

CES & IHE gifts: In depth analysis of the Home Electronics Equipment field in this week's expanded tape section

08120

• NEWSPAPER

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The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 23

HOT 100 PAGE 56

TOP LP'S PAGES 58, 60

Billboard®

FM Simulcasts Boost Concert Tour Impact

By ROBERT SOBEL

NEW YORK—Famous Music has embarked on a unique promotion program by using a series of live FM concerts to promote an album by the Climax Blues Band. The simulcasts will be performed by the group, who record for Sire Records, in conjunction with their 20-date sweep through the U.S.

During the tour, Climax will perform eight FM simulcasts on key stations coast to coast. The stations include KUDL (Kansas City, Jan. 9), WZMF (Milwaukee, Jan. 10), KSHE (St. Louis, Jan. 21), and WABX (Detroit, Jan. 24). A series of spot ads featuring the group's new

BIEM Hit On Royalty Rule On Imports

LONDON—A recommendation by the International mechanical copyright bureau, BIEM, that mechanical royalties should be paid in the country where records are pressed, as opposed to where they are sold, has created a storm of controversy among European publishers, particularly in countries where records are mainly imported.

The effect of this recommendation—scheduled to take effect as of Jan. 1, 1975—would be that if a record is pressed in Germany and sold in Sweden, the mechanical royalty will go to the German publisher. But the Swedish subpublisher will receive nothing. The recommendation was first made at the BIEM general assembly in Berne, Switzerland, last June but three of the member societies, the MCPS (U.K.), the Nordic Copyright Bureau (Scandi-
(Continued on page 6)

album, "FM Live," will precede each broadcast.

"Marketing of the Climax Blues Band album has centered more completely on an FM radio image than the presentation of any other LP in
(Continued on page 62)

Uncertainty Hovering Over CES

By EARL PAIGE

CHICAGO—Both the Consumer Electronics Show (CES) and an independent show opening this week in the Conrad Hilton here claim record attendance but the mood of buyers and many exhibitors interviewed during the past weeks is one of excited uncertainty.

Basically, buyers expect slightly higher prices, at least on selected items; shortages in some product areas; and delivery lags.

Worry over delivery probably outweighs that of price increases. A typical comment was that of Tom Floerchinger, buyer for the 40-plus Custom Music Corp. chain, who

Novel Marketing For \$2.49 Tapes

By JOHN SIPPEN

LOS ANGELES—A completely new marketing program to sell sound-alike 8-track tapes at \$2.49 list is being conceived here by a new corporation, Sound Alike Music. The company intends to be in full operation by May.

The firm is headed by Richard Taxe, 33, who stated that he ran Daxtax Corp., a company in mail-order cutouts for the past eight years. Norm Goodwin, veteran record/tape marketing executive, is in charge of a revolutionary sales program which would "develop 600 in-
(Continued on page 6)

PVCrisis Warnings Slash Jan. Releases Up To 50%

By NAT FREEDLAND

LOS ANGELES The traditionally heavy January post-holiday LP/tape release may be pared as much as 50 percent, a spotcheck of label sales executives indicated this week. No exact comparison figures

for the same period in late 1972 and early 1973 were available, but label sales chiefs pointed to October-November, 1973, warnings from their production departments to be more selective because of imminent

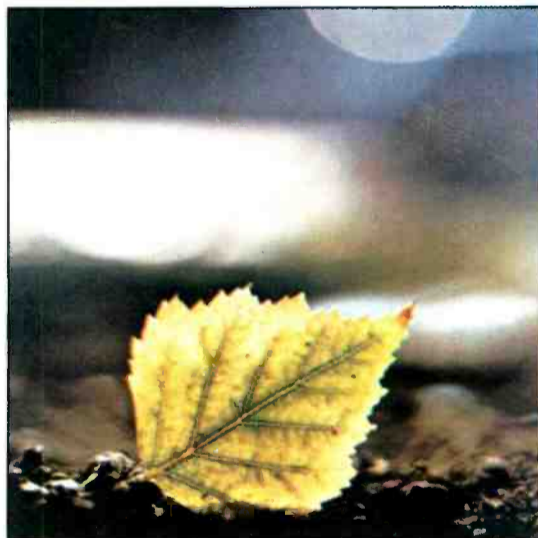
threats of polyvinyl shortages.

January releases this year have not been trimmed down to only the super-seller artists, with many labels offering a good mix of established acts and newcomers.

Twenty-three labels contacted at press time reported cumulative 176 pop releases and 20 country releases. Pop releases ranged from rock through MOR to soul, for purposes of the survey.

Coincidentally, Billboard's review department received only three albums last week.

Following is the number of Jan. 1974 LP releases reported by each company. Not tallied were such areas as jazz, classics, gospel and quadrasonic releases.
(Continued on page 62)



Nelson '74, "WINDFALL"—new material from Rick Nelson and The Stone Canyon Band for a new year. This latest effort is bound to emerge as one of the new year's most surprising and pleasing combinations of sound. "WINDFALL"—an extraordinary display of musical showmanship. Nelson '74.
(Advertisement)



THE NEW ALBUM BY BLOODSTONE IS UNREAL. Bloodstone emerged triumphantly on the music scene in mid-'73 with a hit debut album and a gold debut single. By year's end they were voted the #1 Top New Male Group by Record World and #1 Top New R&B Vocal Group by Cash Box. Their second album "UNREAL" is further proof of that Bloodstone, rock'n'soul mastery that made them a major music force in '73. Another natural high from London Records.
(Advertisement)

We captured the animal, alive, in his natural habitat on East 14th Street.

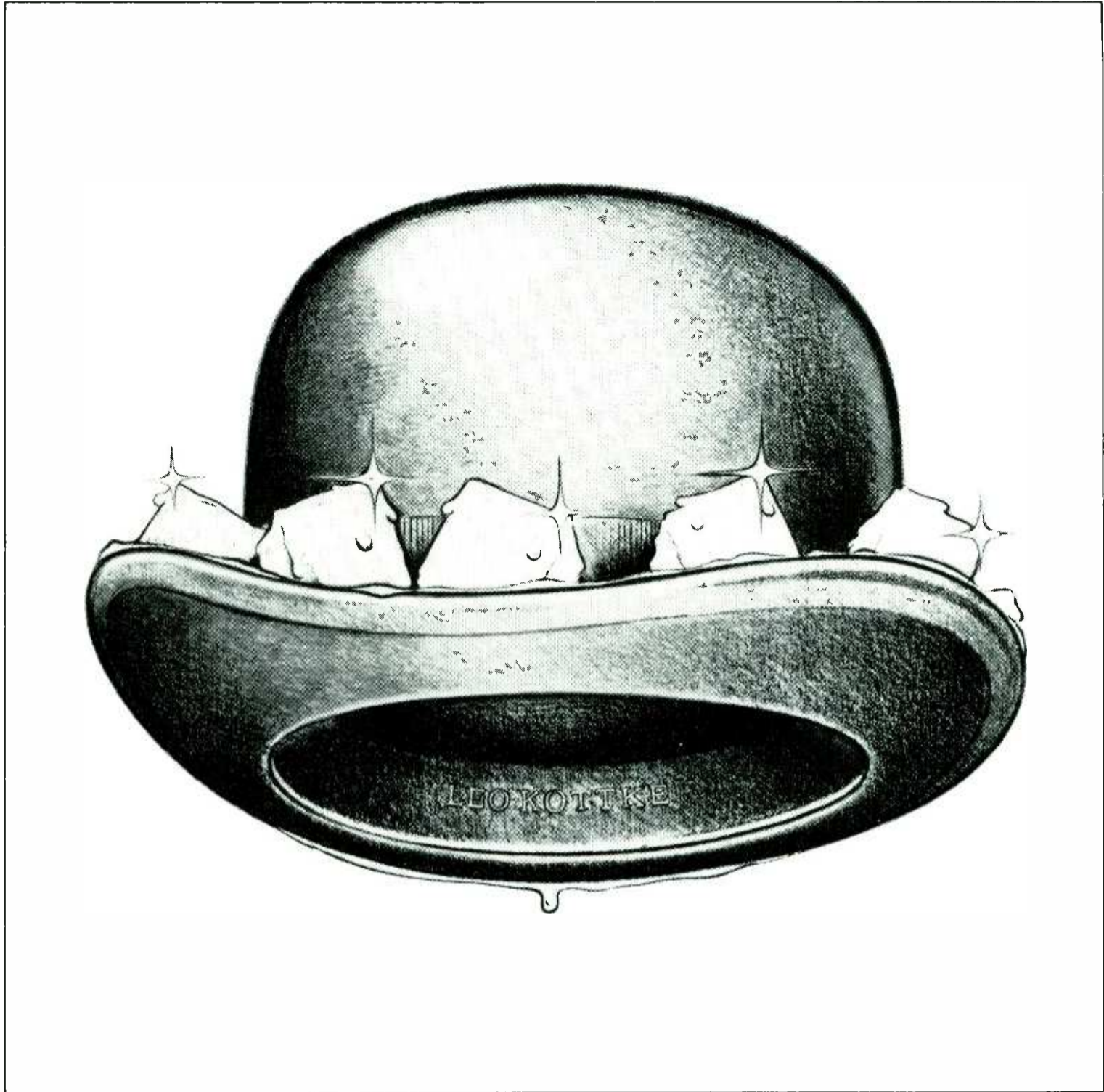


"ROCK AND ROLL ANIMAL"

The live recording of Lou Reed's concert at The Academy of Music. Caged and shipping soon.

RCA Records and Tapes

Ice Water



**Leo Kottke's new album
on Capitol
(ST 11262)**



Col Club, Stores Tie Via Charge Accounts

By JIM MELANSON

NEW YORK—In a precedential move by a record club, Columbia House Record & Tape Club has instituted a program to sell product through the customer charge account systems of major department stores and mass merchandisers throughout the U.S.

Robert Angona, national sales manager for the record club, said that participating retail operations will be able to offer "full club privileges" to their customers and that all billing will be handled solely through store charge accounts. Columbia House will pay all promo-

tional costs for the program, as well as be 100 percent responsible for fulfillment.

He stated that the program offers 30 percent of each sale to the retailer and that all product will carry the suggested dealer list price on top LP and tape product. Product will range from \$5.98 disks to \$9.98 double-album packages, including new product which will be carrying the \$6.98 list price. Over 400 selections, representing some 50 labels, will be available, said Angona.

Defining the program "as a move to generate incremental sales for accounts," Angona stated that Columbia "is not out to hurt the little guy or to disrupt rack operations." He said that the program will be a "convenience" for the consumer, who for whatever reason, does not traffic the store's record department and for the consumer shopping in a store without such a department.

One of the requirements for joining the program, continued Angona, is that the department store or chain has a charge system containing "at least 25,000 to 50,000 persons," mainly because Columbia's computer system for the program is

(Continued on page 62)

Transamerica Seeks Increase

WASHINGTON—Transamerica, owners of United Artists and other labels, has notified the Cost of Living Council of a proposed price raise of 3.6 percent on records. The raise would increase over-all revenue of the firm by 1.34 percent. In September, 1973, Transamerica also filed for a 2.28 percent increase in the price of records.

Notice to the COLC was filed Dec. 19, 1973. If no action is taken by the COLC to amend or deny the application, the price raise can automatically be put into effect. All firms making \$100 million or more annually are required to pre-notify the Council of proposed price raises, which must be based on increased costs to the manufacturer.

Jukebox Ops Plotting Servicing Changes

CHICAGO—Jukebox programmers are prepared to start buying much farther in advance of the charts because the gasoline crunch is forcing route servicing back from a once a week frequency to every other week and even more, a spot check shows. Record shortages loom too.

Operators and programmers over wide areas of the Midwest report service cutbacks already in effect.

Also affected are the few mobile one-stop operations, but Popular Tunes out of Memphis has had trucks on time thus far, said Marilyn Burkart, Dixie Vending, Jackson, Miss.

Pittsburgh Mobile, however, is

(Continued on page 42)

Reps Gather To Battle Threat Of Gas Slash

By EARL PAIGE

CHICAGO—Threatened curtailment of gasoline for reps of entertainment products may bring on black market conditions, according to the director of the major rep group in consumer electronics as the huge winter shows open here this week. He said 42 rep organizations have organized to fight off the gas cut peril via a lobby in Washington.

The thousands of reps and buyers here for the shows, already concerned about product shortages and late deliveries, view gasoline cuts even more seriously, said Ray Hall, director, Electronic Representatives Association (ERA).

Noting that a compromise request Dec. 27 calls for a 25 percent reduction in gasoline for all travelling salesmen, Hall said: "Manufacturers won't be able to get goods to market and many small retailers won't have any salesmen calling on them. Retailing will be chaos. We will see black market selling of lines and products and all kinds of problems without special priority on gas for reps."

A series of special letters have been emanating from Robert C.

(Continued on page 24)

SESAC Executives Hit Trail To Participate in Key Meets

NEW YORK—Five key SESAC executives will be involved in extensive travel duties helping the operation keep contact with various organizations through meetings, seminars and conventions slated to be held this month.

Executive vice president Salvatore B. Candilora will travel to Los Angeles in late January to appear on a panel discussing "Songwriters, Music Publishers and Licensing Agencies" set to lead off five weeks of seminars on "This Business of Music," co-sponsored by the University of California, NARAS and Billboard.

W. F. Myers, vice president and director of international relations for SESAC, will attend the Gospel Music Association's board of directors meeting in Anaheim Monday (7), followed by attendance at a Board meeting of the GMA's Hall of Fame, of which Myers is president. Myers will also attend the Church Music Publishers Meeting in La Quinta,

Calif. later in the month, returning to Washington in late January for the National Religious Broadcasters Convention there, where he will be joined by SESAC vice president and director of copyright administration, Norman Odium.

Sidney Guber, SESAC vice president and director of marketing, will attend the Eighth Annual MIDEM convention in Cannes, while SESAC

(Continued on page 8)

Warner \$ Hike OK'd by CLC

NEW YORK—Warner Communications Inc. has received approval from the Cost of Living Council to increase its prices on phonograph records and pre-recorded tapes by an average of 9.03 percent.

The price raise was effective Jan. 3.



OLD BLUE EYES HIMSELF and Sugar Ray Robinson teamed up with Gary Owens, air personality at KMPC-AM in Los Angeles, to raise \$45,000 for Danny Thomas' St. Jude's Childrens Hospital during the station's 22-hour radiothon recently. Frank Sinatra, left, and Robinson, right, are shown wincing after a pun from Owens about Sugar Ray's great new album "Ol Blue Eyes Is Black."

NARAS Nominations, Hall of Fame Selected

LOS ANGELES—Nominations have been announced for the National Academy of Recording Arts & Science Hall of Fame, honoring the outstanding performances from the emergence of phonograph records nearly a century ago up to the first Grammy Awards in 1958.

Among the 30 selections picked by a panel of industry veterans, recordings from the jazz and swing era were prominent, with Duke Ellington cited four times, Count Basie three times, and Tommy Dorsey, Woody Herman and Billie Holiday twice each.

Classical nominations include Arturo Toscanini and Wanda Landowska, while other pop nominations include recordings by Nat

King Cole, Bing Crosby, Ella Fitzgerald, Bessie Smith and Hank Williams.

This week, lists of the nominations and ballots are being mailed to the 90-man NARAS Hall of Fame Elections Committee, composed of Academy members and musicologists, critics and music historians from outside the Academy.

