6.98 CA CT32743 MARKETTS AM/FM/ETC LP Mercury SRM 1679 12-427-0519-8....\$5.98 96 427-0519-2....\$6.95 92 427-0519-5....\$6.95 8TMC81679 CA MCR41679 MARTIN, DEAN You're The Best Thing That Ever LP Reprise MS2174 12-415-0495 4....\$5.98 MARTINO, AL
 LP Capitol ST11184
 12-150-1436-8....\$5.98

 8T 8XT11184
 96-150-1436-2....\$6.98
 MARTYN, JOHN Inside Out LP Island SMAS9335 12-800-9632-2....\$5.98 MASON PROFFIT Come & Gone LP Warner Bros. 2LS2746 12-414-0466-6....\$7.98 McCARTHY, JIM Alien LP ESP 3008 12-709-7120-4....\$5,98 McCARTNEY, PAUL, & WINGS Band On The Run LP Apple SO3415 8T 8XW3415 CA 4XW3415 12-422-0076-2...\$6.98 96-422-0076-7...\$6.98 92-422-0076-X...\$6.98 McCLINTON, O.B. Live At Randy's Rodeo LP Enterprise ENS1037 12-708-4045-2...\$5.98 96-708-4045-7...\$6.98 8T EN81037 **CA ENC1037** 92-708-4045-X....\$6.98 McCOY, CHARLIE
 McCOY, CHARLIE

 The Fastest Harp In The South

 LP Monument KZ32749

 12:402-0105-2....\$5.98

 8TZA32749

 96:402-0105-7....\$6.98

 CAZT32749

 92:402-0105-X....\$6.98
 MEDICINE HEAD One & One Is One LP Polydor PD5532 12-710-8223-3....\$5.98 MESSINA, JIM, & THE JESTERS LP Thimble TLP3 MIDLER, BETTE
 WIDLER, BETTE

 Midler, Bette

 LP Atlantic SD7270

 12:140-0605-1....\$5.98

 8T TP7270

 96-140-0605-6....\$6.97

 CA CS7270

 92:140-0605-9....\$6.97
 MILES, BUDDY, EXPRESS Booger Bear LP Columbia KC32694 12 100-3349-6 \$5.98 96-100-3349-0...\$6.98 92-100-3349-3...\$6.98 8T CA32694 CA CT 32694 MISSISSIPP Mississippi LP Fantasy F9438 MONTGOMERY, JAMES, BAND
 VONTGUMENT, S.M.

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 LP Capricorn CP0120 12-800-0129-1....\$5.98

 8T 80120M
 96-800.0129-6....\$6.97

 CA 50120M
 92-800-0129-9....\$6.97
 MONTROSE Montrose LP Warner Bros. BS2740 12 414-0464-X....\$5.98 8T 82740M 96-414-0464-4...\$6.97 92-414-0464-7...\$6.97 CA 52740M MURPHY, ELLIOTT Aquashow LP Polydor PD5061 12-710-8218-7....\$5.98 NERO, PETER Say, Has Anybody Seen My Sweet Say, Has Duyen Sypsy Rose LP Columbia KC32679 12-100-3369-0....\$5,98

It's Been A Long Time LP Victor APLI-0285 12-160-2772-2...\$5.98 8TAPS1-0285 96-160-2772-7...\$6.95 CAAPK 1-0285 96-160-2772-X...\$6.95 NEW/BURY MICKEY Live At Montezuma/Looks Like Rain LP Elektra 7E2007 12-405-0365-2....\$6.98 NEWTON-JOHN, OLIVIA Let Me Be There LP MCA 389 12-190-0149-X....\$5.98 NEWTON, WAYNE Pour Me A Little More Wine LP Chelsea BCL 1-0367 87 BCS1-0367 6-718-0019-5....\$5.98 87 BCS1-0367 CA BCK1-0367 92-718-0019-2....\$6.95 ODETTA Odetta LP Archive Of Folk & Jazz FS273 12-707-1083 4....\$4.98 ONO, YOKO/PLASTIC ONO BAND
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 12-422-0072-X...\$5.98

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 96-422-0072-4...\$6.98
 96-422-0072-4...\$6.98 92-422-0072-7...\$6.98 CA 4XW3412 OSIBISA Happy Children LP Warner Bros. BS2732 12 414-0463-1...\$5.98 96-414-0463-6...\$6.97 92-414-0463-9...\$6.97 8T 82732M CA 52732M OSMOND, DONNY A Time For Us LP MGM SE 4930 OVATIONS Having A Party LP MGM SE4945 OZARK MOUNTAIN DAREDEVILS Ozark Mountain Daredevils LPA&M SP4411 12-418-03 12-418-0344-7...\$5.98 96 418-0344-1...\$6.98 92-418-0344-4...\$6.98 8T 8T4411 CA CS4411 PAGE, EVAN Face To Face LP Blue Thumb BTS61 12-717-2055 8....\$5.98 96-717-2055-2....\$6.95 8T 861M 92-717-2055-5 \$6.95 CA 561M PAINTER Painter LP Elektra EK\$75071 12-405-0363-6....\$5.98 8T 85071 96-405-0363-0. \$6.97 CA 575071 * 92-405-0363-3. \$6.97 PARTRIDGE FAMILY **Bulletin Board** 12-445-0095-X....\$5.98 LP Bell 1137 8T 81137M CA 51137M 96-445-0095-4. \$6.95 92-445-0095-7. PASCAL, NIK Magnetic Web LP Narco NR321 12-800-4507-8....\$5.98 PERKINS, CARL My Kind Of Country LP Mercury SRM1691 12-427-0533-3....\$5.98 PHILLIPS, SHAWN Phillips, Shawn LP A&M SP4402 8T 8T4402 12-418-0355-2....\$5.98 96-418-0355-7....\$6.98 CA CS4402 92-418-0355-X....\$6.98 PILLSBURY, SUSAN Pillsbury, Susan LP Sweet Fortune SFS804 12-802-7303-8....\$5.98 96-802-7303-2....\$6.95 92-802-7303-5....\$6.95 8T 8804M CA 5804M PINK FAIRIES Kings Of Oblivion LP Polydor PD5537 12-710-8224-1....\$5.98 PINK FLOYD A Nice Pair LP Capitol SAB811257 12-150-1438-4....\$7.98 PORTER, DAVID Sweat & Love LP Enterprise ENS1026 12-708-4044-4....\$5.98 8T EN81026 96-708-4044-9....\$6.98 92-708-4044-1....\$6.98 PORTER, DAVID PRESLEY, ELVIS Raised On Rock LP Victor APL1-0388 12-160-2788-9...\$5.98 8T APS1-0388 96-160-2788-3...\$6.95 CA APK1-0388 92-160-2788-6....\$6.95 PRIDE, CHARLEY
 Amazing Love

 LP Victor APL1-0397
 12-160-2784-6...\$5.98

 8T APS1-0397
 96-160-2784-0...\$6.95

 CA APK1-0397
 92-160-2784-3...\$6.95
 PRINE, JOHN
 Sweet Revenge

 LP Atlantic SD7274
 12-140-0604-3...

 8TTP7274
 96-140-0604-8...

 CA CS7274
 92-140-0604-0...
 \$5.98 \$6.97 \$6.97 PRYSOCK, ARTHUR Prysock, Arthur, '74 LP Old Town 0T73 12001 RAVE JERRY The Many Sides Of LP Deville LP101 REA, DAVID Slewfoot LP Columbia KC32485 12-100-3281-3....\$5.98 REDBONE Wovoka LP Epic KE32462 8T EA32462 CA ET32462 12-400-0424-9....\$5.98 96-400-0424-3....\$6.98 92-400-0424-6....\$6.98 **RED, WHITE & BLUE (GRASS)** Red, White & Blue (Grass) LP General Rec g GA5002 REDWING Take Me Home LP Fantasy F9439 REED, JIMMY History Of, v.2 LP Trip TLX9515 12-801-0766-9 \$5.98 REYNOLDS, BURT Ask Me What I Am LP Mercury SRM1693 3 12-427-0535-X....\$5.98 96-427-0535-4....\$6.95 92-427-0535-7....\$6.95 8T MC81693 CA MCR41693 RITTER, TEX An American Legend LP Capitol 11241 12 12-150-1440-6 \$5.98 ROBERTS, RICK She Is A Song LP A&M SP 4404 12-418-0356-0....\$5.98 96-418-0356-5...\$6.98 92-418-0356-8...\$6.98 8T8T4404 CACS4404

JANUARY 5, 1974, BILLBOARD

NEW BIRTH

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ROGERS, KENNY, & THE FIRST EDITION Listen Monumental LP Jolly Rogers JR5004 WEISBERG TIM SANTANA Dreamspeaker LP A&M SP3045 8T 8T3045 CA CS3045 Welcome
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New LP/Tape Releases

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Sonata For Piano No. 2 in b-flat; Prel-udes (5); Etude-Tableau in e-flat • Continued from page 33 LP Red Seal ARL1-0352 Scaramouche Veri & Jamanis/Bizet: Jeux/Chabrier: Trois/Gershwin: Rhapsody 12-430-1279-X... \$5.98 96-430-1279-4....\$6.95 92-430-1279-7....\$6.95 8T ARS1-0352 CA ARK 1-0352 Great Rachmaninoff Transcriptions Bolet LP Red Seal ARL1-0357 LP Red Seal ARL1-0357 BTARS1-0357 96-430-1280-3...\$5.98 BTARS1-0357 92-430-1280-0....\$6.95 CA ARK1-0357 92-430-1280-0....\$6.95 MOZART, WOLFGANG AMADEUS Concerto For Flute & Harp; Sinfonia Concertante In E-flat St. Martin-In-The-Fields Academy, Martiner LP Philips 6500380 12-428-0711-X....\$6.98 SCHOENBERG, ARNOLD Coronation Mass Bayerischen Rundfunks Chorus & Orch. LPDG2530356 12:448 0740-0...\$6.98 Divertimentos in D (K.136), B-flat (K.137), F (K.138); Serenade in D Complete Works For Piano Solo Bucquet LP Philips 6500510 12-428-0729-2....\$6.98 SCHUBERT, FRANZ Symphonies (8) Berlin Philh. Orch., Bohm LP DGG 2720062 12-448-0717-6....\$27.45 1 Musici LP Philips 6500536 12-428-0731-4...\$6.98 Divertimentos in F (K.247), D (K:251) 1 Musici LP Philips 6500538 12-428-0732-2...\$6.98 Serenade in B-flat, K.361 Nutrade do Wind Energy do Woott Symphony No. 8 (Unfinished Boston Sym., Jochum / Mozart Sym. 41 LP DGG 2530357 12:448-0741-9...\$6.98 SCHUMANN, ROBERT Netherlands Wind Ens., de Waart LP Philips SAL839734 12:428-0708-X....\$6.98 Fantasie in C; Sonata in f-sharp Pollini LP DGG 2530379 12-448-0742-7....\$6.98 Fantasiestucke; Waldscenen Arrau LP Philips 6500423 12-428-072746....\$6.98 Kinderscenen; Sonata For Piano in g Symphonies Nos. 25, 26 & 27 Berlin Philh., Bohm LP DGG 2530120 12-448 0721-4....\$6.98 Symphony No. 41 Boston Sym., Jochum/Schubert: Sym. 8 LPDGG 2530357 12-448-0741-9....\$6.98 Kempff LP DGG 2530348 12 448-0726-5....\$6.98 PENDERECKI, KRZYSZTOF SIBELIUS, JEAN Utrenja National Philh, Sym, Orch., Warsaw; Symphonies (7) Berlin Philh. Orch., Helsinki Radio Sym. Orch., Von Karajan, Kamu LPDGG 2720067 12-448-0746-X....\$32.94 Markowski LP Philips 6700065 12-428-0735 7....\$13.96 STRAVINSKY, IGOR Le Sacre Du Printemps London Philh. Orch., Haitink LP Philips 6500482 12-428-0728-4....\$6.98 Gedda, Fischer-Dieskau, Bayerischen Rundfunks Chorus & Sym. Orch., Kubelik LP DGG 2711013 12-448-0748-6....\$27.92 TCHAIKOVSKY, PETER ILVITCH Concerto For Piano No. 1 Richter, Moscow State Orch., Kondra-shin/Rachmaninoff: Con. Piano 2 LPEverest 3345 12:444-0367-9...\$4.98 Romeo & Juliet Suites Rotterdam Philh. Orch., de Waart LP Philips 6500640 12-428-0733-0....\$6.98 shin / Kachmaninott: Con. Plano 2 LP Everest 3345 12-444-0367-9...,\$4.98 Concerto For Violin Milstein, Vienna Philh, Abbado/Men-delssohn: Con. Violin LP DG 2530359 12-448-0729-X....\$6.98 Price: Domingo, Milnes. New Philharmonia Orch., Mehta LP Red Seal ARL-2-0105 12:430-1282-X....\$11.98 Sleeping Beauty (Excerpts) Westminster Sym. Orch., Bernard LP Everest 3350 12-444-0372-5....\$4.98 RACHMANINOFF, SERGEI LP Everest 3350 12-444-0372-5....\$4.96 Symphonies (7) Sargent, Goossens, Dixon LP Everest 3341/7. 12-0363-6....\$9.95 Symphonies Nos. 1 & 2 Bolshoi Sym. Orch. Rachlin LP Everest 3344 12-444-0366-0....\$4.98 Complete Rachmaninoff, v.1 LP Red Seal ARM3-0260 12-430-1268-4....\$17.98 Complete Rachmaninoff, v.2 LP Red Seal ARM3-0261 12-430-1269-2...\$17.98 Complete Rachmaninoff, v.3 LP Red Seal ARM 3-0294 12-430-1270-6....\$17.98 Complete Rachmininoff, v.4 LP Red Seal ARM3-0295 12-430-1283-8....\$17.98 CLASSICAL Complete Rachmaninoff, v.5 LP Red Seal ARM3-0296 12-430-1284-6....\$17.98 COLLECTIONS