Votes will be tabulated by the independent accounting firm of Haskins and Sells, and will determine the first five entries into the NARAS Hall of Fame, to be announced

(Continued on page 8)

UCLA Seminar Begins Tuesday

LOS ANGELES—"This Business of Music," the seminar set by the National Association of Recording Arts and Sciences and Billboard, begins Tuesday (8) at the Grand Ballroom/Ackerman Student Union on the University of California at Los Angeles campus.

The seminar runs eight consecutive Tuesdays from 7:30-10 p.m. Because of the larger facility to be used, those wishing to attend selected nights only may do so for \$8 per session. Enrollment cost for the entire course remains at \$35. Speakers for the first seminar include: Mo Ostin, chairman of the board, Warner Bros. Records; Jerry Moss, president, A&M Records; and Russ Regan, president, 20th Century Records.

Those wishing to register may send checks to: Box 24901, Dept. K, UCLA Extension, Los Angeles, Ca. 90024.

Polydor Ups Prices on New Product

NEW YORK—Polydor Incorporated has designated newly released album product, with a few exceptions, for a suggested list price of \$6.98 per disk, and \$7.98 per tape, as of Jan. 1.

That product will be listed under Polydor's 6000 series and will include seven of nine albums released this month. Product from Roy Ayers, Arthur Fiedler, Manfred Mann, Stone the Crows featuring Maggie Bell, Rare Bird, Roy Buchanan and James Griffin will all be so designated, while James Last's latest album, remaining in the 5000 series, will carry a \$5.98 disk list and be suggested at a \$6.98 list per tape. Also excluded is "The Best of John Mayall," a two-disk package in the 3000 series, which will carry a special \$7.98 list (\$9.98 list for tapes).

The initial ECM/Polydor release, featuring artists Chick Corea, Robin Kenyatta, David Holland, Terje Rypdal, Keith Jarrett, Jack DeJohnette and Gary Burton will also be coded at \$6.98 list.

Prices for current catalog titles will remain the same, with no increases predicted, and already existing product in the 4000 series will be listed at \$4.98 per disk and \$6.98 per tape, while the 5000 series will maintain its \$5.98 disk list and \$6.98 suggested list price for tapes.

The coding change has been attributed to higher recording, pressing and printing costs, as well as increased shipping costs.

Duo Establishes Song Showcase

By NAT FREEDLAND

LOS ANGELES—The unique local Songwriters Showcase, a non-profit organization presenting weekly sessions of new songs for publishers and a&r men, has survived its lean beginnings and after two years of continual operation is now financed by BMI and based at Capitol Records recording studios.

Some of the signings in which showcase appearances played a key role are writer-singers: Judi Pulver, MGM; Duct Butter, Warner Bros; Mark Rael, Capitol and writers Chick Rains, Metromedia Music; Jack Estes, Dawnbreaker Music; Bruce Dennis; Portofino Music; Ron Fraser; ATV Music.

Each Thursday at 9 p.m. in Capitol's main studio, Songwriters Showcase puts on eight writers of original material. Admission is free, wine

and coffee are given away, and the showcase is timed to end in exactly two hours since there are no long stage waits and no encores.

Nearly 150 auditions, live or taped, are held monthly to winnow out the best applicants.

The two founders of Songwriters Showcase are veteran coffeehouse folkie performers Len Chandler and John Braheny. Both men were making a living as songwriters and jingles performers in Hollywood when they got their dream of providing a high-quality display forum open to all talented would-be songwriters. Chandler was previously best-known for writing a new song each day for the Credibility Gap news-satire show heard for over a year on L.A. radio.

The Songwriters Showcase

opened in various Hollywood coffee shops, with the founders charging \$1 admission to pay for the wine. Within the first few months, the idea had caught on enough to take up most of the founders' waking hours.

When the showcase moved to Capitol, the-label provided salaries for Braheny and Chandler. After a year there, BMI took over all funding besides the basic studio costs which Capitol's Beechwood Music maintains.

"Our biggest problem has been to convince the industry that we aren't just some corny amateur hour," said Chandler. "But by now most of the biggest publishers in town have someone there every Thursday, plus BMI and ASCAP representatives and some producers. I still don't un-

(Continued on page 62)



THE LEGENDARY BOB WILLS is congratulated on a historic moment—a regathering of many of his band members from the past for another recording session at Summit Recording Studios, Dallas. From left: Eldon Shamblen (back to camera), Tommy Allsup who produced the LP, Wills, Mrs. Wills, and Johnny Gimble who played with Wills in the early 1950's. The other photo shows several members guiding the mixdown; from left: Hoyle Nix who now has his own band in the Big Springs, Texas area, Leon McAullif, Smokey Dacus, and Allsup. Photos are courtesy of the John Edwards Memorial Foundation, UCLA, Los Angeles, and were taken by Bill Ward, general manager of KLAC-AM, Los Angeles.

Intra-Industry Skirmishes Impede Copyright Act Revision Progress

By MILDRED HALL

WASHINGTON—When the 93rd Congress reconvenes for its second session on Jan. 21, the legislative clock will begin ticking away the final months of the copyright revision bill's precarious progress toward passage—or toward its annihilation by floor fights reflecting industry standoffs.

Shakey truce agreements have reconciled some of the differences between copyright owners and users—jukebox operators have bowed to a music performance royalty, and record producers have agreed to a higher mechanical royalty ceiling on music use. But the years-long efforts to reconcile cable TV systems and film makers over CATV copyright terms in the revision bill have failed, and the equally controversial battle of publishers against free photocopying by schools and libraries is still largely unsettled.

Record producers and talent, music writers and publishers all have a big stake in this first effort to modernize the creaky U.S. copyright law in sixty-five years. The record industry will gain permanent federal copyright protection against piracy, and possibly a performance royalty for commercial use of recordings by broadcasters, jukebox operators and others, if the present bill S. 1361 retains this provision.

Music copyright owners would also gain from the permanent ban on unauthorized duplication of recordings, as well as from the longer term of life plus 50 years, the higher mechanical rate, and an end to the 1909 jukebox exemption from performance royalty. The jukebox industry would not fare too badly, with the bill's \$8 per box per year fee brought down from the original 1967 House proposal of nearer \$20 for music use. But the operators reject the idea of an added \$1 per box fee for performance of records, and have joined broadcasters in a bitter fight against keeping a record performance royalty in the bill.

Sen. John L. McClellan (D., Ark.), chairman of the Senate Copyrights Subcommittee, and sponsor of

L.A. Acquires 2nd Soul AM-er

LOS ANGELES—KDAY-AM, a station that has been eternally an also-ran as a pop music station but was valued by the record industry as a place to expose new product, has switched to a soul music format. Program director is Johnny Soul. Gary Price is manager. Both white and black air personalities are being used, similar to KGFJ-AM, the market's leading soul station.

S. 1361, hoped for a Feb. 1 executive meeting and report to the full Judiciary committee, but the two-week delay in the congressional recess may move the date into mid-February, subcommittee sources have indicated. (Billboard Nov. 10, 1973.) The Senate Judiciary committee is expected to begin consideration of the bill in March, with a floor vote as soon as possible thereafter, to give the House side time for hearings on such controversial issues as Cable TV copyright and the record performance royalty, which were not covered in the 1967 House-passed revision bill.

The Senate subcommittee's staff report on the payola inquiry, sparked by last summer's drug-payola rumors, will be available to members before the subcommittee votes. Copyrights Subcommittee chairman McClellan ordered the probe to insure a vote for or against the performance royalty for copyrighted recordings on the merits. (Billboard Aug. 18, 1973.)

At this stage, the subcommittee vote to retain the record royalty proviso is reportedly unaffected by the payola rumors, with Sen. Burdick (D., N. Dak.) still known to be the lone objector. In answers to Sen. McClellan's questionnaire, record industry majors denied any evidence of payola among their personnel, and pledged tight surveillance in the future. Most comment by independent companies both large and small criticized the industry not for the alleged payola, but for monopoly control by leading majors, together with the straitjacket Top-Forty radio formats which block new independent releases and talent from vitally needed airplay. Press rumors of widespread payola in the industry have died out for lack of evidence produced by various probes. (Billboard July 7, Nov. 3 and Nov. 24, 1973.)

About the record copyright protection against unauthorized duplication, some questions have come up as to continuity, since the present antipiracy law granting protection to records made on or after Feb. 15, 1972, dies at the end of 1974. The revision bill is expected to pass by that date, but may not be activated for another six months into 1975, to give the Copyright Office time to gear up for its new duties.

Senate Copyrights Subcommittee sources expect the revision bill to make special provision for the record copyright to become effective as of Jan. 1, 1975, thus assuring no gap in the availability of copyright for recordings. Also, the Copyright Office is already set up for process-

ing copyrights for sound recordings, and will not need more time on this.

The unlicensed duplicators will undoubtedly be heard from as the revision goes through committee and floor action in Senate and House. Subcommittee sources say some consumer groups have joined the duplicators to urge a congressional reversal of the Supreme Court decision upholding states' rights to enact antipiracy laws, in the Goldstein vs. Cal. case. They want the revision bill to declare federal preemption over all copyright matters, banning state antipiracy laws. The Senate Copyrights subcommittee members have reportedly shown very little interest in this proposal. (Billboard June 30, Sept. 1, 1973.)

Also, the unlicensed duplicators are expected to argue again for a compulsory license to allow duplication of copyrighted recordings on payment of a blanket fee. But both Senate and House committees rejected this idea during passage of the McClellan antipiracy bill in 1971, as being too unfair to the producers of the original and far more costly recordings, who would lose the all-important hit sales to tapers, yet have to cover costs of records that fail to make it with the public.

As always, court battles over the two most controversial issues, copyright liability of Cable TV and the question of free photocopying by libraries and schools, are in the background and could affect legislative thinking. The Supreme Court will rule on the dispute over CATV liability under the present law when the systems import distant big-city TV stations' programming. On the photocopying issue, a Court of Claims ruling held for free copying by libraries, but on such a narrow area as to leave the dilemma for the most part unsolved. In all rulings on copyright, courts have urged congress to spell out the rights of the users, the copyright owners, and the public.

Fortunately, the music and record industries will not be too much affected by the outcome of these issues. In the revision bill, about 15 percent of cable TV copyright fees would go into a music copyright fund to be divided by the licensors. But the music licensors—ASCAP, BMI and SESAC—hope the bill will be changed to allow private negotiation with cable interests, as it is done with the licensing of broadcasters. In the photocopying area, sheet music publishers have been assured protection from exorbitant photocopying by libraries and schools. (Billboard Aug. 11, 1973.)

Executive Turntable



BIRD



TRAVALIA



FARRELL



SHEPHERD

Mike Shepard, former manager of Starday-King Records in Nashville, has been named national director of sales and promotion for Warner Bros. Records' country music division, headquartered in Nashville. Shepard, who had worked for Warner Bros. several years ago, has also been affiliated with Monument Records and Barnaby Records, also in a sales and promotion capacity.

★ ★ ★

Bruce Bird has been named national promotion director for the Buddah Records Group. He will be responsible for all pop product promotion, both singles and LP's, with his major area of concentration being AM singles—where he will direct Buddah's regional promotion force, as well as promotion personnel working for the firm's independent distributors.

★ ★ ★

At Phonodisc Incorporated, Frank Travalia has been named vice president, finance. Most recently controller for the Wells Fargo Armored Service Corp., Travalia held controller positions with MCA, Inc. and with Golden West Broadcasters in the 60's. He

(Continued on page 6)

Tribute to Tex

Tex Ritter's recording career spanned a period of greatest change in American music. He lived to see the "specialty field," including country music move into the mainstream. The rich musical idioms of folk songs, western classics, traditional country tunes were included in his repertoire; and his performance of this material was so distinctive that his sales cut across all categories and made it a significant impact on the pop field. "Jealous Heart," "High Noon," "Blood on the Saddle," "I Dreamed of a Hillbilly Heaven," "I've Got Spurs That Jingle Jangle Jingle"—and many other compositions associated with Ritter—have enriched our musical heritage.

As a singing cowboy in films he made his mark in the entertainment field in early years; he was also successful in the legitimate theatre but his most outstanding contribution to our culture derives from his love for, and participation in, country music. He brought a scholar's love of folklor to the country field. He had an appreciation of its profound authenticity. His work as an officer of the country music association and foundation reflected this.

Tex, who once had his own label, joined Capitol in its earliest months—and his long association with the label mirrors the constancy, affection and trust which mark the country music community. The country community will miss the talent and devotion of this member of its Hall of Fame but most of all we will miss that gruff, resonant voice that symbolized as such humanity and graciousness.

Uncertainty Felt at CES

• Continued from page 1

over 39 percent but with 90 new exhibitors and 48 not back from '73, as an example of the volatility of the business. Many prominent firms, especially large television-oriented ones and some leading hi fi brands will be absent. Nevertheless, 24,370 plus are expected.

Exhibitors say the winter dates do not coincide with normal product introduction cycles (complete coverage of the winter shows in the Tape/Audio/Video section this week includes one story on how four firms debate the validity of the shows). Over all, few really new items will bow.

Of course, Winter CES grew out of the nexus of the housewares events centering on the giant National Housewares Exhibition opening Jan. 14 at McCormick Place. IHE, claiming 17,000 badge requests, opens Saturday and the Transworld Amphitheater show Friday with both running on with NHE. Winter CES closes Sunday.

Accessories, with blank tape firms most prominent via huge displays, are not tied to product entry cycles and are well represented at both CES and IHE.

All in all, with buyers anxious to keep inventories up but not over-extended, with continued hope for quadrasonic to take off and with that ever watchful eye peeled for a smart item, the thousands expected

here this week will make savagely cold Chicago seem a little nearer balmy June—that's when the big CES comes off.

In This Issue

CAMPUS.....	18
CLASSICAL.....	45
COUNTRY.....	46
INTERNATIONAL.....	52
JUKEBOX PROGRAMMING.....	42
LATIN.....	18
MARKETPLACE.....	43
RADIO.....	20
SOUL.....	44
TALENT.....	10
TAPE/AUDIO/VIDEO.....	23

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	20

CHARTS	
Best Selling Jazz LP's.....	54
Soul LP's.....	45
Hot Soul Singles.....	44
Hot Country LP's.....	50
Hot Country Singles.....	48
Hot 100.....	56
Hot Latin LP's.....	18
Top 50 Easy Listening.....	50
Top LP's.....	58, 60

RECORD REVIEWS	
Singles Reviews.....	62

DONOVAN ESSENCE TO ESSENCE



MAKE A SONG, SONG MAKER
SING OF LOVE SWEET LOVE
DO NOT MAKE IT A SHAKER
MAKE IT MOVE FROM ABOVE
SING IT STRONG AND GENTLE
SING IT SWEET AND LOW
LET THE WORDS BE SIMPLE
SO THAT ALL MAY KNOW
THE DIGNITY OF MAN

PRODUCED BY ANDREW OLDHAM
YOUR ESSENTIAL NEW ALBUM FROM EPIC 



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Tex Ritter Dead at 67

NASHVILLE—Funeral services were held here Friday for Maurice "Tex" Ritter, veteran recording artist, movie actor and "Grand Ole Opry" personality, who died of a heart attack.

Burial took place the following day at his home near Nederland, Texas.

Ritter, just 10 days shy of his 68th birthday, was stricken here while at the city jail, aiding a member of his band who had run afoul of the law.

His son, Thomas, was with him at the time. He was pronounced dead at a local hospital.

Ritter had just returned from Littleton, Colo., where he performed over the holidays at a club owned by recording artist Bonnie Nelson.

He had no previous record of heart trouble.

Ritter, a member of the Country Music Hall of Fame since 1964, had

performed in more than 80 movies, and was Capitol Record's first country artist in the 1940's and was still with the label at his death. In fact, his latest single, "Americans," was released the day he died. He was, perhaps, best known for his version of "Do Not Forsake Me," the theme from "High Noon," which won an academy award for its composer.

Ritter had served as president of the Country Music Association, and currently was a director of the organization. He had planned to attend a quarterly meeting of CMA in New Orleans in January.

In his nearly 30 years with Capitol Ritter's discography included dozens of albums and scores of hit singles.

Survivors include his widow, Dorothy Faye Ritter, a former Hollywood actress, and two sons, John and Thomas.

Novel Marketing For \$2.49 Tapes

• Continued from page 1

dependent entrepreneur distributors" nationally to concentrate on geographical areas heretofore "not sufficiently serviced."

Dr. Thomas C. Klinck (see Executive Turntable) is assisting in establishing the marketing plan.

350-Title Catalog

Taxe intends to have a 350-title catalog by May of sound-alikes. The catalog will be a combination of purchased masters and material produced by the firm in England. Product will be merchandised with four-color artwork.

Taxe explained that he can sell product to retail for \$2.49, featuring sound-alikes of top recordings, because the firm is self-sustaining. Their West Los Angeles 40,000-square-foot base includes six large injection molding machines which make their own cartridge cases for possible 50,000 daily cartridge production. Taxe also said his facility includes 30 duplication machines with audio sidewinders, capable of producing 30,000 prerecorded tapes daily. Complete printing production is included, he stated. A full recording studio is being constructed. Taxe said a deposit has been made with the Harry Fox Agency to assure publisher royalty payments.

Distributor Education

Klinck said that \$250,000 will be invested in educating the distributor network. He said that national advertising will be done, along with local co-op, and that bonus incentive programs will be established for distribution.

Samco's distributors will also sell auto tape playback equipment, starting probably in March, with home tape equipment sales to start in July, according to Taxe. Taxe said equipment will be manufactured by Saehan Manufacturing Corp., Seoul, Korea.

Taxe's projected \$2.49 list, coming at a time when record/tape product generally is increasing \$1 generally, is below other sound-alike tape by from \$1 to \$1.50. Taxe said he also expects his \$2.49 price to cut heavily into pirated tapes.

Executive Turntable

• Continued from page 4

will headquarter in New York. . . . **Buck Stapleton** has resigned as Los Angeles sales manager for the MCA branch. He will open his own Los Angeles distributorship (see separate story in music section). . . . **Herb Heldt** has left Transcontinental Music's Chicago branch, where he was manager. He is currently considering other offers. Prior to joining TM, Heldt was national sales manager for BASF and for 14 years a Capitol Records regional manager for the South and mid-West. . . . **Joseph Milkowski** has been named vice president, treasurer, of Teletronics International, Inc. He will be responsible for the overall management and control of Teletronics accounting operations, as well as serving as treasurer of two of the firm's subsidiaries, MGS Services and Video City.

★ ★ ★

David T. Farrell has joined James B. Lansing Sound (JBL) as director of employee relations. He has spent the last six years as various Teledyne companies and was most recently director, industrial relations, Teledyne Service Co. and the Teledyne Economic Development Co. . . . **George Brown** has been named director of administration for Cashman and West's companies, Interrobang Productions and Blendingwell Music. He will coordinate the firms' business activities with record and publishing companies, as well as assisting newly-signed artists in a&r services. . . . **Elaine Corlett**, formerly artist relations coordinator for Capitol Records, has been promoted to the post of national artist relations manager, not national artist relations coordinator as reported in last week's Billboard.

Import Royalty Change Contested

• Continued from page 1

navia) and Austro-Mechana (Austria), registered objections.

Swedish publisher Stig Anderson, who has long campaigned against the principle of having mechanicals on imported records paid in the country of origin, this week called upon publishers throughout the world to unite and fight against the recommendation which he described as totally unfair and a retrograde step which would encourage record piracy.

Said Anderson: "It has taken us many years to get the mechanical right societies to agree on the principle that the local subpublisher should collect royalties on records sold in his territory. If this BIEM recommendation is adopted, it will mean that no English or American publisher can ask for advances from subpublishers—because the subpublishers will not be able to collect any money from local sales.

The BIEM recommendation would certainly hit British publishers extremely hard, according to John M. Edwards of the MCPS. "It could mean a substantial loss of revenue," he said. "On the other hand, the change could be very beneficial to German publishers since Ger-

many is a major exporting country which presses a great deal of British and American material and re-exports it all over the world."

The MCPS has been seeking a meeting with the Music Publishers Association in order to get the reaction of Britain's publishers to the new proposal. "But so far we have not been able to finalize a date," said Edwards.

Meanwhile, Sweden's Sven Wilson, a former director of STIM, the Swedish Performing Rights Society and now president of the BIEM, has written to the board of BIEM pointing out the "violent opposition" to the proposal being expressed by Scandinavian publishers. In his letter Wilson said that he well understands the opposition of the Scandinavian countries to the proposal and quotes an example of the way in which publishers could suffer as a result of the application of the recommendation. Imagine a Swedish publisher who has a contract with an American publisher for the Scandinavian territory, with a clause that covers all imported records—which is the general rule with these sub-publishing contracts.

"If a record featuring a work from this catalog is pressed in Germany and exported to Sweden, it is the

German subpublisher who will collect the mechanicals. It is really the intention of the BIEM that a German publisher should collect royalties for records sold in countries where he does not have the rights? In my view this represents a contractual violation and something to which the BIEM should not be a party," Wilson said.

David Toff of the British Music Publishers Assn. told Billboard that the BIEM recommendation would be discussed at a meeting of the standard publishers on Jan. 16, but it would not be possible to convene a meeting of pop publishers—those most affected—until after MIDEM.

Jimmy Phillips, president of the MPA said: "This is a most difficult problem which revolves around the common market ruling on the free flow of product among member countries. Once records are pressed they can be sold anywhere in the common market and it is much easier to take the mechanical payments from the point of manufacture than to try to distribute mechanical royalties after the records have been exported and sold in seven or eight countries.

"We are naturally very concerned about this problem. But it is difficult to see how it can be resolved."

Off the Ticker

CBS, New York, reported third quarter domestic and international recorded music sales of the CES/Records Group were well ahead of those for the comparable 1972 period.

"While profits from international

records operations showed significant gains, domestic recorded music profits were adversely affected by cost pressures evident throughout the domestic recording industry and by the weak performance of our Audio Products operations which were discontinued in August," the company stated.

The CBS Musical Instruments Division enjoyed substantial year-to-year sales and profit gains in the third quarter, CBS reported. Gulbransen Industries Inc., manufacturers of Gulbransen Organs, which had been acquired by CBS in September, will operate at a unit of the CES Musical Instruments Division.

According to the company, CBS common stock was listed for trading on three European stock exchanges: London, Amsterdam and Frankfurt.

CBS operates in 115 countries, and generated 12 percent of its sales and 20 percent of its profits in 1972 from international operations.

TANDY CORP., Fort Worth, said it has purchased 450,000 of its com-

mon shares through a program begun last July. The stock will be held in its treasury.

GULF + WESTERN INDUSTRIES INC. (Famous Music, Paramount Records), New York, reported that about 240,000 shares of its common stock have been tendered, each for \$35 principal amount of 7 percent Series B non-convertible subordinated debentures.

MEMOREX CORP., Santa Clara, Calif., has signed credit agreements with its principal creditors, extending its credit through 1979. The agreements are with its principal lender, **Bank of America**, and the creditors of its leasing subsidiary, **ILC Peripherals Leasing Corp.**

The company also signed a new agreement with **First National City Bank** that converts an existing revolving credit to a term loan.

Under the new credit agreements, the repayment schedule won't require other external financing through 1976. Memorex will begin monthly repayments in January, and will repay about \$33 million in principal in 1974.

RCA, New York, expects 1973 earnings to exceed the record \$179.1 million earned in 1968.

Earnings Reports

INSTRUMENT SYSTEMS CORP.
(Benjamin Electronics)

Year to Sept. 30:	1973	1972
Sales	\$199,555,000	\$190,099,000
Income	2,133,000	1,518,000
Special charge	500,000	1,386,000
eNet income	1,633,000	1,132,000
aPer share	.22	.16

a—Based on income before special charge. b—Consists of losses on long-term investments and discontinued and sold operations, partially offset by gain from sale of subsidiary stock and excess tax reserves. c—Equal to 17 cents a share in 1973 and 12 cents a share in 1972.



"Smells like something good's coming from..."



Nominations for Hall of Fame

• Continued from page 3

during the Academy's annual "Grammy Awards" television special, being aired over the CBS network on March 2.

Each year, five more recordings will be elected into the Hall of Fame, which, when completed, will house copies of the winning selections and feature plaques honoring all the contributors.

The complete list of NARAS Hall of Fame nominations follows: April in Paris—Count Basie (Verve); A-Ticket, A-Tasket—Chick Webb and Ella Fitzgerald (Decca); Bach: The Well-Tempered Clavier (Complete)—Wanda Landowska (RCA Victor); Beethoven's Nine Symphonies—Arturo Toscanini (RCA Victor); Begin the Beguine—Artie Shaw (RCA Bluebird); Carnegie Hall Concert—Benny Goodman (Columbia); Black, Brown and Beige—Duke Ellington (RCA Victor); Black and Tan Fantasy—Duke

Market Quotations

As of closing, Thursday, January 3, 1974

1974	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2		Admiral	6	964	10 1/2	9 1/2	10 1/2	+ 1 1/2
41	19		ABC	9	1011	23 1/2	21 1/2	23 1/2	+ 2
15 1/2	4 1/2		AAV Corp.	5	93	5 1/2	4 1/2	5 1/2	+ 1/2
15 1/2	3		Ampex	8	1103	3 1/2	3 1/2	3 1/2	+ 1/2
8 1/2	1 1/2		Automatic Radio	6	79	2 1/2	2 1/2	2 1/2	+ 1/2
20 1/2	6 1/2		Avco Corp.	3	1053	6 1/2	6 1/2	6 1/2	Unch.
15	6 1/2		Avnet	5	595	7 1/2	7 1/2	7 1/2	Unch.
73 1/2	19 1/2		Bell & Howell	8	680	22 1/2	20 1/2	22 1/2	+ 1 1/2
14 1/2	5 1/2		Capitol Ind.	6	104	6 1/2	5 1/2	6 1/2	- 1/2
52	74 1/2		CBS	8	1113	25 1/2	25	25 1/2	+ 1/2
14 1/2	2 1/2		Columbia Pictures	—	667	2 1/2	2 1/2	2 1/2	+ 1/2
3 1/2	1 1/2		Craig Corp.	4	242	2	1 1/2	2	+ 1/2
14	3		Creative Management	4	99	3 1/2	3 1/2	3 1/2	+ 1/2
123 1/2	40 1/2		Disney, Walt	27	1789	46 1/2	44 1/2	44 1/2	- 1/2
6	2 1/2		EMI	8	98	2 1/2	2 1/2	2 1/2	+ 1/2
74 1/2	56 1/2		General Electric	20	1946	62 1/2	61 1/2	62 1/2	+ 1 1/2
44 1/2	21 1/2		Gulf + Western	5	598	24	23 1/2	24	+ 1/2
16 1/2	6 1/2		Hammond Corp.	6	155	7 1/2	6 1/2	7 1/2	+ 1/2
42 1/2	5 1/2		Handleman	6	437	6 1/2	5 1/2	6 1/2	+ 1/2
2	1		Harvey Group	—	78	1 1/2	1 1/2	1 1/2	+ 1/2
62 1/2	25		ITT	7	2700	28 1/2	26 1/2	28 1/2	+ 1 1/2
40 1/2	6 1/2		Lafayette Radio Elec.	4	599	7	6 1/2	7	+ 1/2
35 1/2	14		Matsushita Elec. Inc.	6	533	15 1/2	15 1/2	15 1/2	- 1/2
34 1/2	2 1/2		Mattel Inc.	9	1812	3	2 1/2	3	+ 1/2
35 1/2	17 1/2		MCA	7	137	19 1/2	18 1/2	19 1/2	+ 1 1/2
17 1/2	7 1/2		MGM	32	177	10	8 1/2	10	+ 2
32 1/2	6 1/2		Metromedia	5	616	8 1/2	7 1/2	8 1/2	+ 1
90	70		3M	31	1288	77 1/2	77	77 1/2	+ 4 1/2
40 1/2	5		Morse Electro Prod.	4	462	8	6 1/2	8	+ 1 1/2
67 1/2	42		Motorola	18	1416	48 1/2	47 1/2	48 1/2	+ 1
39 1/2	16 1/2		No. American Phillips	6	162	19 1/2	18 1/2	19 1/2	+ 1 1/2
57 1/2	11 1/2		Pickwick Inter.	8	154	15 1/2	14 1/2	15 1/2	+ 1
25 1/2	4 1/2		Playboy	5	204	5 1/2	5 1/2	5 1/2	+ 1/2
45	16 1/2		RCA	9	3266	19 1/2	17 1/2	19 1/2	+ 1/2
57 1/2	22 1/2		Sony	22	1859	28 1/2	26	28 1/2	+ 1 1/2
39 1/2	11 1/2		Superscope	6	268	22 1/2	20 1/2	22 1/2	+ 1 1/2
49	15 1/2		Tandy	11	256	19 1/2	18 1/2	19 1/2	- 1/2
23	4 1/2		Telecor	5	170	4 1/2	4 1/2	4 1/2	- 1/2
14 1/2	2 1/2		Telex	—	1329	3	2 1/2	3	+ 1/2
10 1/2	1 1/2		Tenna	—	272	1 1/2	1 1/2	1 1/2	+ 1/2
32 1/2	8 1/2		Transamerican	8	5564	9	8 1/2	9	+ 1 1/2
20	10 1/2		Triangle	6	66	11 1/2	11 1/2	11 1/2	+ 1
17	5		20th Century	6	916	5 1/2	5 1/2	5 1/2	Unch.
12	3/4		Viewlex	—	334	1 1/2	1 1/2	1 1/2	+ 1/2
30	9		Warner Communications	5	2133	10	9 1/2	10	- 1/2
20 1/2	6 1/2		Wurlitzer	12	54	9	8 1/2	9	+ 1/2
56 1/2	23		Zenith	9	1271	26 1/2	25 1/2	26 1/2	+ 1 1/2

As of closing, Thursday, January 3, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	39	1	3/4	1	Recoton	—	—	—	—
Bally Mfg. Corp.	982	44 1/2	40 1/2	44 1/2	Schwartz Bros.	46	1 1/2	1 1/2	1 1/2
Cartridge TV	—	1/2	1/16	1/16	Wallich's	—	—	—	—
Data Packaging	30	5	5	5	Music City	—	3/4	3/4	3/4
Gates Learjet	159	4 1/2	4 1/2	4 1/2	Omega-Alpha (suspended)	—	—	—	—
GRT	—	1	1/2	1	MMC Corp.	—	1/2	3/4	3/4
Goody Sam	—	1 1/2	1	1	Seeburg	99	18 1/2	17 1/2	18
Integrity Ent.	—	1	3/4	3/4	MMC Corp.	30	1 1/2	1 1/2	1 1/2
Koss Corp.	35	10 1/2	10 1/2	10 1/2	Orox	—	—	—	—
M. Josephson	15	7	6 1/2	6 1/2	Kustom	110	2 1/2	2 1/2	2 1/2
					Memorex	—	2	1 1/2	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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SESAC Execs

• Continued from page 3

director of information services, Charles Scully, will attend the meeting of the board of directors of the Country Music Association in New Orleans at that time.