CAT Gregorian Chants, w. L'Alumnat Boys Choi LP Everest 3346 12 444-0368-7...\$4.98 BIGGS, E. POWER
 Plays Scott Joplin

 LP Columbia M3249512-100-3322-4....\$5.98

 8T MA32495
 96.100-3322-9....\$6.98

 CAMT32495
 92-100-3322-1....\$6.98
 BREAM, JULIAN Bream, Julian, 70's, w. Melos Ens. of London, Atherton LP Red Seal ARL1-0049 12-430-1259-5....\$5.98 .96-430-1259-X....\$6.95 92-430-1259-2....\$6.95 8T ARS1-0049 CA ARK 1-0049 CHORZEMPA, DANIEL Haydn Organs In Eisenstadt, w. German Bach Soloists, Winschermann LP Philips 6700052 12-428-0734-9....\$13.96 DOMINGO, PLACIDO DOMINGO, PLACIDO Domingo Conducts. Milnes!/Milnes Conducts Domingo!, w. Sherrill Milnes, New Philharmonia Orch. LP Red Seal ARL1-0122 12-430-1266-4...\$5.98 BT ARS1-0122 96-430-1266-4...\$5.98 BT ARS1-0122 92-430-1269-1...\$6.95 La Voce D'Oro, w. New Philharmonis Orchy. Santi La Voce D'Oro, ... Orche, Santi LP Red Seal ARL1-0048 12-430-1265-X....\$5.98 8T ARS1-0048 96-430-1265-4....\$6.95 24 ARK1-0048 92-430-1265-7....\$6.95 Greatest Hits LPLondon OS26346 12-170-1392-X...\$5.98 8169236M 96-170-1392-4...\$6.95 CA 31236M 92-170-1392-7...\$6.95 R7 90236L 99-170-1392-X...\$7.95 R7 90236L 99-170-1392-X....\$7.95, Sings Carmen Jones (Soundtrack) LP Red Seal ARL1-0046 12-430-1278-1...\$5.98 BT ARS1-0046 92-430-1278-6 \$6.95 CA ARK1-0046 92-430-1278-9...\$6.95 KAHN, ALI AKBAR MILNES, SHERRIEL Khan.

Khan, Ali Akbar, Nikhil Banerjee, Ma-hapurush Misra LP Connoisseur CS2055 MELCHIOR, LAURITZ Heldentenor Of The Century LP Red Seal CRM3-0308 12-430-1286-2....\$11.98

 WILNES, SHERHIEL

 Domingo Conducts Milnes!/Milnes

 Conducts Domingo, w. Placido Domingo, New Philharmonia, Orch.

 LP Red Seal ARL1-0122

 BT ARS1-0122
 96-430-1266-4...\$5.98

 8T ARS1-0122
 92-430-1266-5...\$6.95

 CAARK1-0122
 92-430-1266-T...\$6.95

 MISRA, MAHAPURUSH, see Al: Akbar NEW YORK PRO MUSICA Songs Of Shakespear's Time LP Everest 3348 12-444-0370-9....\$4.98 ORMANDY, EUGENE The Greatest Hits. Of Christmas, v.2, w., Philadelphia Orch. LP Red Seal ARK1-0257 57 12-430-1257-9....\$5.98 96-430-1257-3....\$6.95 92-430-1257-6....\$6.95 8T ARS1-0257 CA ARK 1-0257

Historic Cello Concert, w. Moscow State Orch., Kondrashin LP Everest 3342 12-444-0364-4....\$4.98 VON KARAJAN, HERBERT Adagio, w. Berlin Philh. LPDGG 2530247 12-448-0723-0....\$6.98 SISTINE CHOIR Story Of Christ LP Everest 3349 12-444 0371-7....\$4.98 SOLTI, GEORG Solti Chicago Showcase, w. Chicago Sym. Orch. LP London CS6800 12-170-1681-3. \$5.98 SUTHERLAND, JOAN
 Greatest Hits
 LP London OS26437 12-170-1393-8... \$5.98

 8T 31237M
 96-170-1393-2... \$6.95

 CA 69237M
 92.170-1393-5... \$6.95

 R7 90237L
 99-170-1393-8... \$7.95

ROSTROPOVICH, MSTISLAV

ZABALETA Harp Music Of The Renaissance LP Everest 3340 12-444-0362-8....\$4 98

SPOKEN WORD

BIERCE, AMBROSE Short Stories Of (Richard Hudson) LP CMS664 12-717-4190-3....\$5.95 DEVIL'S DICTIONARY Richard Hudson LPCMS668 12-717-4192-¥....\$5.95 THE LITTLEST ANGEL LP Caedmon TC1384 12-447-0561-6....\$6.98 CA CDL1384 92-447-0561-3....\$7.95 MAUPASSANT, GUY DE Short Stories Of (Martin Donegan) LPCMS661 12-717-4187-3...\$5.95 POE, EDGAR ALLAN Short Stories Of (Martin Donegan) LPCMS663 12-717-4189-X....\$5.95 A STREETCAR NAMED DESIRE Rosemary Harris, James Farentino; Lin-coln Center Repertory Theatre LP Theatre Rec'g Soc. TRS357 12-709-5048-7....\$20.94 TIS CHRISTMAS NOW Jill Nott Bower, Robert Spencer LP CMS665 12-717-4191-1....\$5.95 TWELVE DAYS OF CHRISTMAS LPCMS662 12-717-4188-1....\$5.95

BROOKS, ALBERT

Comedy Minus One LP ABC ABCX800 1 12-416-0252-2...\$5.98 96-416-0252-7...\$6.95 8T 8022-800M

COMEDY ARTIST

DAP SUGAR WILLIE The Ghost Of Davy Crockett LP Laff A167 REINER, CARL, & MEL BROOKS 2000 & Thirteen LP Warner Bros. BS2741

741 12-414-0454-2...\$5.98 96-414-0454-7...\$6.97 92-414-0454-X...\$6.97 8T82741M CA 52741M

SONNY & PEPPER Sonny & Pepper LP Laff A168 WILSON, JUSTIN A Cajun Christmas LP Paula LPS22222 EP Paula EPS22 8T PLA82222

CHILDREN'S

ALLEY CAT & CHICKEN FAT LP Golden LP28 BLACK BEAUTY Wonderland Imagination Theatre LP Golden LP286 CALL OF THE WILD Wonderland Imagination Theatre LP Golden LP287 DISNEY FAVORITES Fifty Happy Years LP Disneyland 3513 12-702-2231-7...,\$5.98 FIVE SENSES Jan Leighton LP Golden LP279 HAPPY HEALTH SHOW Ruth Roberts LP Golden LP283 MUTINY ON THE BOUNTY Wonderland Imagination Theatre LP Golden LP289 PROFESSOR CROW & HIS ANIMAL SHOW Golden Singers & Orch. LP Golden LP282 ROBIN HOOD Soundtrack LP Disneyland 3810 12-702-2228-7....\$3.98 SONGS ABOUT HEALTH, SAFETY, FRIENDSHIP, MANNERS Wonderland Singers & Orch. LP Golden LP284 TV CARTOONS Music & Stories From Original Hit LP Golden LP285 TIME MACHINE Wonderland Imagination Theatre LP Golden LP288 TOM SAWYER Early Williams LP Golden LP280

Continued Diversification

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MILHAUD, DARIUS

(K.239)

PFEITZNER, HANS

PROKOFIEV, SERGE

PUCCINI, GIACOMO

Palestrina

LP Congisseur CS02054

needs and larger traveling retinues may restrict them to major markets.

Concerto, For Piano No. 2 Richter, Moscow State Orch. Kondrashin/ Tchaikovsky: Con. Plano 1 LP Everest 3345 12-444-0367-9....\$4,98

Similarly, those limitations may also increase the campus exposure for newer acts that would have been restricted to smaller halls and opening act status before. Few agents expect campus talent demands to taper off as top acts become unavailable, so younger artists may find themselves headlining now.

Campus coffee house business should also see an upward movement, since the opportunity to play several dates without travelling will make those rooms more attractive to agents and artists alike.

Film & Video

As talent dollars become more precious on campus, another area of upward growth will be the film and video field.

With strong campus film programs offering entertainment at atactive prices, some schools, particularly when geographically isolated, may increase the volume of film screenings to offset a decline in live talent.

Oak Ridge, Tenn. AM Station Adds FM Wing

OAK RIDGE, Tenn.-WOKI-FM, 100,000-watt station owned by John W. Pirkle, is slated to hit the air any day now. The station will simulcast WOKI-AM, a daytime Top 40 station, and feature a full broadcast schedule.

Video programming, which has already enjoyed strong campus response, should experience growth as well, particularly in view of recent moves to use that medium for music acts

ANGEL ALBUM LP Angel SBR3800 12-419-0938-5....\$6.98

BANERJEE, NIKHIL, see Al: Akbar Khan.

The Video Tape Network has already begun distribution of music packages with strong positive campus reaction. Those packages thus far have consisted primarily of either film clips or video tapes provided by record companies. Many such clips are admittedly modest in both print quality and sound, but, should the energy crisis continue to squeeze out live exposure for top acts, we may see more sophisticated music-oriented video programming being distributed to help spread the work on top artists.

The Biggest Questions

What remains to be seen for campus observers, as for all other areas of the music industry, is the final outcome of the inter-related economic and environmental problems which threaten the business.

Granted that economic problems could result in an overall dip in available capital, it seems probable that the campus market will be among the most radically changed yet still among the healthiest markets overall. As the core of the prime 18-34 marketplace, college students will continue to support entertainment. But ingenuity and foresight will be necessary to anticipate changes in that marketplace, due to the imminent problems facing the nation.

FM Competition to Spark AM • Continued from page 14

many as the best matrix system available.

There had been hope that the FCC would approve of a discrete quadrasonic system by mid-1974. But that now appears more and more doubtful as the National Quadrasonic Radio Committee continues to meet delays. Until the FCC acts, many record labels are not going to commit themselves definitelyto a disk system and until there's a lot more quadrasonic product out, radio programming is going to suffer in regards to total quadrasonic capabilities. Result: No big gains in FM quadrasonic programming in 1974.

Brad Miller, a record producer and advocate of discrete quadrasonic, claims that 1974 is going to be a big year for quadrasonic. But really only the CBS SQ system seems to be pushing forward at this time with any great vitality.

E. Coast Labels

• Continued from page 14

form of a mini-film, combining both hard-sell and entertainment factors.