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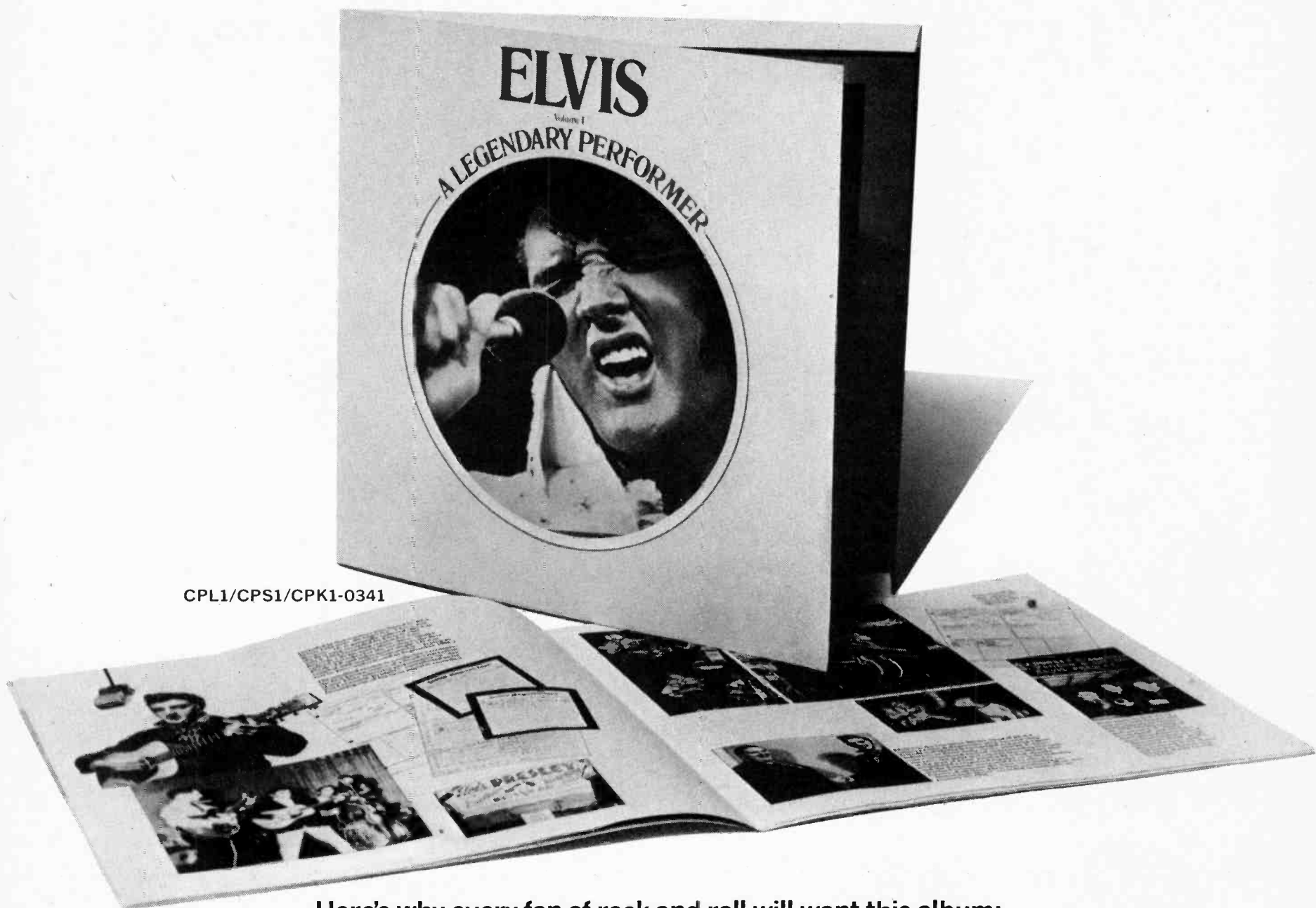
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Signings

Singer-songwriter James Griffin has been signed to a long term, exclusive recording contract by Polydor Records. A former member of Bread, Griffin is finishing his first solo album with a January release slated. ... Bulldog has signed with the Buddah Group. The group's first album on the Buddah label is set for release this month. ... Courtland Pickett signed with Kudo III Management Co. in Beverly Hills and is going out on nightclub and concert dates as a solo artist. Pickett was formerly with the Sailcat group. ... Songstress Diana Lynn signed with Al Roth for all show business media.

Betty Buckley, a star of the Broadway musical hit "Pippin," has signed

with Wes Farrell's Chelsea Records. She will record an album of her own songs with release scheduled for early this year. ... Island Records has signed Sparks to its label both in Great Britain and the U.S. Muff Winwood, Island a&r head, will produce the group's initial release due

(Continued on page 18)

New on The Charts

Some truly offbeat entries have made the Hot 100 at the start of 1974. Byron MacGregor "Americans" ☆ is a stirring recitation about the unappreciated help given the rest of the world by the USA. MacGregor, news director of CKLW-AM/FM in the Detroit-Windsor market, gives a melliflously passionate reading. His Westbound (Chess/Janus distributed) cover has been joined on the charts at 98 with the Avco single by the actual writer of "Americans," Gordon Sinclair, owner of Toronto's CFRB-AM.

Cliff De Young "My Sweet Lady" ☆ comes from the soundtrack of the TV film "Sunshine," a well-received drama about the death of 20-year-old mother, featuring a score of John Denver songs. De Young, a youthful New York actor-singer, played the musician husband of the ill-fated bride in the film. Manager is Bob Davis and booking agent is Peter Witt.

Temple Set By Artists

LOS ANGELES—The Synagogue of the Performing Arts has been formed as a "congregation devoted to the religious needs of persons in films, TV" and other media.

President of the Synagogue is Charles Powell of MGM, with vice presidents including producer Saul Turteltaub, actor Art Metrano and artist and manager Jerry Cutler, an artist and manager who is also an ordained rabbi.

Board members include Milton Berle, Walter Matthau, Jerry Lewis, Jack Carter and Joan Rivers. Regular cantor is Alan Blye, who produces Sonny and Cher's show. Eddy Manson arranged the first performance, which was Yom Kippur eve, last Oct. 5.

Sam & Dave Split Over

MEMPHIS—The act of Sam and Dave, known as "Double Dynamite" in the early days of the Stax Record Co., are back together after a long split, and expect to cut a record here during a visit over the holidays.

During their palmiest days in the early 1960's, their best material was burned out by a songwriting team of David Porter and Isaac Hayes.

After splitting up, Sam went to New York and Dave to Miami, but didn't make it. They decided a few months ago to put the old act together. They will be operating out of Charlotte, N.C.

Crisis Winning at Las Vegas Tables?

By LAURA DENI

LAS VEGAS—The energy crisis, which has already taken much of the glitter out of Nevada casinos, may now pose a threat to the gaming industry itself, prime mover for this state's entertainment business.

With the over-all entertainment activities of Las Vegas and Lake Tahoe both vitally linked to the gaming tables, club owners and lounge operators are joining with the hotel trade in mounting concern over officials' fears that gasoline rationing could virtually close down both Vegas and the Lake Tahoe area, despite favorable success in coping with the "gas-less" Sundays thus far.

Chamber of Commerce officials estimate Las Vegas gets over 17 million visitors annually, two-thirds of them arriving by car and most of them travelling from the Los Angeles area. In Reno, officials estimate that eight million people visit annually, with 75 percent of those travelling by car and a major portion coming from San Francisco and other northern California points.

Last year, casinos won \$804.2 million during the fiscal year. With Nevada's state budget 45 percent financed by casino taxes, and the vital show trade likewise dependent on the gaming tables for its paying audience, the prospect of dwindling tourist trade is clearly alarming, but

most officials when contacted were looking for a silver lining.

"To have this hit in the dead of winter is far better than having the crisis hit in the summer, former Governor Paul Laxalt, a hotel and casino owner in Carson City, said. "It came at the best time."

Convention Authority director of marketing and advertising Paul Titus said occupancy rates for hotels and motels were up a total of four-tenths of one percent over the comparable figures for the second weekend in December last year.

At the same time, the California State Department of Food and Agriculture's inspection station on Interstate 15 near Yermo reported a significant decrease in the number of vehicles travelling one-way from Nevada to Southern California. Inspectors reported some 2,954 vehicles for the second December weekend, against 5,310 during the same weekend in 1972.

Titus said he did not believe the gas shortage or the unavailability of airline flights has caused the slight decrease in business. "I honestly think it is still the uncertainty that is keeping people home," he stated. "People do not know what to expect when they hit the road. Even with the uncertainty the town is holding up pretty well."

(Continued on page 18)

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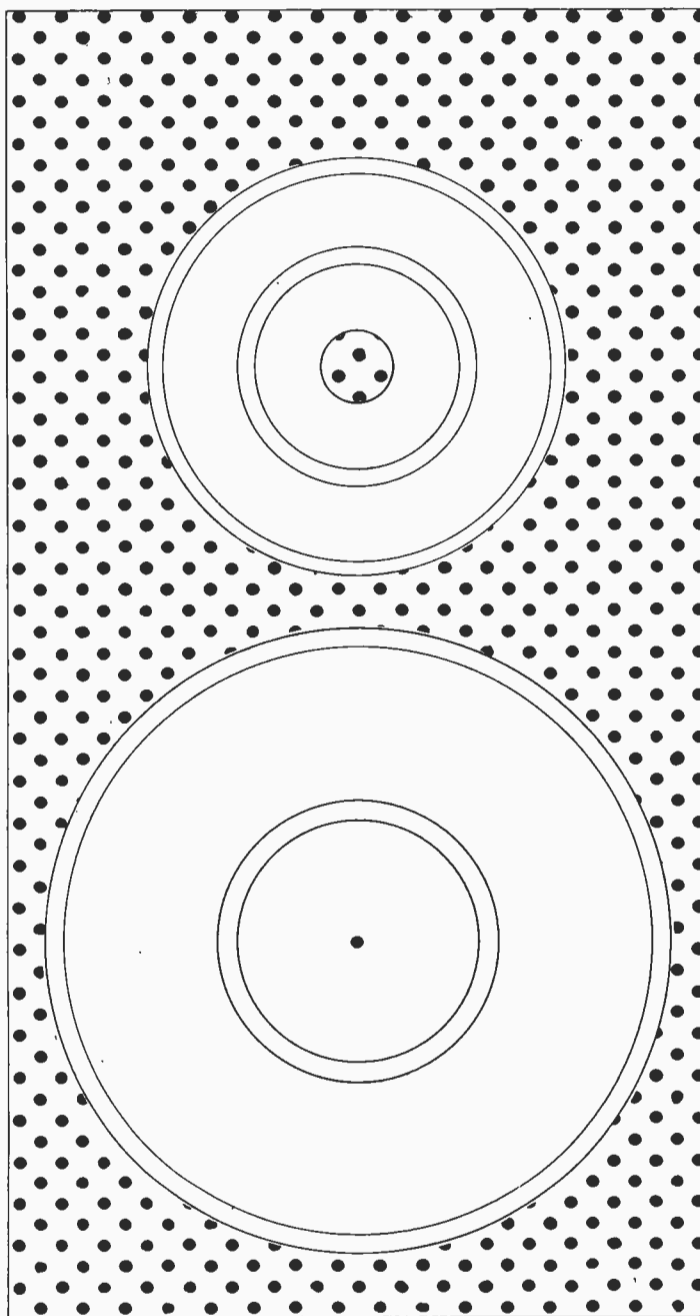
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Talent in Action

HELEN REDDY DANNY O'KEEFE

Los Angeles Music Center

Having last seen Helen Reddy planted pregnant and solid behind the Troubadour microphone as she intoned "I Am Woman," her present show is a total departure. Programmed with great imaginative slickness, with a well-utilized large orchestra in the background, the set was a sleek machine for showing off Reddy at her best.

She was garbed in a black backless pants suit with silvery necklace and offered short

flapping dances during the instrumental breaks. Any suspicion that Ms. Reddy was going to Vegas got disproved by her tart and slightly surrealistic comments between each number. The expected hits were all there, plus some of Reddy's favorite-obscure cuts from her albums. Dramatic contrast was displayed in the Reddy ethereal upper register and her funky nasal lower tones. It was more than an MOR-rock concert, it was a fully thought-out musical show.

Danny O'Keefe with his rhythm section performed more in the mainstream of laid-back writer-singers. His live presentation of "Good Time Charlie's Got the Blues" caught all the haunting originality of the hit record. With his sweet, light voice and tender ballads, O'Keefe should come up with a lot more pop classics on the level of "Charlie" before long. **NAT FREEDLAND**

EMERSON, LAKE & PALMER STRAY DOG

Madison Square Garden, New York City

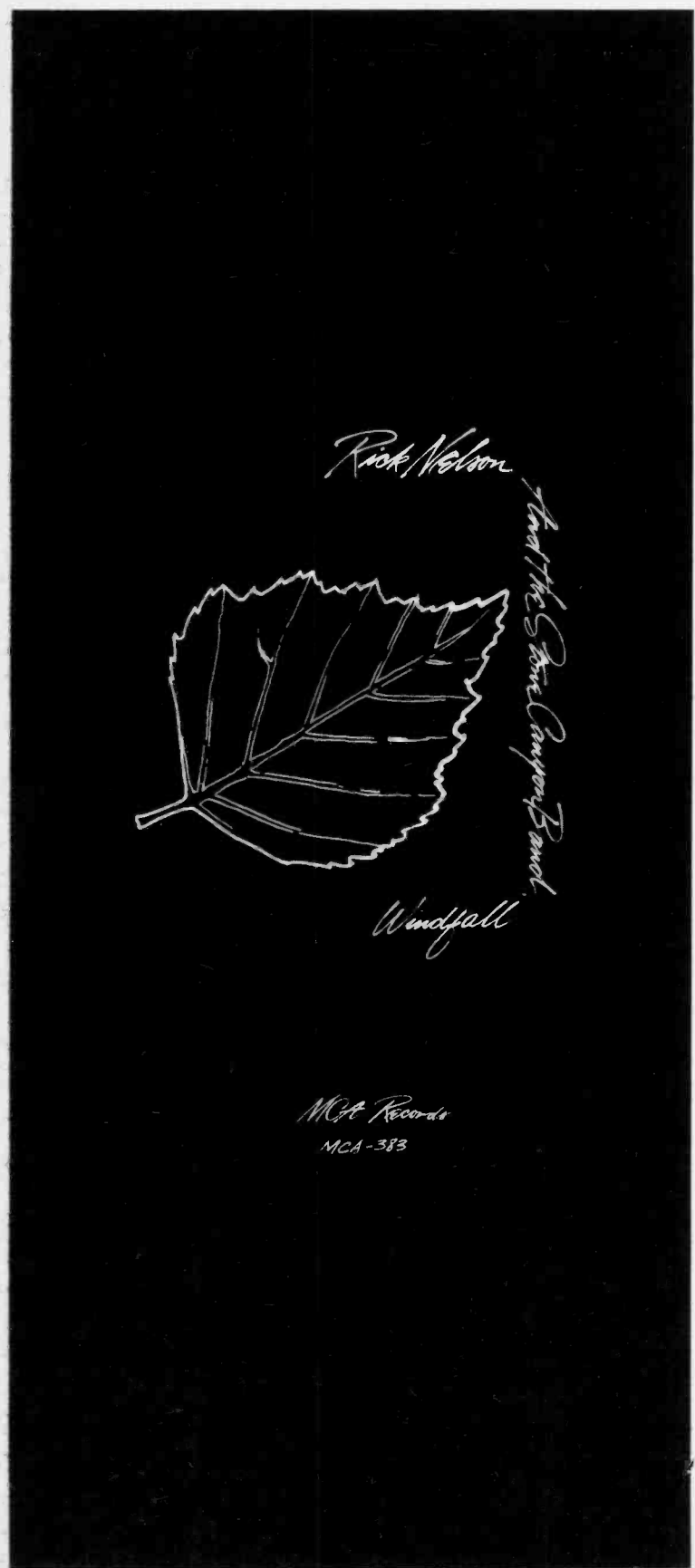
Emerson, Lake and Palmer demonstrated why they are considered one of the world's premier rock groups last week with their two dazzling performances at Madison Square Garden. The group mounted a two-pronged attack, combining musical virtuosity with spellbinding visuals that culminated in their

(Continued on page 16)

Light Holds Price Line

NASHVILLE—The Don Light Agency, talent operation here, has scrapped plans for an increase in personal appearance fees for its acts. The firm is holding its prices at 1973 levels.

Light attributes the move to the conviction, shared with his clients, that such a freeze will offset promoters' worries about rising costs and the projected impact of the fuel shortage on touring activity.



MCA Records
MCA-383

Who/Where/When

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

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

- ***JULIAN "CANNONBALL" ADDERLEY** (Fantasy): Morehead State Univ., Ky., Jan. 24 & 25.
- BUDDY ALAN** (Capitol): Panther Hall, Ft. Worth, Texas Jan. 12; Satellite, Lincoln, Nebr. (14-19).
- AGUSTIN ANIEVAS** (Capitol): Sweetbriar, Va. Jan. 10; Lewiston, Maine (13); Wichita, Kansas (19-21).
- ***ARTHUR, HURLEY & GOTTLIEB** (Columbia): Mercer College, Macon, Ga. Jan. 25; SUNY, Oneonta, N.Y. (26).
- GINA BACHAUER** (Capitol): Miami, Fla. Jan. 7-8; Houghton, Ill. (11); Providence, R.I. (13); Philadelphia (17); Kent, Ohio (19).
- BOBBY BARE** (RCA): Muskegon, Mich. Jan. 9.
- ***BAR-KAYS** (Stax): Florida Memorial A&M College, Miami, Jan. 26.
- BLOOD, SWEAT & TEARS** (Columbia): Memorial Auditorium, Raleigh, N.C. Jan. 12.
- ***TONY BOOTH** (Capitol): Past Time Lounge, Eagle Grove, Iowa, Jan. 11-12; Shrine Mosque Auditorium, Peoria, Ill. (13); Harmony Lounge, E. Moline, Ill. (14); Jr. High School, Cortez, Colo. (15); Phil's Supper Club, McLester, Okla. (16).
- BROOKLYN BRIDGE** (Buddah): Fantasy East, Bronx, N.Y. Jan. 12.
- ***JACKSON BROWNE/LINDA RONSTADT** (Elektra): Oxnard Community Center, Calif. Jan. 10; Santa Monica Civic Center, Calif. (11); Fullerton Community Center, Calif. (13); Paramount Northwest Theatre, Seattle, Wash. (15); Paramount Northwest Theatre, Portland, Oregon (16); Berkeley Community Theatre, Calif. (18); Cal Poly, San Luis Obispo, Calif. (19); San Diego Civic Theatre, Calif. (20); Celebrity Theatre, Phoenix, Ariz. (21); Arena, Denver, Colo. (24); Univ. of New Mexico, Albuquerque (25).
- ***BRUSH ARBOR** (Capitol): Point Loma College, San Diego, Calif. Jan. 18; Branding Iron, San Bernardino, Calif. (19).
- ***CHARLIE BYRD** (Fantasy): Frog & Nightgown, Raleigh, N.C. Jan. 2-8; Baltimore Symphony, Md. (12); Bogota, Columbia (13-23); Clarion State Univ. (25); Philadelphia Comm. College, Pa. (27); Shenandoah Conservatory, Winchester, Va. (28); Concert Tour of Australia (30-Feb. 15).
- CARPENTERS** (A&M): Sahara Hotel, Lake Tahoe, Nev. Jan. 25-27.
- VIKKI CARR** (Columbia): Jones Hall, Houston, Texas Jan. 11-12.
- JOHNNY CASH & CARTER FAMILY** (Columbia): Dayton, Ohio, Jan. 10; Birmingham, N.Y. (11); Syracuse, N.Y. (12); Niagara Falls, N.Y. (13); Louisville, Ky. (25); Atlanta, Ga. (29-30); Savannah, Ga. (31).
- OKIE DUKE** (ODP): Rimrocks, Palm Springs, Calif. Now-Feb. 28.
- ***JOHNNY DUNCAN** (Columbia): Wayne County High School Auditorium, Jessup, Ga. Jan. 19.
- RONNIE DYSON** (Columbia): Latin Casino, Philadelphia, Jan. 11-20; Hershey, Pa. (25); Grossingers, Liberty, N.Y. (26).
- JONATHAN EDWARDS** (Atco): Performance Center, Cambridge, Mass. Jan. 21-26.
- STONEY EDWARDS** (Capitol): San Antonio, Texas, Jan. 18; Randy's Rodeo, San Antonio (19); San Antonio (20).
- ***EMERSON, LAKE & PALMER** (Manticore): Omni, Atlanta, Ga. Jan. 24; Univ. of Alabama, Tuscaloosa (25); Little Rock, Ark. (26); Coliseum, Denver, Colo. (28); Salt Palace, Salt Lake City, Utah (30).
- ***EXILE** (RCA): W. Va. Tech, Montgomery, Jan. 10; Rio Grande College, Ohio (17).
- BARBARA FAIRCHILD** (Columbia): Skyline Club, West Columbia, S.C. Jan. 11-12.
- ***JOSE FELICIANO** (RCA): High School, Anchorage, Alaska, Jan. 18.
- ***MAYNARD FERGUSON** (Columbia): Abington High School, Pa. Jan. 12; Starlight Lounge, Peabody, Mass. (13); Don Bosco High School, Ramsey, N.J. (14); Knight Gallery, Worcester, Mass. (16); Aquinas Jr. College, Newtonville, Mass. (17); Stokesay Castle, Reading, Pa. (18); Williamsport Area High School, Pa. (19); Colony III, Nutley, N.J. (20); National Guard, Blacksburg, W. Va. (21); Speakeasy Lounge, Bethlehem, Pa. (22); Watchung View Inn, Somerville, N.J. (23); Hempfield High

- School, Greensburg, Pa. (24); Univ. of Cincinnati, Ohio (25); Vance Jr. High School, Bristol, Tenn. (26); Carbondale Community College, Ill. (28); Scotty's 351 Club, La Salle, Ill. (29); Rolling Meadows High School, Ill. (30); Northwood High School, Nappanee, Ind. (31).
- ***FOREST GREEN** (Capitol): Univ. of Pittsburgh, Johnston, Pa. Jan. 11; Univ. of Pittsburgh, Pa. (12).
- DAVID FRIZZELL** (Capitol): Community Center, Tucson, Ariz. Jan. 11; Cabaret, El Paso, Texas (12).
- DAVID FRYE** (Buddah): Jimmy's, N.Y. Jan. 14-Feb. 2.
- STAN GETZ** (Columbia): Just Jazz, Philadelphia, Jan. 7-12; Flamboyant Hotel, San Juan, Puerto Rico (15-20).
- CHICO HAMILTON** (Stax): Tour of Rio de Janeiro & Sao Paulo, Brazil, Jan. 6-12.
- FREDDIE HART** (Capitol): Mid-South Coliseum, Memphis, Tenn. Jan. 11; Municipal Auditorium, Mobile, Ala. (12); Joyland Ballroom, Clearwater, Fla. (13).
- HILLSIDE SINGERS** (Metromedia): I.B.M. Auditorium, Kingston, N.Y., Jan. 19.
- DR. HOOK** (Columbia): Des Moines, Iowa, Jan. 25; St. Paul Civic Center Winter Festival, Minn. (26).
- ***J.B. HUTTO** (Delmark): Univ. of Wisc., Eau Claire, Jan. 18.
- ***LORI JACOBS** (Capitol): Mister Mikes, Dearborn, Mich. Jan. 10-12; Univ. of Delaware, New Ark (16); Univ. of Pittsburgh, Johnston, Pa. (18); Indiana Univ., Pa. (19); Northeastern Univ., Boston (21); Western New England College, Springfield, Mass. (22); Rensselaer Poly Tech., Troy, N.Y. (23); Elmira College, N.Y. (24); Barnard College, N.Y. (26); Cornell Univ., Ithaca, N.Y. (27); Rider College, Trenton, N.J. (28).
- WAYLON JENNINGS** (RCA): Winterland, San Francisco Jan. 11.
- BILLY JOEL** (Columbia): Cellar Door, Washington, D.C. Jan. 7-12; Exit Inn, Nashville, Tenn. (16-19); Lafayette's, Memphis, Tenn. (23-26).
- ***ROBERT KLEIN** (Buddah): American Univ., Washington, D.C. Jan. 18; Drexel College, Philadelphia (25).
- GLADYS KNIGHT & THE PIPS** (Buddah): Harrah's, Dayton, Ohio, Jan. 25; Coliseum, New Haven (26); Veteran's Memorial Auditorium, Columbus, Ohio (27).
- JAMES LEVINE** (Capitol): New York, Jan. 12.
- LA WANDA LINDSEY** (Capitol): Country City, Anchorage, Alaska, Jan. 18-19.
- ***LOGGINS & MESSINA** (Columbia): Coliseum, El Paso, Texas, Jan. 10; Civic Auditorium, Albuquerque, N.M. (11); Community Center, Tucson, Ariz. (12); Stadium, Phoenix, Ariz. (13); Univ. of Utah, Salt Lake City (15); Ice Palace, Las Vegas, Nev. (17); Memorial Auditorium, Sacramento, Calif. (19); Selland Arena, Fresno, Calif. (20); Coliseum, Spokane, Wash. (23); Coliseum, Portland, Oregon (24); Arena, Seattle, Wash. (25); Univ. of Oregon, Corvallis, (26); Univ. of Idaho, Boise (28); Idaho State Univ. Pocatello, (29); Coliseum, Denver, Colo. (31).
- LOS INDIOS TABAJAROS** (RCA): Municipal Auditorium, Charleston, S.C. Jan. 10; Ft. Walton Beach, Fla. (12).
- LORIN MAAZEL** (Capitol): Cleveland, Ohio, Jan. 21-Feb. 18.
- BARBARA MANDRELL** (Columbia): Fog Hop Ballroom, St. Joseph, Mo. Jan. 12; National Livestock Show, Denver, Colo. (13); John Roberts Convention Center, Houston, Texas (26-27).
- MANHATTANS** (Columbia): 20 Grand Club, Detroit, Jan. 11-20; Jamaica (24-29); St. Croix, Virgin Islands (30).
- AL MARTINO** (Capitol): El San Juan Hotel, Puerto Rico, Jan. 8-14.
- JOHNNY MATHIS** (Columbia): Philharmonic Hall, N.Y. Jan. 24-27.
- ROGER MILLER** (Columbia): Warehouse, Denver, Colo. Jan. 14-19; Celebrity Theatre, Phoenix, Ariz. (25-26).
- ***STEVE MILLER BAND** (Capitol): Arena, Long Beach, Calif. Jan. 11; Sports Arena, San Diego, Calif. (12); University, Santa Barbara, Calif. (13).
- RONNIE MILSAP** (RCA): Mr. Lucky's, Phoenix, Ariz. Jan. 9-10; Palomino, Los Angeles (11).
- LIZA MINNELLI** (Columbia): Winter Garden, N.Y. Jan. 6-26; Riviera, Las Vegas (30-Feb. 12).
- JAMES MONTGOMERY BAND** (Capricorn): War Memorial, Syracuse, N.Y. Jan. 10; The Dome, Rochester, N.Y. (20).
- JF MURPHY & SALT** (Columbia): El Macomb, Toronto, Canada Jan. 21-26.
- NATURAL FOUR** (Buddah): Apollo, N.Y., Jan. 18-24.
- PETER NERO** (Columbia): Ottawa, Canada, Jan. 13; Severna Park, Md. (15); Corning Glass Center, N.Y. (16); Rochester, N.Y. (18); Greenwich, Conn. (19); Mr. Kelly's, Chicago (24-Feb. 2).
- ***NEW BIRTH/NITELITERS** (RCA): State College, Winston-Salem, N.C. Jan. 12.
- NEW YORK CITY** (RCA): The Embers, Raleigh, N.C. Jan. 8-13.
- MAYF NUTTER** (Capitol): Community Center, Tucson, Ariz. Jan. 11.
- ***OAKS** (Columbia): Columbus, Ohio, Jan. 11; Louisville, Ky. (12); Cincinnati, Ohio (25); Cleveland, Ohio (26); Powderly High School Gym, Ky. (27).
- ***YOKO ONO** (Capitol): Princeton Univ., N.J. Jan. 18; Alice Tully Hall, N.Y. (19).
- BUCK OWENS** (Capitol): Convention Center, Fresno, Calif. Jan. 11; Felt Forum, N.Y. (19).
- ELVIS PRESLEY** (RCA): Hilton, Las Vegas, Jan. 26-Feb. 8.
- KENNY PRICE** (RCA): American United Life Ins. Co. Auditorium, Indianapolis, Ind. Jan. 8; Crossroads Auditorium, Springfield, Miss. (14).
- RAY PRICE** (Columbia): City Auditorium, Denver, Colo. Jan. 10; Convention Theatre, Fresno, Calif. (11); Phoenix, Ariz. (12).
- JEAN-PIERRE RAMPAL** (Columbia): Masonic Auditorium & Museum of Art, Toledo, Ohio, Jan. 11-12; O'Shaughnessy Auditorium, St. Paul, Minn. (16); Civic Auditorium, Santa Monica, Calif. (18); Orchestra Hall, Chicago (20); Cleveland, Ohio (22); Loew's Theatre, Syracuse, N.Y. (23); Carnegie Hall, N.Y. (25).
- SUSAN RAYE** (Capitol): Don's Lounge, Maxwell, Iowa, Jan. 11-12; Shrine Mosque Auditorium, Peoria, Ill. (13); Felt Forum, N.Y. (19).
- ***SIEGEL-SCHWALL** (RCA): Trinton College, Northlake, Ill. Jan. 9; Knox College, Galesburg, Ill. (11); Western Ill. Univ. Macomb, Ill. (12); Mary Sawyer Auditorium, La Crosse, Ind. (14).
- SON SEALS BLUES BAND** (Alligator): Minstrel's, Chicago, Jan. 9-13; Farquhar's, Omaha, Nebr. (25-27).
- BRUCE SPRINGSTEEN** (Columbia): Mosque, Richmond, Va. Jan. 25; Chrysler Theatre, Norfolk, Va. (26).
- DAVID STEINBERG** (Columbia): Boarding House, San Francisco, Jan. 8-13; Troubadour, Los Angeles (15-20); Max's Kansas City, N.Y. (29-Feb. 3).
- ***STYX** (RCA): Xavier College, Chicago Jan. 11.
- ***MORTON SUBOTNICK** (Columbia): Eastfield College, Mesquite, Texas, Jan. 31.
- ***HOUND DOG TAYLOR & THE HOUSE-ROCKERS** (Alligator): Northwestern Univ., Evanston, Ill., Jan. 18; Farquhar's, Omaha, Nebr. (31-Feb. 3).
- JOHNNY TILLOTSON** (Columbia): Europe Jan. 9-Feb. 10.
- CAL TJADER** (Fantasy): Shelly's Manne Hole, Los Angeles Jan. 3-15.
- DIONNE WARWICKE** (Warner Bros.): Caracas, Venezuela, Jan. 31-Feb. 2.
- ***WEATHER REPORT** (Columbia): Mankato State College, Minn. Jan. 27.
- MICHAEL WENDROFF** (Buddah): Bitter End, N.Y. Jan. 2-7; Passim, Cambridge, Mass. (17-20).
- JOHNNY WINTER** (Columbia): Coliseum, Greensboro, N.C. Jan. 7.