Aside from Directions Plus involvement in production of commercials, the firm also produces the "Flipside" series, which is presently syndicated throughout the U.S. Aucoin added that production for 13 additional shows has begun and that new segments will be aired starting February. The shows deal with an inside look at the music industry.

One thing for sure, if and when the FCC acts, it's going to give FM radio even greater strength and dramatic impact.

AM Looms Strong However, one should not consider

AM radio dead and gone just yet and, in fact, not for years and years. This next year AM radio should be better than ever ... this in spite of the dwindling national dollar which will put some kind of a crimp on radio in general. However, to get back to that word creative. AM program directors will really be active this next year and, because of the competition from the highly-paid talent moving into FM, will necessarily have to work harder and be more innovative.

This will result in a trend away from the tight playlist by some Top 40 stations-a trend that will be looked upon with the blessing of the record industry as they will once again be able to get new product exposed somewhere besides soul, country and progressive format radio stations

In the past year, the so-called "Q" format, because KCBQ-AM in San Diego pioneered it, the oldies format, and the extremely tight playlist on most Top 40 stations in markets big and small severely cramped the exposure of new artists and even new records by established artists. However, as AM Top 40 program directors see their audiences deserting to FM, they'll begin to wise up and start searching once again for, new and exciting product as Top 40

stations used to do years ago. The reason is: Top 40 stations are going to have to compete and while the tight playlist has been a proven success for the short run, it can't win in the long run.

Country music will get into the last few markets that have been deficient-San Francisco, for example, and you might even see one of the full-time operations in Chicago go country. And maybe in Pittsburgh.

With the exception of a new soul station in Los Angeles, there probably won't be very many broadcasters venturing into soul programming this next year. The reason is that soul radio, like classical, is hard to get out of if you don't succeed with it.

The oldies format on AM will continue to grow. The "Q" format will probably be adopted by many AM stations who are floundering along now. The cross-country format will continue to build but only slightly and it's a long-haul situation. Progressive country on FM will go some during this year. Progressive rock is about stablized, but while the number of radio stations programming progressive rock on FM won't grow too much, the stations already programming progressive will continue to build in audience.

By and large, while there may not be any startling new formats crop up this next year, radio will tend to be more innovative within the respecfive formats

General News \$\$ Gloom & PVC Shortage

Continued from page 1

tion on all product with pop particularly strong. "We've received calls from within a 100-mile radius of our operation," Karol added. "We pride ourselves on our selection of catalog product, and even our competitors are sending customers to us when out of stock themselves."

Karol said the week between Christmas and New Year's Day has always been the company's heaviest sales period of the year. "Consumers are anxious to have the software for their new audio equipment," Karol theorized. He said the day after Christmas was "exceptional." Three top sellers mentioned by Karol were the second Bette Midler album, Sinatra's "Ol' Blue Eyes Is Back." and Alice Cooper's "Muscle of Love."

Dave Burke, president of Record Land, 15-store chain with outlets in Ohio. Michigan and New York, said that sales for the period were some 25 percent ahead of Christmas 1972. The bulk of sales, according to Burke, came on pop LP product. The chain's album buyer. Terry Cooper, cited product by such artists as Jim Croce, whose album he said has been the "biggest seller" for them over the last month. Ringo Starr, Elton John, the Carpenters. the Steve Miller Band, the Who, Neil Diamond, and David Bowie as the best movers during the Christmas rush.

In terms of classical and r&b product, Burke state that sales were good. but not especially strong. Singles also were not especially strong, he added, noting that the newly-released spoken-word disk "Americans" was a standout single for the chain

Korvette Up

In New York, David Rothfeld, vice president, home entertainment, at Korveite's described this year's holiday buying season as "sensational." While he would not disclose actual sales increases for the operation, he did state that sales figures were well over last year's holiday figures.

Product sales, he continued, were across-the-board, with pop, classical and r&b selections all doing well. Tape sales were also a success. Rothfeld added that sales following Christmas have also been "extremely strong," again across-theboard. He stated that he expects them to continue right into the new year.

In Pennsylvania, Sam Shapiro, president of National Record Mart. 37-store chain with outlets throughout the middle Atlantic states, said that this year's sales were well over 1972, placing the boost at some 18 percent. He concurred with Rothfeld from Korvette's in that sales following Christmas have been "exceptionally strong" for the chain.

Inmates Cut, Produce LP

FORT WAYNE, Ind.-Inmates of the Indiana State Prison have produced and recorded a two-record album of their original rock opera, "John the Baptist.

Written by Ernie Howard, who composed the music, and Chaplain Joseph Viater, who helped Howard in writing the story and lyrics, the album is being sold for \$8.50, available from Rev. Joseph Viater, c/o Indiana State Prison, P.O. Box 41, Michigan City, Ind.

James Grimes, vice president, merchandising, said that the chain's strong sellers included LP product by such artists as Jim Croce, the Steve Miller Band, Neil Diamond, Cheech & Chong, and the Carpenters. He stated that the bulk of sales came in pop LP product, noting that singles and classical product, while up somewhat in sales, were not substantial. Also light, according to Grimes. was single and album r&b product.

Grimes added that tape sales, which have been up for the chain during the past six months, following a crackdown on illegal local tape operations (Billboard Dec. 22), continued right through the Christmas rush. He also stated that he expects strong tape and LP sales through the new year.

Goody Rise

In New York, George Levy of the Sam Goody chain reported an overall Christmas increase of about 10 percent, despite earlier projections that Goody's sales might dip slightly.

Boosting those figures was a lastminute surge in sales activity which Levy cited for the last three days prior to Christmas. "For those three days, we disposed of some \$600,000 worth of records and tapes," Levy reported.

In Canton, Ohio. Stark Records manager Phil Shannon reported substantial growth in seasonal sales for Stark's Camelot chain, based on December sales through Dec. 22.

Shannon pegged the increase at 29 percent. "All our stores were up," Shannon noted. "reflecting an across-the-boards unit increase at those locations on most titles, with few exceptions. We did raise our prices in mid-year. which might account for some of it, but those increases were made within the guidelines, really just a few points increase.

Fastest moving titles, according to Shannon, included recent LP releases by Jim Croce, Elton John, Charlie Rich and the Carpenters. Tape sales were up proportionately for the Camelot chain, which carries its own boxed tape sets.

Franklin: Too Early

The Franklin Record store chain, with five record-tape-audio stores in the Philadelphia area and three in Atlanta, started off slow when a snowstorm crippled Philadelphia. keeping shoppers away from the outlets. "Fortunately, the weather warmed, said Franklin. "By Saturday (Dec. 22), we had the largest sales day in our company's history. Four of our stores broke the record set by just one of them last year."

Franklin felt it was too early to estimate over-all Christmas sales, but was highly optimistic since four of the eight stores were newly opened this year and are doing "extremely well." Franklin will open several more in Philadelphia and Atlanta this year.

"Although our sales rallied Christmas weekend," said Franklin, "I noted a general lack of holiday spirit among our customers, which can be attributed to the general disarray of the country with its shortages of this and that." Biggest album sellers of the week for Franklin included the late Jim Croce's "l Got a Name," "Ringo," Loggins & Messina's "Full Sale," Steve Miller's "The Joker" and MCA's Elton John and the Who LP's. Disc Records, Cleveland-based

chain of 40 record-tape outlets

across the country, reported a "very good" holiday turnout this year with "heavy traffic" in the malls, where many of the chain's stores are located. Disc president John Cohen cited a 15 percent increase in Christmas sales over last year. "Our best day was the Saturday before Christmas," Cohen remarked, "when people appeared to have come out of the woodwork."

Billboard

Disc is active in catalog stock and, while Cohen reported no particular smash seller this season, older product seemed to be doing quite well. "Perhaps the vinyl shortage has caught certain chains off guard," Cohen said, "but we have been well stocked on catalog product since the summer.

Whereas. January used to be a relatively active sales month for Disc. Cohen felt that inflation and the varied health of the economy have caused it to taper off somewhat. "The last four years have not been up to par with preceding periods, at the beginning of the year," he said.

Records Unlimited

Tom Biehn, president of Records Unlimited, a three-store chain in Michigan. described his Christmas sales as "excellent." He said that the chain opened in early December of 1972 and it would be hard to make a valid sales comparison between the two seasons, but 1973 Christmas sales were "easily" 300 percent ahead of last year's figures.

Prime movers for the chain, according to Biehn, were the current albums by such artists as Jim Croce, John Denver, the Steve Miller Band. Neil Diamond, the Who, and Elton John. Biehn described Diamond's "Jonathon Livingston Seagull" LP as a unit "which took off like lightning during the Christmas rush."

Classical sales for the chain were also up, said Biehn. Placing the increase at around 100 percent, he said that the local consumer's response to classical product during the holiday buying season has prompted the decision to triple the chain's classical inventory. In the field of r&b product. Biehn stated that the market was "soft." The chain operates two outlets in Grand Rapids and one outlet in Muskegon.

Ron Horning, president of the Record Hut, a five-store chain in the Lansing, Mich., area, placed this year's Christmas sales 10-15 percent ahead of the 1972 season. He said that the increases came across-theboard, noting that standout sellers included product by the Temptations. Jim Croce. the Who, Neil Diamond, John Denver, and Herbie Hancock

Horning stated that pop product. on LP's and 8-track tapes was the chain's strongest seller. Also strong for sales were jazz and r&b product. Tape sales for the chain, he continued, were up 15-20 percent over last year. While Horning could not place an exact figure on single sales, he did state that they were off from last year. In all, 1973's Christmas proved to be a "very good" season, said Horning

At Discount Records, Marvin Saines, president of the 70-store national chain, stated that this year's Christmas was "very big." noting that Dec. 24 proved to be 10 percent better than the best sales day in the chain's history. Saines said that the sales results for the season are not completed, but that early tabulations have the operation some 8 percent ahead of last year. He added that the sales increases during the Christmas rush were across-theboard.

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		5	tem, or transmilled, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of
-		-	These are best selling middle-of-the-road singles compiled from
¥	-	n Chart	national retail sales and radio station air play listed in rank order.
This Week	Last Week	Weeks on	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	TIME IN A BOTTLE
2	5	12	Jim Croce, ABC 11405 (ABC, ASCAP) THE WAY WE WERE
3	2	9	Barbra Streisand, Columbia 4:45944 (Colgems, ASCAP) LEAVE ME ALONE (Ruby Red Dress)
4	3	13	Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP) LET ME BE THERE
5	6	15	Olivia Newton-John, MCA 40101 (Gallico, BMI) THE MOST BEAUTIFUL GIRL Charlie Reits Faire 11000 (Calumbia) (Callico (Algae, BMI)
6	4	9	Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI) WHO'S IN THE STRAWBERRY PATCH WITH SALLY
7	7	10	Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI) GOODBYE YELLOW BRICK ROAD Theo MCA (104) (Other Leven and)
8	10	8	Elton John, MCA 40148 (Dick James, none) SHOW AND TELL MUNICIPAL Parts Read 20073 (Rell) (Eullogen RMI)
9	20	4	Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI) LOVE'S THEME LOVE'S THEME
10	8	14	Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI) JUST YOU 'N' ME
11	13	9	Chicago, Columbia 4-45933 (Big Elk, ASCAP) MY MUSIC Sector Astronomical Address (Jacobic March 1997)
12	-9	13	Loggins & Messina. Columbia 4:45952, (Jasperilla/Gnossos, ASCAP) PHOTOGRAPH
13	12	8	Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI) ERES TU/TOUCH THE WIND
14	11	14	Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP) TOP OF THE WORLD
15	18	9	Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP) A SONG I'D LIKE TO SING
16	14	12	Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Musić, BMI) CORAZON
-17	17	10	Carole King, Ode 66039 (A&M) (Colgerns, ASCAP) HELLO, IT'S ME
			Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
18	16	11	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
19	15	11	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
20	27	4	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
21	25	3	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
22	23	5	TELL HER SHE'S LOVELY EI Chicano, MCA 40104 (Shiver and I, ASCAP)
23	24	1	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
24	26	7	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
25 👦	30	4	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
26	29	6	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
27	22	11	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
28-	31	.2	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
29	35	4-	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
30	37	2	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
31	28	7	PAINTED LADIES lan Thomas, Janus 224, (Corinth, BMI)
. 32	36	5	FLASHBACK Sth Dimension, Bell 45.425 (Zapata, ASCAP)
33	34	6	RIVER OF LOVE B.W. Stevenson, RCA 0171. (ABC/Dunhill, Speed, BMI) LIFE IS A SONG WORTH SINCING
34 35	44	3	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI) WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT
35	32	5	Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP) MIND GAMES
37	42	3	John Lennon, Apple 1868 (Capitol), (John Lennon, BMI) LOVE HAS NO PRIDE
38	41	4	Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP) BIFF, THE PURPLE BEAR
39	43	3	Dick Fedler, United Artists 316, (Tree, BMI) EYE LEVEL
40	38	5	Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP) PRETTY LADY
41	-	1	Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI) REMEMBER
42	40	5	Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI) SPIDERS AND SNAKES
43	45	3	Jim Stafford, MGM 14648 (Kaiser, ASCAP) TOUCH THE WIND (Eres Tu)
44	48	2	Eydie Gorme, MGM 14681, (Radmus, ASCAP) I LOVE Tom T. Hall Mercury 73436 (Rhonogram) (Hallnote BMI)
45	47	3	Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI) DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
46	49	2	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
47	-	1	WILL YOU LOVE ME TOMORROW Melanie, Neighborhood 4213 (Famous), (Screen Gems-Columbia, BMI)
48	50	2 ,	THE LOVE I LOST (Part 1) Harold Melvin & the Blue Notes, Philadelphia International 73533,
49	-	1	(Columbia), (Mighty Tree, BMI) BEYOND THE BLUE HORIZON
50	-	1	Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP) THIS IS YOUR SONG
1		-	Don Goodwin, Silver Blue 806, (Spanka, BMI)