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Tex Ritter saw things as they ought to be.

Las Vegas Crisis Winning

• Continued from page 10

Showroom entertainment counts are always off between Thanksgiving and Christmas. Many showrooms, such as Caesars Palace, the Desert Inn and the Sahara-Tahoe, close their entertainment down until Christmas. Those hotels that continue their entertainment policy generally do not book top acts during the comparatively slack Thanksgiv-

ing period. Thus an accurate appraisal of the energy crisis, in terms of the state's entertainment trade, won't be available until after the year.

With Las Vegas' economy dependent on some 80 percent on the gaming industry, concern continues. The most frequent view here is that this is "a waiting game," the most detrimental of conditions for the state's tourist industry.

MUSIC WORLD EXP '74

MARCH 1, 2, 3

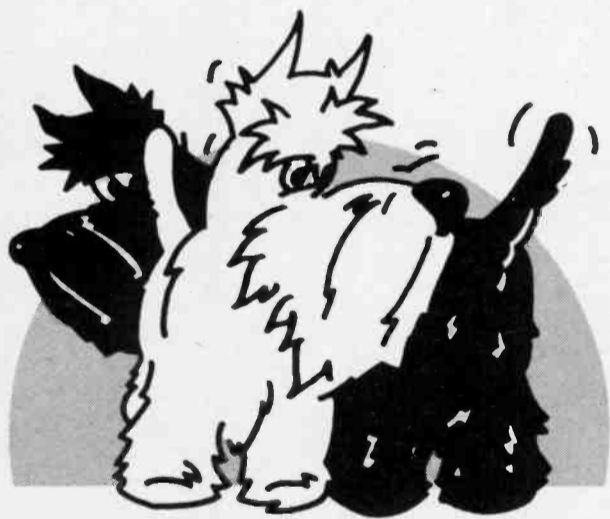
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Creative Trends

Zappa: 'Controversial Rocker'

By SAM SUTHERLAND

NEW YORK—It's strangely fitting that Frank Zappa, media mutant and time-honored deflator of the counter-culture's more narcissistic myths, should kick off the 10th year of a frankly abnormal recording career by releasing his most immediately popular album to date. It's "Overnite Sensation," the new Mothers LP which also leads the debut releases from Zappa's new Disc-Reet label.

That popular response might seem surprising to those who know Zappa largely for his onstage lunacy and the decidedly large-scale instrumental arabesques that have dominated his output in recent years. But while Zappa has always evinced contempt for most of the machinations of the mainstream music biz and its audience, he remains a prime exponent of the rock marketplace, even if his stance is continually sarcastic.

"Overnite Sensation" abounds in guitar hooks, snappy drumming and Powerglide background vocals, as well as a dominating lead vocalist, Zappa himself. As record production, it's state-of-the-art, a sophisticated four-channel project. Yet such surface sheen is hardly a departure for Zappa, whose most irreverent works have often been among his most "accessible" to audiences.

"I just felt like singing," he explained. "Most of the things we'd been doing the past few years have been mostly instrumental."

A Mothers' Manifesto

The band which performs on the new set also forms the nucleus of the current touring incarnation of the



FRANK ZAPPA

Mothers of Invention, the first perpetrators of Zappa's acrid musical version for Verve in the mid-'60's.

Like that band, the new group is what Zappa terms "an overt band," with an uninhibited onstage presence that belies some impressive credentials (ranging from Juilliard to front-rank jazz units like Cannonball Adderley's band). The last two bands, Zappa notes, were relatively "very reserved," composed of musicians with a somewhat more straightforward musical orientation.

Zappa's continually shifting musical style still has its defining characteristics, despite constant personnel changes and consequent shifts in both Zappa and Mothers projects. That change is part of Zappa's attitude toward his music, a philosophy he sums up concisely by asserting, "Anybody who is engaged in the process of making music should feel free to express himself in whatever way he wants at the time."

"If you form a group, people have the idea that that group should stay

together for eternity. . . . The other thing is, once we go onstage, performers can be expected to just play the albums." Zappa has consistently ignored either idea, changing his bands frequently and his onstage sets every night.

"Our shows are different every night. If you go on stage, and play only the record, you'll sell more records," he conceded. "What our audience has come to expect is that we will be different," he asserts.

pointing to the Mothers' five months of nightly shows at Greenwich Village's old Garrick Theater as the most extensive demonstration of his bands' traditional unwillingness to repeat themselves.

Apostrophe Next

The next album, "Apostrophe," will pay homage to "Overnite . . ." by sustaining the lurid "poodle bites" chorus from that album's "Dirty Love." Recorded at Para- (Continued on page 18)

Country Quality Wins Acceptance, Anderson Opines

By BOB KIRSCH

LOS ANGELES—With more than 20 top 10 country singles over the past 15 years, a long string of hits written for other artists, a syndicated TV show reaching over 100 markets, his own publishing firm and stardom in several British TV shows, Bill Anderson has helped country move from a highly specialized audience appeal to much wider mass appeal.

"Country and pop are obviously growing closer together," Anderson says. "I remember years ago, they used to say the one thing that would keep a record from going pop was a steel guitar. Now you see how many pop groups are using this instrument."

"I think it's also important that so many young people are starting their careers in country," Anderson continues. "This is extremely healthy for the business as long as those are coming in for love of the music rather than because it's the current thing."

Quality Country's Secret

"But what is probably the most important reason for the broadening of country appeal is that it's just getting better. The writer, in particular, is more important than ever. We've gone beyond the three chord progressions musically. And lyrically the messages have gone beyond honky tonks and beer joints. Most of the music can be adapted to almost any format. For example, 10 years ago 'Behind Closed Doors' might have been done with a four-four shuffle, a steel guitar and a fiddle. I think the real turning point came with the early Roger Miller material and the John Hartford songs. At the same time you had the Johnny Cash and Glen Campbell shows, which showed country music without the haystacks and the wagon wheels. As for the writers, you no longer have just country writers, you have good writers period."

Anderson adds that the major country stations in large metropolitan markets also helped, as have artists such as Kris Kristofferson, Waylon Jennings, Willie Nelson and Charlie Rich, plus the bluegrass festivals.

Anderson himself is also keeping busy. "I do 85 or 90 one-nighters a year," he says, "as well as 26 half-hour TV shows. Each show is rerun once so we're on the air all year. I tried something new on my show last fall. Instead of jamming eight or nine songs into a half hour, we had a few guests do a few songs each and then we talked with them. I think

this is important, because a lot of people know only the performing side of the artist, not the person. The response was good, so we may do it again."

Anderson has written a number of his own hit songs, including "Corner of My Life," "Still," "8 x 10," "The Tips of My Fingers" and "Five Little Fingers." Several of these were major British hits by other artists and a number of others were hits by domestic artists. "I don't write with myself or anyone else in mind," Anderson says. "But I may write a song and decide that it's right for me and not show it to anyone else."

Anderson also feels that country LPs, like pop LPs, are improving. "Artists are doing fewer each year, but they're better," he says. "In the beginning, LP's were almost throw-aways with a few hits. But now, artists are being a bit more selective in what they do."

Overseas Country Fans

Another facet of Anderson's career is his publishing company, which is managed by Tree. "This is healthy up to the point where you don't let it rule you," he points out. "You have to separate the artistic and business ends, because if I'm not creative then I won't have a business. But the separation is important. For example, I didn't write or publish either side of my new single because I didn't think I had the song I wanted at the time."

Anderson recently returned from Holland where he taped a TV special, and will be going to England in the spring to be MC of the Wembley Country Festival. "This kind of thing really helps country overseas," Anderson says. "There, country fans are like jazz buffs here. They are almost fanatical and know everything about an artist. But these festivals help popularize the whole thing."

As for a pop hit, Anderson says he would be a liar if he said he did not want one, but adds that he will not do anything at the expense of country. He's recently written a song for the "Columbo" TV show, and is writing for several movies.

Anderson concludes, "In a way, it's almost a shame we haven't come up with another name for our music, because it's not really country or western, it's simply music. But the music is greatly improving. We're no longer singing, 'Lying on my back with tears in my ear and tears in my beer from crying over you little darling,'" he laughs.

JANUARY 12, 1974, BILLBOARD

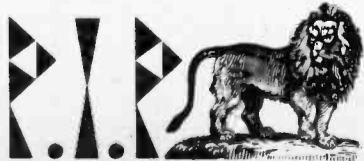


ANOTHER FUNKY HIT BY KOOL & THE GANG.

We don't monkey around.

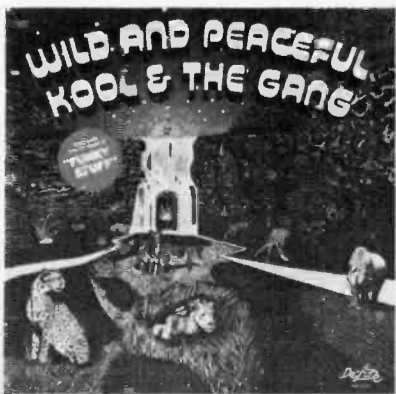
Get down, get down, get down, get down, get on the phone to Ted Eddy at 516-364-2900 and yell like Tarzan for your rush order. Both of the hits - Funky Stuff and Jungle Boogie are in Kool & The Gang's new album - Wild & Peaceful. Get it, get it.

Out in the wilds of the West Coast call "Hollywood Swinger" - Phil Willen at 213-888-9943. Orders accepted by phone, wire or bush telegraph.



RECORDS - King Of The Hits.

The Hit Album!
WILD & PEACEFUL-DEP-2013
The Hit Singles!
FUNKY STUFF-DEP-557
JUNGLE BOOGIE-DEP-559



**B'WANA TED SAYS:
 NUMBER 1 ON WWRL!**
 The big apple's
 gone ape over it!
 Safari, so good.

KOOL & THE GANG
 ON THE DICK CLARK SHOW JAN. 12th!

Studio Track

By SAM SUTHERLAND

The music director of a college radio station in New Orleans has clarified reports of Dr. John's recent activities at Sea-Saint Studios there.

Tad Jones, of WLDC-AM at Loyola, is also something of a New Orleans music freak, keeping close tabs on area giants like Rebennack himself and producer Allan Toussaint. The actual sessions, according to Jones, were recorded at Criteria Recording Studios in Miami, as reported earlier here. The Sea-Saint sessions were vocal overdubs.

* * *

At RCA's New York recording center, this week's visitors include Perry Como, in for sessions with producer Pete Spargo and engineer Bob Simpson. ... Spargo's also mixing tapes that will form Cleo Laine's next LP. Those tapes should include Ms. Laine's recent Carnegie Hall concert with husband John Dankworth and his band. Ed Begley's engineering.

Also due in: Virgil Fox, with producer Peter Delheim mixing tapes with engineer B. Keiville. ... New Birth are recording new tracks with producer Harvey Fuqua and engineer Dick Baxter.

* * *

Label Larceny: Return with us now to the days of yesteryear, namely the mid-'60's, when the impending musical horizons of rock began encountering friction with radio programmers. Any number of tricks were turned by producers hoping to get airplay for singles that broke with the hallowed upper time limit of three-and-a-half minutes.

So, after "MacArthur Park" and FM radio and concept albums, it turns out the time has again arrived for label doctoring.

Crusaders' producer Stewart Levine, who also handles sessions for Hugh Masekela, reported renewed pressure from Der Record Folk regarding the importance of keeping singles down to three minutes or less, to help spark additional AM airplay. So Levine pegged the label timing for Masekela's next Blue Thumb/Chisa single at two minutes and 67 seconds.

* * *

Butterfly Productions, the remote recording rig run by Bob Butterfly and used in New York for many sessions by John Lennon and Elephant's Memory a few years back, is apparently live and well, having relocated to Ann Arbor and the high-octane community still spread-

ing around the Rainbow Multi Media complex there.

Now joined with Rainbow to form Energy Sound Recording, the Butterfly van has Scully 16-track machines, a Langevin mixing console and additional sundries, including two and four-track machines, a Countryman phaser, Magnatech 16-track film synch and a 16mm magnetic film recorder.

The Rainbow Multi-Media operation is a nonprofit organization.

* * *

Last Thursday found the New York Record Plant, hosting nine inmates from the Graterford Prison in Philadelphia, in to record an album of original material.

Calling themselves the "Power of Attorney," the group was escorted to the New Jersey state line by Philadelphia Police, who handed them over to Jersey authorities; at the Holland Tunnel, New York's finest took over, bringing the boys into the studio and maintaining armed guard over them during the sessions.

The project, and, presumably, those complex transportation logistics, were arranged by Penna. State Representative Jim Kelly. Money raised from LP sales will go to future lawyers' fees for the acquittal of the nine black inmates.

Stan Vincent produced the sessions for Pro & Con Management.

* * *

At Bell Sound Studios here in New York, manager Dave Teig has reported the further adventures of producers Kenny Kerner and Richie Wise, whose production collaborations for Buddah reached their peak with recent singles smashes for Stories. Having taken over production duties for the band's recent LP featuring vocalist Ian Lloyd, they've moved on to some new projects, among them are glam-band, Kiss, another hard-rock unit with a touch of glitter, as well as Adrienne Smith. No news on who'll end up getting Kissed, but Ms. Smith is slated for Buddah.

Just to keep things rolling, last week found Brut's Robert Klein recording his next album in front of an invited audience at the studio.

* * *

And, at Fantasy's Berkeley studios, Woody Herman is working on his next album, sessions starting next week. Herman's new LP is being produced by Jack Tracy, who produced a long string of Herman/Herd sides for Philips in the mid-'60's.

Talent in Action

• Continued from page 12

encore of Mussorgsky's "Pictures at an Exhibition."

Toward the end of the piece, the group broke out in a version of "Silent Night," with Greg Lake joined by a 60-voice choir. As snow began falling on the singers and the group from inside the Garden, Keith Emerson shattered the calm with a frantic assault on his organ, sending it toppling across the stage.

From their opening number, a spicy version of Aaron Copland's "Hoedown," the Manticore act had the audience enthralled. Most of the attention is focused on Emerson and his arsenal of synthesizers, organs and pianos, which he handles with formidable skill, often playing two or three keyboards at the same time, transmitting swirling patterns of sound around the Garden through the group's quadraphonic P.A. system.

The group performed material from their latest album, "Brain Salad Surgery," but received a more ecstatic response to older favorites like the "Tarkus Suite," "Take a Pebble," and "Lucky Man," featuring Lake on vocals and acoustic guitar. Carl Palmer's drumming and percussion work, which now includes an array of gongs, chimes and bells. The evening's only problems came with Greg Lake's vocals, which here lacked clarity despite his impressive range.