Billboard SPECIAL SURVEY for Week Ending 1/5/74

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ciati al of	on Of A	merica Ication	STAR PERFORMER: Star designates rec- ordsshowing greatest					C.		1	SEE TOP SINGLE PICKS REVIEWS, pa
''mi eal liet.)	llion s Indica •	eller.'' ted by	upward movement compared to pre- vlous week's posi- tion.		/				-		®
WEEK	UAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Wrlter, Label & Number (Distributing La
1	1	8	TIME IN A BOTTLE-J1m Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405 8-3	34	33	10	COME GET TO THIS—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 54241 (Motown) SGC	68	78	6	STONED TO THE BONE – James Brown (James Brown), James Brown, Polydor PD 14210
2	4	12	THE JOKER-Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732 SGC	35	29	16	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463	69	74	7	LAST KISS—Wednesday (John Dee Driscoll), W. Cochran, Sussex 1325
3	3	10	LEAVE ME ALONE (Ruby Red Dress)-Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768 B-3	36	37	11	PAINTED LADIES—Ian Thomas (John Lombardo), Ian Thomas, Janus 224 B-3	70	NEW E	NTRY	LAST TIME I SAW HIM—Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1278
4	2	1.5	THE MOST BEAUTIFUL GIRL-Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke,	37	54	5	JUNGLE BOOGIE - Kool & The Gang (Kool & The Gang), Rool & The Gang	71	77	2	(Jobete, ASCAP) IT DOESN'T HAVE TO BE THAT WAY-Jim Croce
-	8	12	Epic 5-11040 (Columbia) SGC SHOW AND TELL – Al Wilson • (lerry Fuller, Bocky Road 30073 (Rell) SGC	38	34	14	De-Lite 559 (P.I.P.) SGC 1 GOT A NAME-Jim Croce	72	80	3	. (Terry Cashman, Tommy West), Jim Croce, ABC 11413 (Blendingwell American Broadcasting, ASCAP)
	9	11	SMOKIN' IN THE BOYS' ROOM-Brownsville Station	39	43	6	(Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389 SGC AMERICAN TUNE—Paul Simon	72		3	PLEASE, DADDY-John Denver (Milton Okun), Bill Danoff & Taffy Nivert, RCA 0182
7	5	11	(D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell) GOODBYE YELLOW BRICK ROAD—Elton John (Giss Dudgeon), Elton John/Berrije Taupin, MCA 40148 WBM		50	7	(Paul Simon), Paul Simon, Columbia 4-45900 BB IF WE MAKE IT THROUGH	73	56		SMARTY PANTS—First Choice (Stan & Staff), Allan Selder, Norman Harris, Philly Groove 179 (Bell
	10	11	NEVER, NEVER GONNA GIVE YA UP-Barry White	1			DECEMBER-Merle Haggard (Ken Nelson), Merle Haggard, Capitol 3746	ù	84 .	2	TEENAGE LAMENT '74—Alice Cooper (Jack Richardson, Jack Douglas), Cooper, Smith. Warner Bros. 7762 (Exra, BMI)
	11	9	(Barry White), Barry White, 20th Century 2058 CPI LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamia 54242 (Motown) SGC	41	42	19	I CAN'T STAND THE RAIN-Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London) SGC	1	NEW EI	ITRY	CAN THIS BE REAL Natural Four (Leroy Hutson), T. Hutson, J. Hutson, M. Hawkins, Curtom 1990 (Buddhb) (Sched Curchard ASCA)
	14	7	I'VE GOT TO USE MY	42	. 44	8	HI 45-2248 (London) SGC THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (Steve Barri), D. Malone, O. Perry, Dunhill 4369 SGC	1	, NEW E	NTRY	(Buddah) (Silent Giant/Aopa, ASCAP) BOOGIE DOWN—Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree,
1	7	14	IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah 393 SGC TOP OF THE WORLD—Carpenters ●	43	31	19	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips @	76	87	2	Tamla 54243 (Motown) (Stone Diamond, BMI)
			(Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1468 TMK	1	62	3	(Tony Camillo), Jim Weatherly, Buddah 383 SGC JOY, PT. 1—Isaac Hayes		70	-	(Art Gartunkel, Roy Halce), V. Morrison, Columbia 4-45983 (Warner-Tamerlane/Caledonia, BMI)
7	16	7	HELEN WHEELS— Paul McCartney & Wings (Paul McCartney), Paul McCartney, Apple 1869 (Capitol)	45	45	8	(Isaac Hayes), Isaac Hayes, Enterprise 9085 (Columbia) SGC TELL HER SHE'S LOVELY-EI Chicano	78	73	7	AIN'T GOT NO HOME-The Band (The Band), Clarence "Frogman" Henry, Capitol 3758
	17	8	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101 SGC-	40	43	0	(Johnny Musso, Bob Espinosa, Michael Lespron), David Botteau, MCA 40104 SGC	79	68	6	BLUE COLLAR—Bachman/Turner Overdrive (Randy Bachman), R. Bachman, C. Kelly, Mercury 73417 (Phonogram)
	6	14	HELLO IT'S ME-Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers) SGC	16	65	3	LET YOUR HAIR DOWN—The Temptations (Norman Whitfield), N. Whitfield, Gordy 7133 (Motown) SGC	食	95	2	ABRA-CA-DABRA-De Franco Family (Walt Meskell), Martin, Meskell, 20th Century 2070 (20th Century/Cakewalk, ASCAP)
	23	7	THE WAY WE WERE – Barbra Streisand (Marty Paich), M. Hamilsch, Columbia 45944 SGC	47	57	- 5	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)	81	85	4	SOMEWHERE BETWEEN LOVE
r	27	4	YOU'RE SIXTEEN Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol) SGC	48	52	9	ROCK ON David Essex (Jeff Wayne), D. Essex, Columbia 4-45940				AND TOMORROW — Roy Clark (Jim Fogelsong), B. Reneau, T. Lazaros, Dot 27006 (Famous)
-	21	6	LOVE'S THEME-Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069 CPI	49	41	11	LET ME SERENADE YOU-Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370	82	88	3	WANG DANG DOODLE-The Pointer Sisters (David Rubinson), W. Dixon, Blue Thumb 243
	19	7	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin	50	61	3	PUT YOUR HANDS TOGETHER—The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 73535 BB	83	89 90	3	RAISED ON ROBBERY—Joni Mitchell (Henry Lewy), Joni Mitchell, Asylum 11029 ONE TIN SOLDIER (Legend Of Billy Jack)—co-
-	0.5	_	(Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995 SGC	51	59	8	BABY COME CLOSE-Smokey Rabinson (Smokey Robinson, Willie Hutch), W. Robinson, P. Moffett,	04	50	2	(Mendell Lowe), D. Lambert B. Potter, Warner Bros. 0101 (Cents & Pents, BMI)
P	25	7	ARE YOU LONESOME TONIGHT/ WHEN I FALL IN LOVE-Donny Osmond (Mike Curb, Don Costa), R. Turk, L. Handman, Kolob 14677 (MGM) MCA	52	53	8	M. Tarplin, Tamla 54239 (Motown) SGC KEEP YOUR HEAD TO THE SKY-Earth, Wind, & Fire	85	82	4	WILL YOU LOVE ME TOMORROW—Melanie (Peter Schekeryk), J. Gotfin, C. King, Neighborhood 4213 (Famous)
,	24	9.	ME AND BABY BROTHER-War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown;	53	55	6	(Joe Wissert), M. White, Columbia 45953 SGC THE RIVER OF LOVE-B. W. Stevenson	7867	NEW E	ITRY	YOU'RE SO UNIQUE - Billy Preston (Billy Preston), Billy Preston, Joe Green, A&M 1492 (frving/Webb, BMI)
			M. Dickersen, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 350 B-3	54	58	6	(David M. Kershenbaum) Daniel Moore, RCA APBO 0171 SGC LOVE HAS NO PRIDE-Linda Ronstadt	tr	o Newsel	IRI S'S	MY SWEET LADY-Cliff De Young (Gil Rodin, J. Musso), John Denver, MCA 40156 (Cherry Lane, ASCA
	12 -	11	IF YOU'RE READY COME GO WITH ME-Staple Singers • (Al Bell), H. Banks, R. Jackson, C. Hampton,	55	72	3	(John Boylan), Erio Kaz, Libby Titus, Asylum 11026 BB MIDNIGHT RIDER-Gregg Allman	88	92	3	TRYING TO HOLD ON TO MY WOMAN-Lamont (Jimmy Jenner), M. Jackson & J. Reddick, ABC 11407
	15	12	(Al Bell), H. Banks, K. Jackson, L. Hampton, Stax 0179 (Columbia) SGC ROCKIN' ROLL BABY-Stylistics				(Johnny Sandlin, Gregg Allman), Gregg Allman, Capricorn 0035 (Warner Bros.) WB	89	91	4	FLASHBACK — 5th Dimension (Bones Howe), A. O'Day, A. Wayne (Zapata/E.H. Morris, ASCAP), Bell 45425
	13	15	(Thom Bell), Thom Bell, Linda Creed, Avco 4625 BB	58	66	4	JIM DANDY—Black Oak Arkansas (Tom Dowd), L. Chase, Atco 6984 B-3	+	NEW E	TRY	DADDY WHAT IF-Bobby Bare
-	30	5	(James William Guercio), James Pankow, Columbia 4-45933 HAN LIVIN' FOR YOU-Al Green	57	49	8	A SONG I'D LIKE TO SING-Kris & Rita (David Anderle), Kris Kristofferson, A&M 1475 CHA	91	83	4	(Bobby Bare), Shel Silverstein, RCA 0197 (Evil Eye, BMI) IT MAY BE WINTER OUTSIDE (But in
	18	9	(Willie Mitchell), Al Green, Willie Mitchell, Hi 2257 (London) SGC MIND GAMES—John Lennon	58	48	10	SOME GUYS HAVE ALL THE LUCK — The Persuaders (Taylor, Hurtt, Bell), J. Fortgang, Atco 45 6943				My Heart It's Spring)—Love Unlimited (Barry White), B. White, P. Polity, 20th Century 2062
	20	12	(John Lennon) John Lennon, Apple 1868 (Capitol) D'YER MAK'ER-Led Zeppelin	59	47	8	I FOUND SUNSHINE-Chilles (Eugene Record), Eugene Record, Brunswick 55503' SGC	92	NEW E	× 1	STAR-Stealers Wheel (Leiber/Stoller), Joe Egan, A&M 1483 (Hudson Bay, BMI)
	22	15	(Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 45:2986 WBM THE LOVE I LOST	60	70	4	A LOVE SONG—Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776 WBM	93	97	3	LAST KISS—J. Frank Wilson & The Cavaliers (NOT LISTED), S. Roush & J. Wilks, Virgo 506 (Roulette)
		B	(Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia) B-B	61	67	6	SHOWDOWN—Electric Light Orchestra (Jeff Lynne), Jeff Lynne, United Artists 337 B-3	94	99	2	LIFE IS A SONG WORTH SINGING—Johnny Mathis (Thom Bell), T. Bell, L. Creed, Columbia 4-45975 (Mighty Three, BMI)
1	26	10	MY MUSIC—Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4:45952 WB	62		4	A FOOL SUCH AS 1— Bob Dylan (NOT LISTED), Bill Trader, Columbia 45982 MCA	95	100	2	CAN'T SAY NOTHIN' Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1993 (Buddah)
2	35	7	SISTER MARY ELEPHANT - Cheech & Chong (Lou Adler), Cheech Marin, Tommy Chong, Ode 66041 (A&M)	63	60	11	I WANNA KNOW YOUR NAME-The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia) BB	96	98	2	(Chi-Sound, BMI) WHAT IT COMES DOWN TO - Isley Brothers (R. Isley, O. Isley, R. Isley), Isley Brothers, T-Neck 72252
ľ	38	9	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM .14648 HAN.	64	75	5	I LIKE TO LIVE THE LOVE-B.B. King (Dave Crawford), D: Crawford, C. Mann ABC 11406	97	86	5	(K. Isley, U. Isley, K. Isley), Isley Brothers, I-Neck 72252 (Columbia) Baniva, ASCAP) THIS IS YOUR SONG-Don Goodwin
7	36	7	WALK LIKE A MAN-Grand Funk Railroad (Todd Rundgren), Farner-Brewer, Capitol 3760	65	NEW	ENTRY	AMERICANS — Byron MacGregor (Peter Scheurmier), Gordon Sinclair, Westbound 222 (Chess/Janus) (Con-Estoga, BMI)	98	NEW E		(Paul Anka, Johnny Harris), Paul Anka, Silver Blue 806
2	28	14	PHOTOGRAPH — Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol)	66	63	9	LET ME TRY AGAIN (Laisse Moi Le Temps)—Frank Sinatra	99	THEN C		W.O.L.D.—Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874 (Story Songs, ASCAP) LET ME GET TO KNOW YOU—Paul Anka
3	32	9	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando and Dawn (Hank Medress, Dave Appell), Levine-Brown Bell 45424 HAN	67	71	4	(Don Costa), Paul Anka, Sammy Cahn, Reprise 1181 MCA HANGIN' AROUND Edgar Winter Group (Rick Derringer), E. Winter & D. Hartman, Epic 11069 (Columbia)	100	93	4	(Rick Hall), Paul Anka, Fame 345 (United Arrists) (Spanka, BMI) COULD YOU EVER LOVE ME AGAIN-Gary & Dave (Greg Hambleton), Beckett, Weeks, London 200