Opening the show was Stray Dog, another Manticore act, making an auspicious New York debut with the precise interplay of its three members. Fronting the band was Snuffy, a guitarist who displayed imaginative technique which included the use of "Eric," a special console of his own design, which permitted duplication of his guitar lines and enabled him to play along with them.

BARRY TAYLOR

DUKE ELLINGTON

Rainbow Grill, New York

Duke Ellington made his bi-annual visit to the Grill with his usual stripped-down version of his larger orchestra, in this case the whole saxophone section with Money Johnson's trumpet added for color. As befits the man and the place, the accent was on the familiar mainstream of Ellingtonia where ladies are always sophisticated, moods are indigo and sentimental, and it really doesn't mean anything without swing.

The group was very up opening night and sounded fresh—no mean feat considering, say, baritone saxophonist Harry Carney has been playing these Ellington standards for over three decades.

Ellington is into strolling these days, not only does he stroll from piano to microphone to deliver his baroque curlicued announcements, but he sends tenor saxophonist Paul Gonsalves into the crowd to emote a lush "In a Sentimental Mood," followed by violinist John Blair with "Autumn Leaves." Blair is a special guest with Ellington, working selected gigs with the orchestra and the small group. He was correctly romantic on a song that called for it, but he can also play with hard-driving swing. However, this was Duke's night... and Duke's place.

IAN DOVE

SLY & THE FAMILY STONE

EARTH, WIND & FIRE

Madison Square Garden, New York

This concert, which could have been billed as a CBS Records family affair, had a definite touch of the "let's see who is king of the hill" theory and, results notwithstanding, the some 20,000 music fans who turned out to fill the Garden loved it, often spilling into the aisles to let their feet do the talking.

Earth, Wind & Fire (Columbia) opened the bill and, ala the Hertz/Avis syndrome, they are trying harder. The group, which is proving to be a solid seller for the label, is also imaginative and dynamic on stage. Musically they combined elements of jazz, hard rock, r&b, and, would you believe, an occasional taste of the Latin clave into an overall pattern which is both exciting and rich.

An obvious strong point in the group's repertory is their ability to experiment. They seem to be looking to create new sounds and, judging from their performance here, they are on the right track. Throw in their new approach to band choreography and you have a combination which shouldn't fail to make them a winner.

Sly & the Family Stone (Epic), very possibly the "king of the hill," came next. And, very simply, Sly and his musical family can still put it all together.

As good as they are, though, the group would do well to think about breaking new ground. The excitement which they are capable of remains, as does the basic material which put them where they are, but one can't help getting the feeling that we have been there before—maybe a result of being on top.

Nevertheless, Sly's voice holds its own in both richness and energy, as does the group's overall musical ability, and the bottom line results in some solid entertainment.

Who's king? Judging from the audience's response, it could have ended in a draw, with both groups sitting pretty. Sly and family might begin to look over their shoulders more often, and if they do, they just might see a mean "boogie" being created by those who try harder. JIM MELANSON

WOODY HERMAN BAND

Shelly's Manne Hole, Los Angeles

The current Herd is propelled by a host of young blowers who maintain the Herman tradition of playing music engrained in the blues.

The guitarless 13-piece aggregation combines several old numbers with a few from more recent times and the hour set is prettied up with two production numbers, both extended works which allow a number of special soloists to strut their stuff.

The opening following Christmas drew a good house comprised in the main of people who haven't heard too many of the previous Herman bands, but who showed an enthusiasm for the current modern sound.

Woody remains the cordial, warm host, adding a touch of history to his announcements as when he explains who his original saxophone frontline was (Stan Getz, Zoot Sims, Herbie Stewart and Serge Chaloff) and then lets his current frontline take off on the famous "Four Brothers."

Herman's saxophone and clarinet playing are done more for punctuation and emphasis than to lead the band anyplace. It knows the charts and runs them down with precision.

The two outstanding numbers are "La Fiesta," which appears on a recent Fantasy album, and an exciting arrangement by Alan Broadbent, a former band member of "Blues in the Night."

The latter is more a collective study of music than the blues, with Broadbent adding some contemporary rock rhythms to the blues feeling. Woody contributes a vocal in which he vibrates his voice in a duet with a trumpet solo.

Greg Herbert is a sensitive tenor man who is given several solos which show his ability. This is jazz all the way with an easy-to-take feeling, even when the tune is the fast driving "Giant Steps" by Coltrane. But then there's the warm and mellow "Early Autumn" and "Summer of '42" for reflective thoughts.

ELIOT TIEGEL

LIGHTHOUSE

J.F. MURPHY & SALT

Avery Fisher Hall, New York

While Sly was getting it on at the Garden, some good vibes were being felt uptown at the WNEW-FM annual Christmas Benefit Concert for United Cerebral Palsy. Admission required, in addition to the ticket donation, a gift which would go to hospitals caring for children suffering from the disease. The response was overwhelming. A seven foot Christmas tree standing in the lobby of Fisher Hall was all but submerged with packages piled one on top of another as the audience dropped its goodies off before entering the auditorium. And the house was full.

The WNEW-FM disk jockeys handled the evening's introductions and movingly thanked everybody for their fantastic participation. Performing were J.F. Murphy & Salt, who generated an instant rapport with their audience and never once let it slip. Opening with a rocking rendition of Leonard Bernstein's "America" from "West Side Story," the six-man New York-area band then segued into "We Got a New Album (We Need the Bread)," a country-tinged plug parody cleverly introducing their new "Last Illusion" Columbia album. Each member played at least several different instruments, keeping the sound fresh and diverse with Murphy handling keyboards, guitar and vocals. Highlight was an effective bagpipe solo and an Irish folk medley.

Lighthouse, Polydor Records, is a busy group. The 11 member Canadian aggregation, complete with its own brass, string and rhythm section, has the proper look, feel and sound to it—they are bright, versatile and harmonic—but ultimately sagged under the weight of tedium. The Lighthouse fans didn't seem to mind with songs like "Pretty Lady," "One Fine Morning" and "Sunny Days" keeping them happy. An encore was doused when union overtime threatened to take a bite out of the benefit.

PHIL GELORMINE

HEARTSFIELD

Quiet Knight, Chicago

This six-man band is together so well musically that it has to raise the question: can the group go on from intimate-type clubs to concert appearances? Heartsfield's music,

blending just a touch of country with solid rock guitar and driving rhythm, is its strength. This is not a show band, no glitter, no frills.

In fact, leader J.C. Hartsfield, made a point of saying that the act's record producer, Tom Geving, just happens to play two saxophones at once—"But he doesn't do this for flash." And this is it, Heartsfield is not into dazzling flash postures.

Performing all original material before a decidedly partisan audience and including several numbers from its initial Mercury LP release, the act aimed directly at rock 'n' roll on this date (standout electric guitarist Phil Lucafo played his pedal steel on only one number).

Though Hartsfield himself occasionally goes to bongos and little exciting-sounding percussion instruments, main emphasis is the three acoustic guitars (Fred Dobbs, J.C. and Perry Jordan) and Lucafo's electric guitar, which he often employs in sustained fashion as characteristic of a pedal guitar player. Bassist Gerg Biela and drummer Art Baldaoci give the group a never-flagging meter.

The acoustics, often used as rhythm influences, especially Jordan's higher register fingerings, offer a kind of trademark that is probably an important overall element but one that could tend to redundancy. However, this audience loved everything Heartsfield delivered.

EARL PAIGE

DR. HOOK & THE MEDICINE SHOW

KATHY DALTON

Troubadour, Los Angeles

Following their Christmas party at the Troubadour, Dr. Hook delivered an unusually tight set, delivered with customary humor. The group's rather extreme mode of presentation combined with tight musicianship and witty lyrics to meld into a totally agreeable sound.

As always, an enthusiastic audience was kept in stitches by the continuous jesting between numbers, among them hits like "Gertrude the Groupie" and "Cover of Rolling Stone."

With Kathy Dalton's presentation, lack of range and dynamics tended to drown out her group's vocal and harmonic efforts, making the music as a whole seem a bit muddled at times.

Ms. Dalton's promising potential, reviewed recently here, seems buried beneath the melange of too many musicians and a lack of general presentation.

KAREN FLEEMAN

THE INTIMATE P.D.Q.

BACH

Town Hall, New York

Peter Schickele, who earned his 'bachelor's' 10 years ago by majoring in Bach (P.D.Q., that is), gave a hilarious concert-dissertation Dec. 27 to a packed throng of his followers. The professor, who records for Vanguard Records, spared little throughout his 'serious' remarks and commentary, giving a satirical pounding not only to Bach (J.S.) but to the entire classical genre as well.

With deadly aim, elegant and precise, he and his small troupe of talented performers, David Oei, keyboardist; Lisa Lancaster, cellist; John Ferrante, bargain countertenor; and William Walters, stage manager (all known as The Semi-Pro Musica Antiqua), romp, ramble and empty the cup on all things classical. The titles of the selections themselves such as "Erotica" Variations for banned instruments (in which Schickele uses a slide whistle, fog horn, balloons, bell, kazoo and slide windbreaker) and "Toot Suite in C Minor" for calliope four hands are representative of the buffoonery to follow.

In "Diverse Ayres on Sundrie Notions," Ferrante pierces the sophisticated veneer of the fieder persona as individual and artist. His (actually very fine) tenor, timing and mannerisms in the three tunes he 'sings' result in a definitive piece of satire all by itself.

Schickele's style really shines in his lecture, with illustrative slides, on the life and times of P.D.Q. Bach (Born 1807, died 1742?). Picture and tale merge in perfect harmony as the professor casts revelation upon revelation about his invention, P.D.Q., and piling humorous detail upon detail as he traces Bach's beginnings to his colorful death at the hands of alcohol.

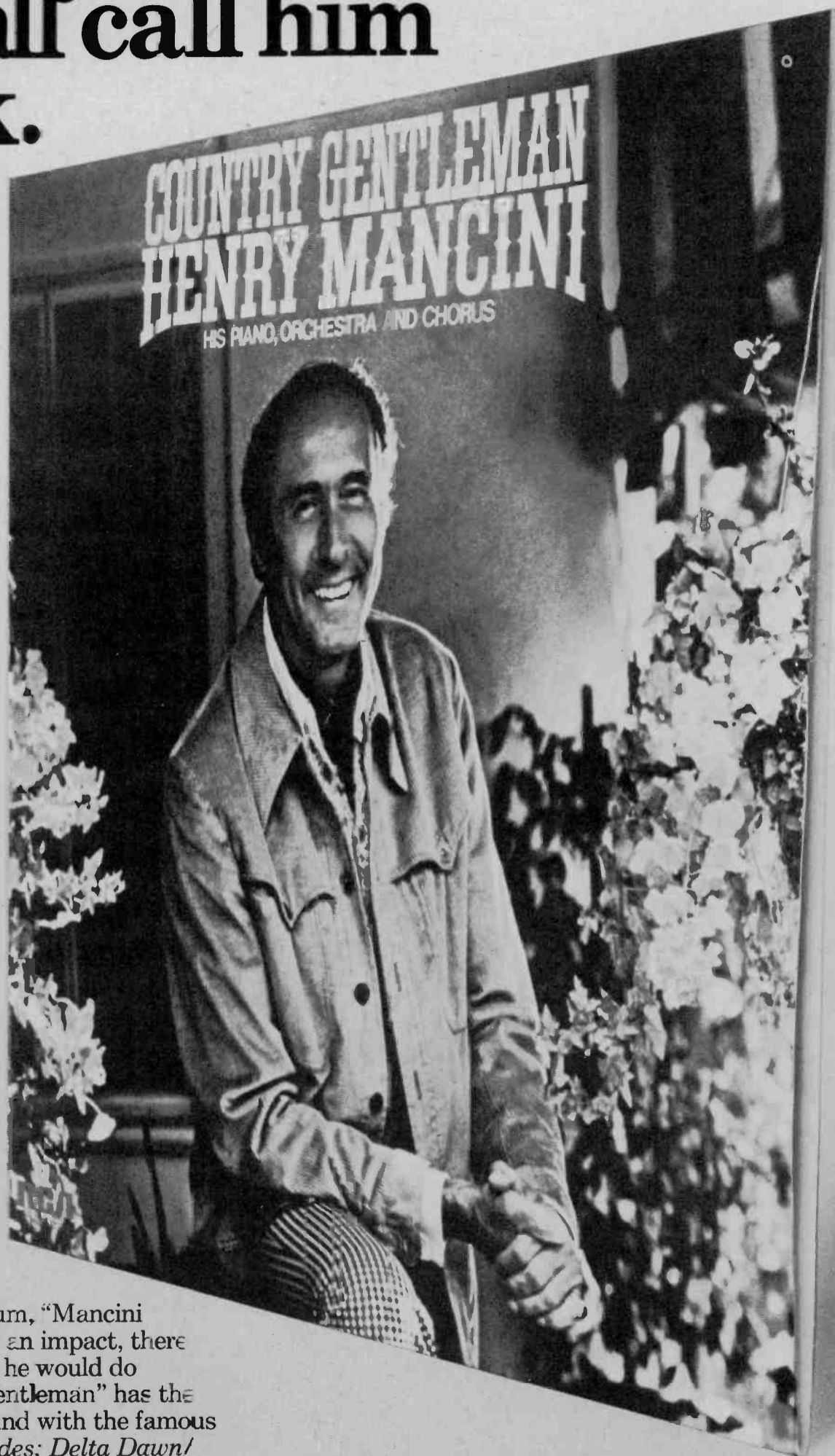
The last part of the program is devoted to Hansel and Gretel and Ted and Alice, "opera in one unnatural act." The less said about this the better. The meaning is elusive; the purpose is questionable and whatever the poignant lines, they're lost in a muddle of too many disengaged broadsides.

"The Intimate P.D.Q. Bach," as the concert was called, is available in live performance on Vanguard Records. Will the life and times of P.D.Q. Bacharach (Burt) be next for Schickele?

ROBERT SOBEL

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After his last country album, they all call him Hank.



APL1/APS1/APK1-0270

His first country album, "Mancini Country," made such an impact, there was no question that he would do another. "Country Gentleman" has the same down home sound with the famous Mancini touch. *Includes: Delta Dawn/For The Good Times/A Picture Of Me (Without You)/Take Me Home, Country Roads/Your Cheatin' Heart/All His Children/Tomorrow Is My Friend/Dear Heart/If You've Got The Time/Come Live With Me/The Ways To Love A Man/With One Exception*

RCA Records and Tapes

Campus News

What's Happening

By SAM SUTHERLAND

With many campuses closed down for vacation, and a significant number of those schools slated to remain closed longer than in past years in an effort to save fuel, Billboard's new campus radio listings have to wait another week: while many schools have corresponded in the past two weeks, it's interesting to note that most of those were either newcomers to Picks' and Plays or members of that legion of stations that drop Campus News a line somewhat erratically.

That left the column with a somewhat lopsided roster of remaining stations who provided correct information and full identification of picks.

What also graced Billboard's mails were some concerned letters from veteran campus broadcasters who appear dismayed at the prospect of a new listing. As one Michigan correspondent correctly noted, elimination of call letters for stations playing could seriously inhibit promotional folk who need to trace action to a given market. Without those identifying letters, the argument goes, it will be difficult to distinguish between a mammoth FM'er and a smaller carrier current.

That broadcaster even enclosed a layout, suggesting how such a radio column could be organized along the lines of Billboard's own FM Action.