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HOT EXPLOSE A-Z-(Publisher-Licenser) Shall Sing (Warrer-Tamerlane/ Calewalk, ASCAP) Shall Sing (Warrer-Tamerlane/ Calewalk, ASCAP) Last Kiss (Kolob, BMI) Gast Kiss (Kolo	6 & Nails, ASCAP). 11 The Luck (Jec, 58 Trying To Hold On To My Woman (Bullet Proof, BMI). 88 Love & (Bullet Proof, BMI). 88 Love & (Lobele, ASCAP Stone Agate. 18 Mill). 81 Walk Like A Man (Cram Renati. 18 Mill). 30 The Way We Were (Colgems. 31 Milloratione/ 92 ASCAP. 15 Wank Like AAMan (Cram Renati. 31 32 Milloratione/ 94 Noar Doodle (Arc, BMI). 82 Milloratione/ 94 KacAP. 15 What It Comes Down To (Boniva, I). 36 36 Milloratil Comes Columbia, BMI). 33 33 Anka, BMI). 97 Will You Love Me Tomorrow. 33 Orac Good 22 You're Switten (Viva, BMI). 16
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A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard. ^c Copyright 1973. Billboard Publications. Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Marty Robbins' new single was the best read song in the country before it was recorded.

Marty's about as good a stock car driver as he is a singer and a songwriter. Not long ago, when a national magazine decided to do a story about him, they commissioned him to write a song which they later published as part of the article. And "Twentieth Century Drifter" was born.

> The song is about the men who run in the Grand National—the men who spend 32 weekends a year trying to come in first, and the rest of their time dreaming about it. "Twentieth Century Drifter" from Marty Robbins—singer, songwriter, and stocker. On MCA Records.

Goon

"Twentieth Century Drifter"

(MCA-40172)

Marty Robbins Enterprises 713 18th Avenue South Nashville, Tenn. 37203 (615) 327-3752 MCA RECORDS

Personal Manager Texas Bob Hinkle Box 8044 Universal City, Calif. 91608 (213) 980-7373 FOR WEEK ENDING JANUARY 5, 1974

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			Stores by the Music Popularity Chart Department and the Record Market Research De-		SUC	GGES	ICE	IST					\star		SUG	GESTE		ST					for sales of 1 Million dollars at manufac- turers level, RIAA seal audit		SŲG	GESTE	ED LIS	
THIS WEEK	LAST WEEK	Weeks on Chart	partment of Billboard. ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportion- ale upward progress this week. ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	available and optional to all manufacturers. (Seal indicated by colored dot). ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE
1	2	6	CARPENTERS The Singles, 1969-1973 A&M SP 3601	• 6.98		7.98		7.98		36	35	17	MARVIN GAYE Let's Get It On Tamia T329VI (Motown)	5.98		6.98		6.98		•	89	5	DONNY OSMOND A Time For Us MGM SE 4930	5,98				
2	1	12	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	• 11.98		12.98		12.98		37	36	8	DIANA & MARVIN Together At Last Motown 803	5,98		6.98		6.98		72	78	12	TONY ORLANDO & DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98
	5	46	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	• 5.98		6.95		6.95	6.95	38	41	26	CHICAGO VI Columbia KC 32400	• 5.98	•	6.98		6.98		73	74	6	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98		6.98		6.98
4	3.	12	STEVE MILLER BAND The Joker Capitol 11235	•		6.98		6.98		39	52	5	BEACH BOYS In Concert Reprise 2RS 6484	9.98		11.97		11.97		74	49	11	GRATEFUL DEAD Wake Of The Flood Grateful Dead GD01	5.98		6.98		6.98
5	4	10	NEIL DIAMOND Jonathan Livingston Seagull Columbia KC 32550	• 6.98		6.98		6.98		40	39	9	GEORGE CARLIN Occupation: Foole Little David 1005 (Atlantic)	5.98		6.97		6.97		75	67	7	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98
r	12	4	JIM CROCE I Got A Name ABC ABCX 797	• 5.98		6.98		6.98		41	42	8	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97		76	69	8	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97
7	7	9	THE WHO Quadrophenia MCA 2-10004	•		12.98		12.98		42	43	9	O'JAYS Ship Ahoy Philadelphia Internationál KZ 32408							77	59	9	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98
8	6	8	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98		43	46	22	(Cotumbia) HELEN REDDY Long Hard Climb	5.98		6.98		6.98	-	78	75	31	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	• 5.96		6.98		6.98
-	16	5	BETTE MIDLER Atlantic SD 7270	• 5.98		6.97		6.97		44	37	29	Capitol SMAS 11213 JOE WALSH The Smoker You Drink	5.98		6.98		6.98		79	79	11	BILLY PRESTON Everybody Likes Some Kind Of Music					
0			LOGGINS & MESSINA Full Sail Columbia KC 32540	• 5.98		6.98		6.98		45	44	9	The Player You Get Dunhill DSX 50140 JACKSON BROWNE For Everyman	5,98		6.95		6.95	-	80	80	57	A&M SP 3526 BETTE MIDLER The Divine Miss M	5.98		6.98		6.98
	15	5	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	• 5.96		6.97		6.97		46	47	39	Asylum SD 5067	5.98	_	6.98		6.98		81	85	39	Atlantic SD 7238 BEATLES 1967-1970		6.97			
2	8	47	JIM CROCE Life & Times ABC ABCX 769	• 5.98		6.98		6.98		47	40	8	Atlantic SD 7255	5.98		6.97	_	6.97		82	72	12	Cyan	9.98		11.98		11.98
3	13	34	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	• 5.98		6.98		6,98		48	38	15	Warner Brothers BS 2728 GARFUNKEL Angel Clare	5.98	-	6.97		6.97		83	81	29	Dunhill DSX 50158 THE POINTER SISTERS Blue Thumb BTS 48	5.98 5.98		6.95		6.95 6.95
	21	3	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	• 6.98		7.98		7.98		49	54	6	Columbia KC 31474 SUNSHINE Original Television Soundtrack	5.98		6.98		6.98	-		82		WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98		10.98
5	9	11	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	• 5.98		6.98		6.98		50	51	7	MCA 387 ELVIS PRESLEY Raised On Rock	5.98		6.98		6.98	'	_	86		CARPENTERS Now & Then A&M SP 3519	• 5.98		6.98		6.98
	23	5	JOHN DENVER Greatest Hits RCA CPLI-0374	• 6.98		7.95		7.95		51	53	6	RCA APL1-0388 J. GEILS BAND Ladies Invited	5.98	-	6.98		6.98			76		URIAH HEEP Sweet Freedom Warner Brothers BS 2724	5.98		6.97		6.97
7	19	.7	GREG ALLMAN Laid Back Capricorn CP 116 (Warner Bros.)	5.98		6.98		6.98		52	55	19	Atlantic SD 7286 WAR Deliver the Word	5.98		6.97		6.97	-	87	83	16	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98		6.98
1	10	7	JOHN LENNON Mind Games Apple SO 3415 (Capitol)	• 5.98		₁₁ 7.98		7.98		53	50	18	United Artists UA LA128-F ISLEY BROTHERS 3 + 3	5.98		6.98		6.98	7.95	88	84	11	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97		6.97
-	27	4	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic):			6.98		6.98		-	64	9	T-Neck KZ 32453 (Columbia) MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.98		6.98	_	89	87	23	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98		6.98
)	14	18	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	• 5.98		6.98		6.98		55	56	12	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98		90	88	44	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	• 5.98		6.98		6.98
	18	11	FRANK SINATRA Ol' Blue Eyes Is Back Reprise FS 2155	5.98		6.98		6.98	8.95	56	48	10	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98		6.98		91	92	41	BREAD The Best Of Elektra EKS 75056	• 5.98	6.97	6.97	7.97	6.97
2	17	21	STEVIE WONDER Innervisions Tamia T 326 L (Motown)	5.98		6.98		6,98		57	65	80	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	•		6.98		6.98		M	103	4	SHAWN PHILLIPS Bright White A&M SP 4402	5.98		6.98		6.98
3	20	19	AMERICAN GRAFITTI Soundtrack MCA 2-8001	• 9.98		10.98		10.98	11.95	58	58	41	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97		7.97		8.95		93		DEEP PURPLE Machine Head Warner Bros. BS 2607	• 5.98		6.97		6.97
	26	18	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98		59	63	38	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	• 5.98						M	108		PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	• 5.98		6.98		6.98
	22	8	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98		6.98		60	61	9	HAROLD MELVIN & THE BLUENOTES Black & Blue								100		CAROLE KING Tapestry Ode SP 77009 (A&M)	• 5.98	6.98	6.98	7.98	6.98
5	25	6	SANTANA Welcome Columbia PC 32445	6.98		7.98		7.98		61	62	110	Philadelphia International KZ 32407 (Columbia) LED ZEPPELIN	5.98		6.98		6.98	-		95		JESSE COLIN YOUNG Song For Juli Warner Brothers BS 2734	5.98		6.97		6.97
	24	15	ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic)	5.98		6.98		6.98		62	90	3	Atlantic SD 7208 MAHAVISHNU ORCHESTRA Between Nothingness	5.98		6.98		6.98	-		96		EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	• 5,98	6.98	6.98	7.98	6.98
3	29	8	THE BAND Moondog Matinee Capitol ST 11214	5.98		6.98		6.98		63	60	23	And Eternity Columbia KC 32766	5.98		6.98		6.98	_		94 91		MARIA MULDAUR Reprise MS 2148 MARSHALL TUCKER BAND	5.98		6.97		6.97
3	30	30	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98		7.97		7.97		64	57	21	Tres Hombres London XPS 631 GRAND FUNK	5.98		6.95		6.95	-		139		Capricorn CP 0112 (Warner Brothers)	5.98		6.97		6.97
+	45	3	BOB DYLAN	6.98		1.3/		1.3/					We're An American Band Capitol SMAS 11207	5.98		6.98		6.98					Hi ASHL-32082 (London)	6.98		6.98		6.98

77 3 PINK FLOYD A Nice Pair Harvest SABB 11257 (Capitol)

66 66 14 THE MOTHERS Over Nite Sensation Disc Reet MS 2149 (Warner Brothers)

Foreigner A&M SP 4391

MCA Sounds of the South 363

67 68 16 LYNYRD SKYNYRD

68 71 24 CAT STEVENS

69 70 19 ROBERTA FLACK Killing Me Softly Atlantic SD 7271

70 73 7 STYLISTICS Rockin' Roll Baby Avco AV 11010

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31 28 9 DAVID BOWIE Pin Ups RCA APLI-0291

33 31 11 ISAAC HAYES

34 **34 20**

35 33 **18**

Columbia PC 32747

32 32 43 PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)

Joy Enterprise ENS 5007 (Columbia)

ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)

RICHARD HARRIS Jonathan Livingston Seagull Dunhill DSD 50160

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111 10 QUEEN Elektra EKS 75064

102 102 60 STEVIE WONDER Talking Book Tamla T 319 L (Motown)

136 2 TEMPTATIONS 1990 Gordy G-966V1 (Motown)

KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)

ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100

6.97 7.95 103 101 33 PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280

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Where do you go when you're already number one?



For Billboard, the only place left was UP!

And that's just where we went.

As of June, 1973, the total number of paid Billboard subscribers was 33,631—that's 1,118 more subscribers than we had in December 1972.*

What do these figures mean to you?

As a Billboard advertiser, it means that you're reaching the greatest number of music industry influentials in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. Each and every category increased over the six-month

> LOS ANGELES: Bill Moran 9000 Sunset Blvd. L.A., Calif. 90069 (213) 273-7040

NEW YORK: Mike Eisenkraft 1 Astor Plaza New York, N.Y. 10036 (212) 764-7300 period from December 1972 to June 1973.

Also *up* during this period was the subscription renewal percentage. 63.19% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-recordtape trade paper in the business. Maybe they figure there's only room at the top for one. Billboard's the one. Number one. The only place left to go is up. And that's

where we're going. For further information, contact a Billboard sales representative:

 CHICAGO:
 N

 Jill Hartwig
 Jac

 150 No. Wacker Drive
 1

 Chicago, III. 60606
 N

 (312) CE 619818
 (6)

NASHVILLE: *fi John McCartney Ji 1719 West End Ave. Nashville, Tenn. 37203 (615) 329-3925

*figures based on June 1973 ABC Statement.

6	0	ľ	LP's & TA	Ē	1		POSIT 107-2						STAR PERFORMER-LP's		SU	JGGE	STED	LIST					ture
		Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research De- partment of Billboard.		su		STED RICE	LIST		THIS WEEK	LAST WEEK	Weeks on Chart	registering greatest proportion- ate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ava mar by r
THIS WEEK	LAST WEEK	Weeks on Ch	ARTIST Title, Label, Number	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO RE		⊐ 3 128		BONNIE RAITT Takin' My Time Warner Brothers 2729	<		6.97		6.97		-	170	-	-
E 107			(Dist. Label) JESUS CHRIST SUPERSTAR Soundtrack	•	1	oć.	a	0	CC	139	141	10	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95					- 1	1	
108	121	2	MCA 2-11000 ELECTRIC LIGHT ORCHESTRA	12.98		13.98		13.98	16.95	14(138	71	SEALS & CROFTS Summer Breeze Warner Bros, BS 2629	5.98		6.97		6.97	7.95	172	161	23	JOE Bar
109	107	20		5.98		6.98	-	6.98		141	140	8	BILLY PAUL War Of The Gods Philadelphia International KZ 32409	0.50		0.5		0.37	1.33	T	187	21	Free
110	114	6	Mott Columbia KC 32425 CLIMAX BLUES BAND	5.98		6.98		6.98	-	142	143	28	(Columbia) SLY & THE FAMILY STONE Fresh	5.98		6.98		6.98	-	174	178	3	Bell IKE Nut
111	116	7		5.98		6.98	-	6.98	-	143	-	39	Epic KE 32134 (Columbia) JOHN DENVER	5.98	-	6.98		6.98	-	175	177	3	
112	104	5	High On The Hog Atco SD 7035 BUFFALO SPRINGFIELD	5.98		6.97		6.97	_	1	142	25	Poems, Prayers & Promises RCA LSP-4499 STEELY DAN	5.98	-	6.98		6.98	7.95	176	-	1	
2.4	115		Atco SD 2-806	9.98		9.97		9.97	-	145	146	6	Countdown To Ecstasy ABC ABCX 779 SHA NA NA	5.98		6.95	_	6.95	-	_	180	4	Pay Polyce
114	130	38	1962-1966 Apple SKBO 3403 (Capitol) ELVIS PRESLEY	9.98		11.98	-	11.98	-		149	57	From The Streets Of New York Kama Sutra KSBS 2075 (Buddah)	5.98		6.95		6.95	-	-			Pres
115	99	12	Aloha From Hawaii Via Satellite RCA VPSX-6089 NEW RIDERS OF THE	7.98	7.98	9.98	15.96	9.98	11.95	_			HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98		178	154	13	Just Polyd
			PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98		6.98			147 148	21	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram) BARRY WHITE	5.98	-	6.95		6.95		179	156	7.	CRE REV Live
116	106	16	CHER Half Breed MCA 2104	5.98		6.98			7.05		145		I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98	-	180	-	1	Fanta BILI SOU
117	97	22	DEODATO 2						7.95			60	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98		6.98	7.95		-		Billy
118	118	8	JOHNNY MATHIS I'm Coming Home	5.98	6.98	6.98	7.98		7.98	150	155	7	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.09						181	159	42	RICI The A&M
119	117	53	Columbia KC 32435 SIMON & GARFUNKEL Greatest Hits	5.98		6.98		6.98	-	151	144	8	FOCUS Live At The Rainbow	5.98					-	182	169	17	TEM Anth Motor
120	125	16	Columbia KC 31350 MARIE OSMOND Paper Roses	5.98		6.98		6.98	-	152	127	9	Sire FAS 7408 (Famous) SPOOKY TOOTH Witness	5.98		6.95	7.95	6.95	-	183	173	7	Live
121	113	29	MGM SE 4910 CAROLE KING Fantasy	5.98		6.95	<u> </u>	6.95		153	151	37	Island SW 9337 (Capitol) J. GEILS BAND Bloodshot	5.98	-	6.98	-	6.98	-	184	168	8	CUR
122	129	4	Ode SP 77018 (A&M) BADFINGER	5.98		6.98		6.98	-	154	153	13	Atlantic SD 7260 DE FRANCO FAMILY featuring TONY DE FRANCO	5.98	6.97	6.98	7.97	6.98	-	185	189	3	SON Live
123	120	44	Ass Apple SW 3411 (Capitol) ALLMAN BROTHERS BAND	5.98		6.98		6.98			150	15	Heartbeat-It's A Lovebeat 20th Century T 422	5.98		6.98		6.98		186	188	6	ROR Tatte
124	119	17	Beginnings Atco SD 2-805 POCO	6.98					_		150		OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95		6.95		187	-	1	Polydi
125	122		Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98		6.98		156	190	2	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98			183	20	Bang Atco S
	122	72	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95	157	152	14	JACKSON FIVE Get It Together Motown M 783 VI	5.98		6.98		6.98					Be V Stax S
126	131	57	NEIL DIAMOND Hot August Night MCA 2-8000	• 9.98		10.98	2	10.98	11.95	158	158	39	GODSPELL Soundtrack Bell 1118							189	179	7	HAW Space United
127	137	4	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98		6.97		6.97		159	160	25	JETHRO TULL A Passion Play	5.98	-	6.98		6.98		190	-	1	BILL Pian Colum
_	105	30	EDDIE KENDRICKS Tamla T 327 L (Motown)	5.98		6.98		6.98		160	165	2	Chrysalis CHR 1040 (Warner Brothers) TIM WEISBERG Dreamspeaker	5.98		6.97		6.97	7.95	191	186	58	STEE Can'i ABC A
29	112	13	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98		6.98	_	161	176	2	A&M SP 3045 HARRY CHAPIN Short Stories	5.98		6.98		6.98		192	-	1	BUR Livin A&M S
130	166	2	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98		6.98		6.98		162	163	9	Elektra EKS-75065 ASHFORD & SIMPSON	5.98	-	6.98		6.98		193	181	5	JAME 16 G
31	123	34	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98		6.98		163	162	43	Gimme Something Real Warner Bros. BS 2739 ALICE COOPER	5.98		6.97		6.97	-	194	184	5	ABC A
32	124	5	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98		6.98		164	167	4	Billion Dollar Babies Warner Brothers BS 2685 JERRY JEFF WALKER	5.98	_	6.97	_	6.97	8.95	195	_	1	Mercu TOM
33	126	38	DEEP PURPLE Made In Japan	•					_		164	64	Viva Terlingua MCA 382 AL GREEN	5.98		6.98		6.98		196	185	7	Great Parrot
34	134	105	Warner Brothers 2WS 2701 ROLLING STONES Hot Rocks, 1964-1971	9.98		9.97		9.97	12.95		_		I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98		197		1	Unsu Blue T ROD
35	132	75	London 2PS 606/7 KENNY LOGGINS w/JIM MESSINA	9.98	-	11.98		11.98	-	166		3	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98		6.98		6.98	_	197	-	1	Coast & Be Mercur
36	135	7	Sittin' In Columbia C 31044 JOHN PRINE	5.98		6.98		6.98	-				DIANA ROSS Touch Me In the Morning Motown M 772 L	5.98		6.98		6.98		198	-	1	DAVI
	133	23	Sweet Revenge Atlantic SD 7274 BRIAN AUGER'S OBLIVION	5.98	_	6.98		6.98	-	168	171	57	CARLY SIMON No Secrets Elektra EKS 75049	• 5.98	6.97	6.97	7.97	6.97	7.95	199	192	61	Colum LOGO Colum
			EXPRESS Closer To It RCA APL 1-0140	5.98		6.98			7.95	169	182	3	BROWNSVILLE STATION Yeah! Big Tree BT 2102 (Bell)	5.98		6.98		6.98		200	195	3	ISLEY Great T-Neck

			Awarded RIAA seal for sales of 1 Million dollars at manufac- turers level. RIAA seal audit		SU	GGEST	ed Li Ce	ST	
THIS WEEK	LAST WEEK	Weeks on Chart	available and optional to all manufacturers. (Seal indicated by colored dot). ● ARTIST Title, Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	170	30	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98	1	6.98		6.98	7.9
171	- 1	1	BLOODSTONE Unreal London XPS 634	5.98		6.98		6.98	0
172	161	23		5.98		6.95		6.95	
T	187	21	MARLO THOMAS & FRIENDS Free To Be You & Me Bell 1110	5.98		6.95		6.95	
174	178	3	IKE & TINA TURNER Nut Bush City Limits United Artists UA LA 180 F	5.98		6.98			
175	177	3	JO JO GUNNE Jumpin' The Gunne Asylum SD 5071	5.98				6.98	
176	-	1	JAMES BROWN Payback			6.98		6.98	
177	180	4	Polydor PD 2:3007 THE KINKS Preservation Act 1	7.98		9.98		9.98	
178	154	13	RCA APL1-5002 MANDRILL Just Outside Of Town	5.98	-	6.95		6.95	
179	156	7.	REVIVAL	5.98	-	6.98		6.98	-
180	-	1	Live In Europe Fantasy CCR 1 BILLY JACK/ORIGINAL	6.98		6.98		6.98	
			SOUNDTRACK Billy Jack BJS 1001 (Warner Bros.)	5.98		6.97		6.97	
181	159	42	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98			7.98		
182	169	17	TEMPTATIONS Anthology Motown M 782A3	9.98		11.98		11.98	
183	173	7	VIKKI CARR Live At The Greek Theatre Columbia KC 32656	6.98		7.98		7.98	
184	168	8	CURTIS MAYFIELD Live In Chicago Curtom CRS 8018 (Buddah)	5.98		6.95		6.95	
185	189	3	SONNY & CHER Live In Las Vegas, Vol. 2 , MCA 2-8004	9.98		10.98		10.98	
186	188	6	RORY GALLAGHER Tattoo Polydor PD 5539	5.98		6.98		6.98	
187	-	1	JAMES GANG Bang Atco SD 7037	5.98		6.98		6.98	
188	183	20	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98	
189	179	7	HAWKWIND Space Rituał United Artists UALA 1 20 HZ	5.98		6.98	7.98	6.98	
190	-	1	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98	7.20	6.98	<u></u>
191	186	58	STEELY DAN Can't Buy a Thrill ABC ABCX 758	5.98		6.98		6.98	
192	-	1	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98		6.98	
193	181	5	JAMES GANG 16 Greatest Hits ABC ABCX 801-2	5.98		6.95			
194	184	5	CHUCK MANGIONE Land Of Make Believe Mercury SRM 1-584 (Phonogram)	5.98		6.98		6.95	-
195	-	1	TOM JONES Greatest Hits Parrot XPAS 71062 (London)	5.98		6.98		6.98	-
196	185	7	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95	
197	-	1	ROD STEWART/FACES Coast To Coast Overture & Beginners						
198	-	1	Mercury SRM-1-697 (Phonogram) DAVID ESSEX Rock On	5.98		6.95		6.95	
199	192	61	Columbia KC 32560	5.98	-	6.98		6.98	
	195	3	Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	_
			T-Neck TNS-3011 (Buddah)	5.98		6.98		6.98	

TOP LP'S & TAPE

A-Z (LISTED BY ARTISTS)	Climax Blues Band
	Billy Cobham
Gregg Allman 17	Alice Cooper
Allman Brothers Band	Chick Corea
America	Creedence Clearwater
Ashford & Simpson	Jim Croce
Brian Auger	Crusaders
Burt Bacharach	Deep Purple
Bachman Turner Overdrive	De Franco Family
Badfinger	John Denver
The Band	Deodato
Beach Boys	Rick Derringer
Beatles	Neil Diamond
Bobby Blue Bland	Dramatics
Black Oak Arkansas	Doobie Brothers
Bloodstone	Bob Dylan
David Bowie	Earth Wind & Fire
Bread	Electric Light Orchestra
James Brown	Emerson, Lake & Palmer
Jackson Browne	David Essex
Brownsville Station	Roberta Flack
Buffalo Springfield	Fleetwood Mac
George Carlin	Focus
Carpenters	Rory Gallagher
Vikki Carr	Garfunkel
Harry Chapin	Marvin Gave
Cher	J: Geils Band
Chicago	Genesis
Cheech & Chong	Grand Funk Railroad
6	

Grateful Dead AI Green Jo Jo Gunne. Richard Harris Hawkwind. Isaac Hayes Jackson Five Jarkes Gang. Jethro Tull Billy Joel. Elton John. Tom Jones. Eddie Kendricks Gladys Knight & The Pips. Kool & The Gang. Kris Kristofferson. Kris Kristofferson. Kris Kristofferson. Loggins & Messina Love Unlimited. Lynyrd Skynyrd. Paul McCartney & Wings. Mahavishnu Orchestra. Mandrill. Chuck Mangione. Dave Mason, Johnny Math Curtis Mayfie Harold Melvin Bette Midler Steve Miller E The Mothers Mott The Hoo Maria Muldau 159 190 2,106 195 128 95,121 17 15 105 90 87 46,61 18 10,135,199 24 67 14 62 178 14 14 62 178 194

Dave Mason	Charlie Rich
Johnny Mathls	Rolling Stones
Curtis Mayfield	Linda Ronstadt
Harold Melvin & Bluenotes	Diana Ross
Bette Midler	Diana Ross / Marvin Gaye
Steve Miller Band	Todd Rundgren
The Mothers	Santana
Mott The Hoople	Seals & Crofts
Maria Muldaur	Sha Na Na
New Riders Of The Purple Sage	Carly Simon
Olivia Newton-John	Paul Simon
Ohio Players	Simon & Garfunkel
0'Jays	Frank Sinatra
Mike Oldfield	Sly & The Family Stone
Tony Orlando & Dawn	Sonny & Cher
Donny Osmond	Jointy & Crier
Marie Osmond	
Billy Paul	
Shawn Phillips	
Pink Floyd	
Poco	SOUNDTRACKS/ORIGINAL C
Pointer Sisters	
Elvis Presley	
Billy Preston	American Grafitti
John Prine	
Queen	Pat Garrett & Billy The Kid
Bonnie Raitt	Billy Jack
Helen Reddy	Godspell
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	Jerry Jeff Walk
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	The Who
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Stevie Wonder	
Jessie Colin Young	96
Neil Young	88
Z.Z. Top	63
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Billboard's Top Singles reviewed to this publication may be

this week 36 Last week 60



CHER-Dark Lady (3:26); producer: Snuff Garrett; writer John Durrill; publisher: Senor, ASCAP. MCA 40161. There's a similar feel and quality to Cher's previous singles about people with some shading to their background. The question here is who is this dark lady that she sings about. A full or chestra lends a powerful backing to her fine reading. Flip: no info available

recommended

TONY BENNETT-All That Love Went to Waste (2:52); producer: not listed; writers: George Barrie, Sammy Cahn; publisher: Brut, ASCAP. Brut 813 (Buddah)



THE CHI-LITES-Homely Girl (3:55); producer: Eugene Record; writers Eugene Record, Stan McKenney; publisher Julio Brian, BMI. Brunswick 55505. The group offers a change of pace sound on this story about a girl who goes through a transition and is now a beautiful woman. There is a gentle flowing quality to the arrangement, marked by soft, flowing flute and mellow-instruments. Flip: no info available

THE SYLVERS-Through the Love In My Heart (2:55); producers: Keg Johnson, Jerry Peters; writer: Leon Sylvers 111; publishers: Dotted Lion, Sylco, ASCAP. MGM 14678. Slow and pulsating is this tender exclamation of love and wanting to be together. Nothing unusual about the lyric. The instrumentation of strings and strong drums holds the production together. Flip: Cry of a Dreamer (3:04); credits the same.

recommended

THE NEW BIRTH-It's Been a Long Time (3:45); producet: Fugua III; writers: Baker, Wilson; publishers: Dunbar, Rutri, BM1. RCA 0185.

THE LTG EXCHANGE-Corazon (3:23); producer: Jerry Ross; writer: C. King; publisher: Col Gems, no society listed. Fania 676

EDWIN STARR-Don't It Feel Good to Be Free (2:41); producers: Freddie Perren, Ponce Mizell; writer; F. Perren; pub lisher: Jobete, ASCAP. Motown 1284.



BRENDA LEE -- Wrong Ideas (3:08); producer: Owen Bradley; writer: Shel Silverstein; Evil Eye (BMI); MCA 40171. Out of her latest album comes this smash which was getting air play even before released as a single. It's a clever tune, and Brenda, as usual, makes it come alive. Good on both sides. Flip: "Something for a Rainy Day," producer: same; writer: Ronal McCown; Aawgrass (BMI)

CONWAY TWITTY-There's A Honky Tonk Angel (Who'll Take Me Back In) (2:56); producer: Owen Bradley; writers: Troy Seals, Danny Rice; Danner (BMI); MCA 40173. In something of a surprise move, Conway releases the song previously recorded by Troy Seals, and does an outstanding job, naturally. Flip: "Don't Let It Go To Your Heart"; producer: same; writers: Conway Twitty, Joe E. Lewis; Twitty Bird (BMI).

SAMMI SMITH-The Rainbow In Daddy's Eyes (3:20); producer: Jim Malloy; writers: Dallas Frazier, Sanger Shafer; Blue Crest (BMI); Mega 204. Plaintively she sings this super song, and it should be the boost she needs. She's due for a hit. Flip: "Birmingham Mistake" (2:50); producer: same; writers: T. Austin, G. Dobbins, J. Wilson; Two Rivers (ASCAP).

NARVEL FELTS-When Your Good Love Was Mine (2:59); producer: Farah Production; writers: Jerry Foster and Bill Rice, Jack & Bill (ASCAP); Cinnamon 779. Felts not only sings better with each release, but his material improves. This is a tremendously strong one to start the year, with the old masters, Foster and Rice, giving him everything he needs in the way of a hit. Flip: no info available.

MELBA MONTGOMERY-He'll Come Home (3:02); producer: Pete Drake; writers: Danny Samson, Ruby Van Noy; Window/Regent (BM1); Elektra 45875. Since she "came back." Melba has been singing better than at any time in her life. Pete Drake brings out the best in her and, with a fine tune, it could be spectacular. Flip: "Country Written Up and Down Her Face" (3:58); producer: same; writer: Sorrells Pickard; Tomake (ASCAP)

BILLY WALKER-I Changed My Mind (2:48); producer: Bill Walker; writer: Conway Twitty; Twitty Bird (BMI); MGM 14693. Pretty strong combination. Not only to the name-alike Walkers get together, but Billy does a Twitty song, which signifies strength from the start. An excellent treatment. Flip: no info available.

recommended

BILLY JOE SHAVER-Black Rose (2:41); producer: Kris Kris tofferson; writer: Billy Joe Shaver; Return (BMI); Monument 8593

SAMI JO-Tell Me a Lie (2:59); producer: Sonny Limbo; writers: B. Wyrick, M. Buckins; Fame (BMI) and Rick Hall (ASCAP): MGM South 7029.

BOBBY LEE TRAMMELL (2:28); producer:_Farah Productions; writers: Jerry Foster, Bill Rice; Jack and Bill (ASCAP); Capitol 3801

YVONNE DEVANEY-All's Right With the World (2:25); producer: Larry Benson; writer: Yvonne DeVaney; Sunny Lane (ASCAP): Compo 73107.

THE STATLER BROTHERS-Whatever Happened to Randolph Scott (1:52); producer: Jerry Kennedy; writers: H. Reid, D. Reid; American Cowboy (BMI); Mercury 73448 (Phonogram).

RANDY BARLOW-Whiskey River (3:10); producer: Fred Kelly; writers: Randy Barlow, Fred Kelly; Neiade/Frebar (BMI); Capitol 3762.

Picks-a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended – a tune predicted will land on the Hot 100 between 20 and 60. Review editor – Eliot Tiegel.



MANY OF MCA Records' executives in Canada turned out to hear Jerry Jeff Walker when he performed recently at Toronto's MacKenzie's Corner House. Jeff Burns, Ontario promotion executive, is second from left: Scott Richard, MCA Canadian national promotion executive, behind Walker; and Richard Bibby, vice president of MCA Canada, seated right.



TOWER RECORDS, retail chain in California, worked with MCA Records at the Los Angeles location to promote the Wishbone Ash's appearance recently at the Palladium. From Left: Tower employe Jay Dee, MCA national album promotion manager Dennis Morgan, MCA promotion manager Lindy Goetz, KMET-FM program director Mikel Hunter, Tower employe Barry Rotter, and, top row from left: Los Angeles MCA branch manager Buck Stapleton, MCA Records salesman Tony Philpot, and Tower manager Charley Shaw. JANUARY 5, 1974, BILLBOARD

Factory Has Peak Period

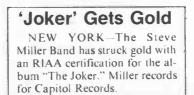
PHILADELPHIA-The locally based Electric Factory Concerts. headed by promoters Allen Spivak and Larry Magid, recently racked up its best three weeks in the firm's history when the first three weeks of this month brought in a \$850,000 gross for 12 performances on 11 playing dates.

Shows included the Allman Brothers Band sell-out for the rock baptism of the new Capital Center in Washington, D.C. For the room's first rock concert, all 17.500 seats were sold for a \$96,000 gross. Also promoted in Washington was the Dec. 14 concert at the TP Warner Theater, featuring Electric Light Orchestra and Grin, selling out the 2.000 seat house.

Also generating solid sales were The Who, grossing \$135,000 for its sell-out performance at the 19.500seat Spectrum here. Also selling out the Spectrum this month were Emer-Lake & Palmer, grossing son. \$107,250; and the Beach Boys. pulling in \$117.000.

Electric Factory also sold out several shows at the 2.000 seat Shubert Theater here, with acts Earl Scruggs Revue, plus Linda Ronstadt: and the Electric Light Orchestra (two shows)

Outside promotions in Nashville with Alice Cooper: and Johnny Winter at the Pittsburgh Civic Arena: along with the third annual Allman Brothers Band two-day stand at the Spectrum, which has already grossed \$215,000, completed the month's concert revenues. Spivak and Magid also produced club dates at the Bijou Cafe here, with those revenues not included in the \$850,000 concert gross.





FRANK ZAPPA, head of DiscReet Records, stepped into a story display window to discuss his new Mothers of Invention album "Over-Nite Sensation" with Rich Marcus, manager of the New England Music City store, Harvard Square, Lowell, Mass. From left: Charlie McKenzie of Warner Bros. Records, Marcus, Zappa, and Roger Lifeset, promotion man for Warner Bros. Records, which distributes Zappa's label.

DURING THEIR recent concert trek across the U.S. and Canada, The Who stopped off in Montreal to collect gold records for their MCA LP's, "Live at Leeds" and "Meaty, Beaty, Big and Bouncy," and platinum disks for their

MCA/Track albums, "Who's Next," "Tommy" and "Quadrophenia." Seen from left are Roger Daltry; Scott Richards, vice president, MCA Records Canada; Richard Bibby, vice president MCA Canada; John Entwistle; Bob Johnston, MCA Records Montreal sales manager; Peter Townshend; Keith Moon; Jeff Burns, MCA Records promotion, Ontario; and Marck Morell, MCA Records promotion, Ouebec.



THE SHILOH PENTACOSTAL CHORALE appeared Dec. 11 and Dec. 21 in Rockefeller Center, New York City, promoting its new Paramount LP. From left to right are: Rev. Adeloine Harley, producer John Bennings, recitationist Angela Simpson and musical director/arranger Robert Banks.

Isaac Hayes Obtains Ban On 1971 Movie Showing

MEMPHIS-Attorneys for Isaac Hayes have been granted a restraining order banning the showing of the soul singer's latest film at the Malco Theater here, claiming it would be "detrimental to his reputation.

The restraining order was the first legal action brought by Hayes" Hot Buttered Soul, Inc., against the film: "Isaac Hayes Special." The singer's New York attorney. Gary Cohan, said similar action is being considered in New York, Washington and Texas where the film also is being shown

Alice Cooper Gold

NEW YORK-"Muscle of Love," the latest album by Alice Cooper has received an RIAA gold certification. The Cooper band records for Warner Bros. Records.

Quetico Formed

INDIANAPOLIS-Quetico Inc. a record production firm, and Quetico Records has been launched here by John Thomas.

President of the label is John David Thomas, his son. First release will be a single called "Alabama D.A." b/w "So Hard, So Long" featuring the son under the name of John David.

"Hot Buttered Soul and Mr. Hayes consider the movie in violation of their rights and are interested in seeing that his rights are not violated." Čohan said.

The petition seeking the ban here says Hayes viewed the film-made during a live performance in Atlanta in June of 1971-and the "program was so totally deficient in quality and artistic presentation, including, but not limited to, production, sound and photography, as to be detrimental to his career as a performer.'

Sherman/Kahan, Scepter Deal

NEW YORK-The Sherman/ Kahan Organization has concluded negotiations for a multiple album production package with Scepter Records. Cost of the package will exceed \$175.000. For the first six months of 1974, Garry Sherman and Stanley Kahan, who have been heavily involved with the music for the Coke campaign for the past eight years, will be developing talent and material for the label.

Production for Scepter will begin in June. The Sherman/Kahan Organization has worked with artists such as Aretha Franklin, Marvin Gaye, Bobby Goldsboro, Curtis Mayfield, Arlo Guthrie and Carol King. The firm was formed in 1965.

InsideTrack

Motown Records rush-releasing a Bobby Darin memorial album. Bob Crewe, who produced the singer-actor's last Motown single. "Happy (Theme from Lady Sings the Blues)," is editing the album from material Darin recorded when he first joined the label in 1971. Included will be songs he recorded live in Las Vegas and some studio material recorded with Crewe

Late News

John Wayne has been nominated for the Valley Forge Freedom Award on the basis of his RCA album, "Amer-ica, Why I Love Her." The album is also up for a Grammy Award in the Spoken Word category.... Stax's Rufus Thomas recently performed at the Republican Governors' Conference, held in Memphis, at the request of Gov. Winfield Dunn. ... Bell's four-year-old, Ricky Segall, made his first department store autographing appearance in Allentown, Pa. Arranged by A&L Distributors. Segall not only signed copies of his LP, but gave out an impromptu vocal performance at Hess'. . Phonogram in Italy has released three Jethro Tull albums, "Aqualung," "Stand Up" and "Benefit."... John Den-ver taping an ABC-TV special for March airing.... Chris Thomas, who mixed Pink Floyd's "Dark Side of the Moon" album and produced Procol Harum's "Grand Hotel," will record a Japanese rock group called the Sadistic Mika Band, in London.... Ten Year After's Alvin Lee to start his own label?.... New Year's Eve in New York: While Guy Lombardo and his Royal Canadians ring in the new year uptown at the Waldorf-Astoria. the Academy of Music downtown finds Iggy Pop and the Stooges doing likewise Monday night (31). Lombardo's top is \$67.50 for music, dinner and dancing. Pop's concert is \$7.00. Happy New Year!

The Crusaders drew overflow crowds at the Roxy Theater in Hollywood and were brought back two weeks later-first time any act had been asked to return there.

Scott Shukat has retained Tomorrow Today P.R. to represent clients signed to the Shukat Co., Ltd. ... Mott the Hoople recorded their two concerts at Hammersmith Odeon in England for a live album set for early this year on Columbia. ... Yes' new album, "Tales from Topo-graphic Oceans," is being rush-released in the U.S. by Atlantic. The LP shipped gold in England when released . Bill Withers on being on star: early in December. "The public will still blow you out of all proportions. They look at you as being a little bigger than you are, a little smarter than you are, a little more talented than you are, a little better looking, a little more of everything than you really are." He's still Bill, though. ... Wild Turkey added guitarist Bernie Marsden to the group, replacing Tweke Lewis. ... Helen Reddy's second women's prison concert of the winter was at the Frontera California Institution where she played for 892 inmates. Ikettes have their first solo album with "(G)Old and New

Eric Burdon, former Animal, returns to TV after three years with a January slot on "Don Kirshner's Rock Con-Roy Clark received the AGVA Award as Councert." try and Western Star of the Year. The awards were taped at Caesars Palace in Las Vegas.... The Little Angels of Korea, MGM, who appeared with the late Bobby Darin at the Hilton, gave a special performance at the General Assembly Hall of the United Nations to benefit . Grace Slick will be lensed in a mother-UNICEF. child layout with daughter China, for the February issue of Esquire Magazine. Publication running a feature on the new "mother-daughter relationship," and will have pictures of Ms. Slick and her young lass. ... Las Vegas resident Vicky Lano cut four songs with Billy Sherrill for Columbia in Nashville. According to Sherrill, she is the first Italian girl ever signed to do country . Richard Pollet of Woodmere, N.Y., has won the \$100 Second Prize in ASCAP's 1973 Nathau Burkan Memorial Competition at the Columbia University School of Law Bob Riley of Dick Lavsky's Music House is currently scoring music to a new 14 minute film titled "New Beginnings"-for the post office. Film deals with a new system of handling second, third and fourth class mail.

Teresa Brewer opens the winter-spring series of "Interludes" at New York's Town Hall next Wednesday (9). Following Ms. Brewer will be Novella Nelson, Nikki Giovanni and Peter Duchin & Susan Pillsbury on successive Wednesdays. All tickets are \$2.00.

The show WON'T go on. Marlene Dietrich's fall into an orchestra pit during an engagement Nov. 7 at the Shady Grove Theater in Gaithersburg, Md., has forced cancelation of her appearance at Carnegie Hall, scheduled for this week. Producer Ron Delsener said advance sales were healthy, although there are no plans to reschedule the New York dates at present.

Martin Mull returns to England in early January for a half-hour of his own on the BBC. ... Charles Fox and Norman Gimbel composed the theme for the upcoming television series on ABC-TV, "The Happy Days." Neil Young's producer, Elliot Mazer, will do the same for British group, Blue when they begin a second album for RSO Records.... Capitol Records set to re-release Jesse Colin Young's first album. It was produced by Bobby Scott almost 10 years ago. ... T-Rex begins band rehearsals this month for group's upcoming European tour to be followed by a U.S. spring trek.... Attilio A. Spatola, who retired last year as general manager of the Paramount Record Manufacturing Co., in Philadelphia, died Dec. 18 at the University of Pennsylvania Graduate Hospital following a heart seizure. He was 70. . Lori Lieberman taped a TV show for the Swedish Broadcasting Corp., Los Angeles. to be shown early this year. . Andy Williams records in Nashville with Billy Sherrill producing-his first country album for Columbia.

Executive Turntable

• Continued from page 4

Woody Childers has been named sales manager for Musical Isle of America's Memphis branch. Childers, who has been a sales supervisor with the MIA branch for three years, will be responsible for the entire southern area of the country.



FOLLOWING BLOODSTONE Day in their hometown of Kansas City, where Mayor Charles B. Wheeler, Jr., honored the London Records act, the group was honored by the mayor's office in Los Angeles for their service to the community. Seen at the L. A. presentation are: Harry Wilkins of Bloodstone; Jack Ross, West Coast artist relations for London; Daryl Clifton (kneeling), Bloodstone; Councilman Billy Mills, who presented the award; Charles Love, Bloodstone; Harry Williams, Bloodstone; Mel Turoff, head of London's West Coast operations; Charles McCormick, Bloodstone; David Gest, West Coast press relations, London; Willis Draffen, Bloodstone; Larry McCormick, newscaster; Bloodstone manager George Braunstein and manager Ron Hamady.



Sam Passamano has been named vice president of operations for MCA Records distribution. Passamano started with the Decca 20 years ago as sales manager. He was most previously west coast district manager for the label. His new duties include controlling all distribution operations for the U.S. and Canada.... Tom Rodden has been named vice president and director of operations for 20th Century Records, Los Angeles. He had been marketing director of the label. He was previously with MCA Records as west coast regional manager, San Francisco.

*

Weldon Arthur McDougal III, director of artist relations and special projects at Motown, has resigned. No replacement has been named.... Rick Willard has been appointed W/E/A eastern regional marketing director. He was previously director of merchandising at Atlantic for six years.

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George Rossi has been named New York/Newark branch manager for W/E/A Distributing, replacing Don Ebgland who went to Phonodisc. Rossi, previously was head of the W/E/A Philadelphia branch.

AFM Pledges Support in **Fuel Crisis**

NEW YORK-Hal C. Davis, president of the American Federation of Musicians, last week contacted Federal energy chief William E. Simon on behalf of the AFM, pledging that group's commitment to energy conservation and also seeking full consideration of the vulnerability of the industry to fuel limitations.

In his telegram to Simon, Davis stated, "the 320,000 members of the American Federation of Musicians pledge to do all in their power to assist in our nation's efforts to conserve needed fuel. We recognize that food production and mass transit are essential and should receive priority. It is also of great economic import that those who earn their livelihoods as professional musicians and other performing artists not be prevented from continuing their accustomed work."

Davis also cited the "vital national importance in times of emergency' of music and the other performing arts, and asked that Simon, in framing final regulations dealing with fuel allocation, give full consideration to the travel problems which face performing artists daily.

Davis also commented, "experience has proven that when musical and other theatrical performances are sharply curtailed, the entire economy of an area suffers.

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Bonus distribution of the Florida Spotlight throughout the State and at the NARM Convention, March 24-28, Diplomat Hotel, Hollywood, Florida. Plus additional bonus circulation at 1st annual Florida Merchandise Show, March 17-18, Playboy Plaza Hotel, Miami Beach, Florida.

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Ron Willman can be contacted at the Beau Rivage, Miami Beach, Fla. January 22-26. (305) 865-8611

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