"World enough and time" might sound like a cop-out, yet Cast broadcaster, while clearly aware of the value of the information, was understandably unaware of a more mundane restraint, that of space. One of the prime goals of the new listings is economy, for the energy crisis and raw materials shortages are affecting publishing as severely as the vinyl crunch is threatening the disk biz.

While the prototype listing can still be changed to make room for those call letters, that move will result in fewer records listed: at best, without call letters, the new listing can handle roughly two-thirds the number of titles in our FM column.

As the new chart appears, broadcasters are urged to keep in touch and give us your comments. That Michigan man's objections haven't been silenced yet, and, with luck, his request for call letters may be incorporated. The new listings will be flexible, until a truly stable, uniform and functional list is ready.

31 Acts on NEC View

COLUMBIA, S.C.—Talent buyers from an estimated 450 colleges and universities will view 31 acts during the talent showcases at the 14th annual National Entertainment Conference Convention in Houston, Feb. 2-6, 1974.

Apart from two additional theatrical

VTN Concert On Dr. John

NEW YORK—Video Tape Network, Inc., has acquired an hour-long video concert package featuring Atco artist Dr. John. Show will be distributed to VTN's network of 235 affiliated colleges throughout the U.S. and Canada.

The segment was filmed during a live concert in New Orleans, and also includes a performance by group Steamboat.

The Dr. John concert is being added to the VTN Concert series which now includes solo concerts by Jim Croce, John Prine and Bill Quateman, and other shows featuring Harry Chapin, Cheech & Chong, Cold Blood, Bonnie Koloc and other artists.

New Bennett & Band Tie?

DENTON, Tex.—The recent musical collaboration between the North Texas State University One O'Clock Lab Band, conducted by Leon Breeden, and vocalist Tony Bennett, first reported here earlier this fall, may result in future unions between the veteran vocalist and the college band.

The Dec. 9 concert at Trinity University in San Antonio which marked the move was videotaped for a possible network television special. A tour, initially set to begin after that date, was called off due to what Bennett's agent called "a temporary over reaction to the energy crisis," but plans for a pair of shows in Oklahoma City and Tulsa, Okla., are still set for February. A possible LP collaboration has also been discussed.

The campus concert was the result of Bennett's appearance at Dallas'

cal acts yet to be announced, the 31 acts selected thus far represent contemporary, rhythm and blues, country, rock, folk, jazz and other musical styles, as well as comedy, mime, lecture, dance and other fields.

Among the acts slated to appear are the Bar-Kays, Martin Best, Bobby Blue Bland, Commander Cody & His Lost Planet Airmen, the Eleventh House featuring Larry Coryell, Deodato, Morgana King, Les Variations, Johnny Nash and the Sons of the Jungle, New Birth featuring the Nitelites, Sanctuary, Sonny Terry & Brownie McGhee, Supersax, Voices of East Harlem, Tim Weisberg, Josh White Jr. and Peter Yarrow.

Comedians Edmunds and Curley will act as emcees for the showcases. A professional stage manager, light company and sound company will be utilized during the shows.

The acts set to perform were selected from a field of over 85 by a panel composed of student and professional college activities programmers. Attendance at the NEC Convention this year is expected to reach 2,300 delegates.

Fairmont Hotel. Except for the string section and two additional musicians, the entire orchestra backing Bennett was made up of present or former NTSU musical students.

Conductor Breeden then met and talked with Bennett. Breeden was later contacted regarding possible touring.

Signings

• Continued from page 10

in February. Sparks, originally called Halfnelson, released two albums on the Bearsville label over the last two years.

The Don Light Agency in Nashville will represent Monument recording artist Billy Joe Shaver for personal appearances.

Zappa 10th Anniversary

• Continued from page 14

mount and Bolic studios in L.A., like its predecessor the new set will bear strains of straight rocking and up-front vocals, but a new rhythm section and an even freer association of playing with goofing will characterize the set.

Both albums also mark production heights for Zappa, who spent considerably more on those than on his more recent live dates. Always a perfectionist, Zappa has spent as much as 100 hours of studio time on works of singles length, such as "Peaches en Regalia," a track from Zappa's "Hot Rats" album.

That emphasis on live recording has been reflected by Zappa's increasing concern for complete control of the Mothers' live sound. On the road, their taping equipment is strictly four-track, yet the quality of Zappa's tapes (the first release from that private taping set-up was the "Just Another Band From L.A." live set) equals that of elaborate 16-track remote recordings because the Mothers' P.A. system, into which the recording equipment is linked, offers the flexibility of a studio situation.

By combining two consoles initially built for Chicago and the Beach Boys respectively, Zappa now has a master P.A. unit that controls 54 inputs: mixed from a total of 302 sound sources. There are Barcus Berry electric pickups on every bar of the marimbas and vibes, for example, and every other instrument and voice is similarly covered in sound assignments.

Load Eight Tons

Together with various studio-bred outboard equipment—limiters, equalizers and even shotgun mikes, to pick up Zappa's voice—Zappa and companions fill a 40-foot van with eight tons of equipment when they hit the road, and take three hours for an average sound check. The band also carries its own lighting, and the road crew is virtually the same size as the band.

That professionalism has carried over into Zappa's attitude toward four-channel sound, which he has welcomed by recording all concerts for that medium, two tracks being reserved for hall ambience. In the studio, his approach has been far more exploratory, and the new Mothers LP, which is due for Quadrasonic release, marks his first foray into quadrasonic sound.

"The concept of quadrasonic recording on this album was that you were sitting in the middle of the music, not the center of the band," he explained. "On the marimba and vibes every three semi-tones were sent to one channel, so if Ruth (Underwood, a band member who handles those duties) made a fast pass, the notes were like flies, twinkling all over the room." To evoke the rhythm section, the kick drum and electric bass were both placed "underneath," in the center of the four-channel mix, with the rest of the instruments and percussion placed around the four-channel array.

As his first decade as a recording artist draws toward a close, Zappa is an established artist heading his own record label, helming two LP projects and readying a third, a special 10th anniversary Mothers package which is slated to offer up some prime live Mothers never before released.

Frank Zappa astutely considers himself a composer working for a vinyl medium. As such, he will probably never be seen lip-synching behind an album track on television, or performing a straight note-for-note oldies set, and the Mothers five years hence may not even know the names of all their predecessors.

Latin Music

Latin Scene

MIAMI

The big news here is the formation of an association of record and tape distributors, producers and manufacturers to combat the rising problem of bootlegged Latin product in Florida. Tony Moreno, general manager of Velvet Records, is spearheading the organization and has already contacted the FBI, as well as set up legal advice for the association, and is prepared to bring charges against individuals and companies dealing in bootlegged product. Word has it that the association will also press charges against retailers dealing in illegal product.

While most of the local Latin music community is rallying for the fight, Moreno is also seeking the support of major New York labels, such as Fania Records, Caytronics Records and Tico/Alegre Records. For more information, write Moreno at 124 W. 29th Street, Hialeah, Fla.

Mate Records singer Johnny Ventura is coming out with a version of El Gran Combo's single "La Contestacion de los Feos." ... Playing on the same bill at the Club Montmatre here are Armando Manzanero and Roberto Ledesma. ... WCMQ-AM, relying heavily on salsa airplay throughout 1973, have reported over a half-a-million dollars in billings for the year. Other local Latin-oriented stations are also following suit in salsa airplay. ... Fania Records artist Ray Barretto is due here shortly for an engagement at the Centro Espanol. His newly-released "Indestructible" LP has been doing well here lately.

Los Chavales de Espana, Conjunto Universal, Los Jovenes del Hierro, and El Gran Combo were featured together at a Dinner Key Auditorium dance Dec. 29 and again for a New Year's Eve dance at the Miami Beach Convention Hall. ... "Yo Soy el Punto Cubano" by Fruko (Fuentes) is the single moving from this Colombian salsa group's latest LP. ... New releases include Modiner Records new LP by pianist Mario Fernandez Porta and Borinquen Records new albums by Lisette and Pellin Rodriguez. ... Also

Vaya Records will be releasing Cafe's new LP in about two weeks.

... Songstress Linda Leida joins La Playa Sextet on the bill at the Club Numero Uno. ... The Dinner Key dance Dec. 29 drew over 3,000 people. ... A Happy and Prosperous New Year for all!

ART (ARTURO) KAPPER

NEW YORK

Rumor here has it that the Cheetah, one of the local landmarks in Latin entertainment, will be closing shortly. A source has said that the club has not made any bookings for the 1974 season and that the club's co-owner Ralph Mercado is set to bow out.

Two American manufacturers have added a Latin flavor to their product releases—ABC/Impulse Records has released Gato Barbieri's debut album, "Chapter One: Latin America"; and Tara Records, which is distributed in the U.S. by the Famous Music Corp., has released "Eres Tu" (Touch The Wind) by the group Mocedades. Barbieri, whose six-man group is Latin-jazz oriented, will follow a Feb. 23 appearance at the University of Michigan with a 15-city tour of Europe in March.

Enrique Inurrieta, president, and Enrique Garea, managing director, Discos Columbia (Spain) and Alhambra Records (U.S.) have returned to Madrid following meetings here, as well as in Miami and Puerto Rico, regarding the distribution of their labels in the U.S. While in New York, both executives also conferred with Ivan Mogull and David Rosner on publishing activities. ... Joe Cayre, president of Caytronics Corp., remains on the road, setting up plans for the opening of a number of sales branches throughout the U.S. ... The planned Latin seminar by NARAS's New York chapter (Billboard, Jan. 5) will not be held at the Cheetah in February. Plans now call for the use of a local recording studio. ... A Happy and Healthy New Year.

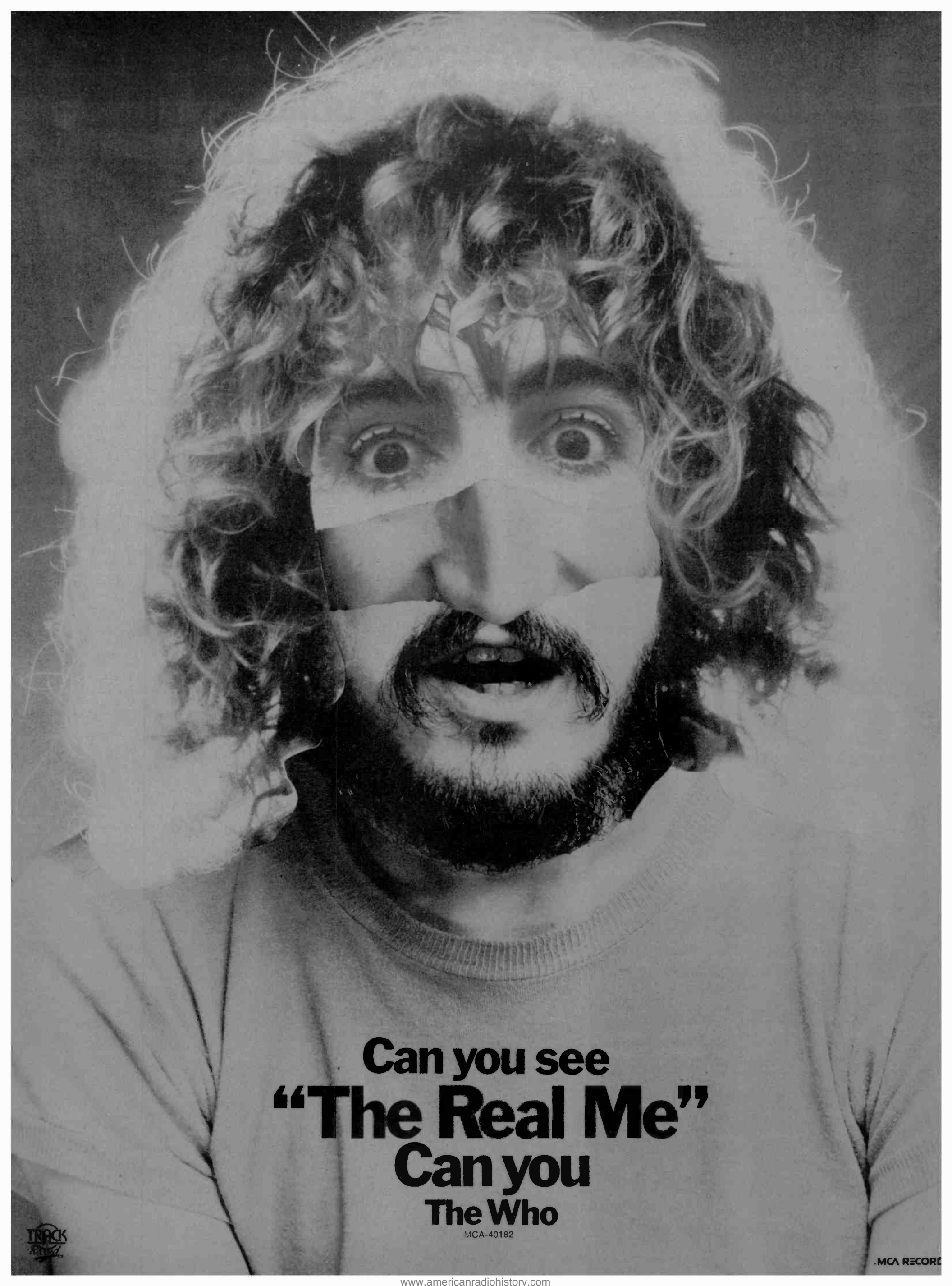
JIM MELANSON

Billboard SPECIAL SURVEY for Week Ending 1/12/74

Billboard Special Survey Hot Latin LP's

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	GRAN COMBO "#5," EGC 005	6	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
2	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	7	ANGELICA MARIA "Tonto," Sonido Internacional SI8006
3	DANNY RIVERA "La Distancia," Velvet 1470	8	CHARLIE PALMIERI "Vuelve El Gigante," Alegre 7008
4	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	9	TIPICA 73 "Manono," Inca 1031
5	WILLIE COLON "Lo Mato," Fania SLP00444	10	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
IN CHICAGO			
1	WILLIE COLON "Lo Mato," Fania SLP00444	6	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437
2	GRAN COMBO "#5," EGC 005	7	LOS DIABLOS "#4," Musimex 5050
3	EDDIE PALMIERI "Sentido," Mango 103 (Coco)	8	SUPER TRIO "73," Montilia 261
4	VICENTE FERNANDEZ "La Misma," Caytronics 1359	9	ANGELICA MARIA "Tonto," Sonido Internacional SI8006
5	DANNY RIVERA "La Distancia," Velvet 1470	10	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235

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Can you
The Who

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Radio-TV Programming

Vox Jox

By CLAUDE HALL
Radio-TV Editor

KFOX-AM, Los Angeles, has made the movies. Producer H.B. Hallacki filmed "Gone in 60 Seconds" there and ending up in the movie were operations manager Johnathan

Fricke playing a newsman, morning personality Hal McClain playing himself, and midday personality Mike Anthony playing the part of the Cessna pilot. ... Roy Garcia, program director of KATM-AM in Bryan, Tex., reports that the station is a big No. 1 in the market and sent the ratings to prove it. Lineup at the contemporary MOR station includes Richard Moore 7:30-9 a.m., Ken Noble 9 a.m.-2 p.m., Garcia 2-6 p.m., Mel Allen 6-midnight and Scott Walden midnight-7 a.m. And Garcia adds: KORA-FM is also to be commended for the fine work there. Wendy Ray and Michelle, the KORA-FM girls are doing a fine job. Carolyn Vance is president and general manager of the station.

★ ★ ★

Lineup at WLPM-AM in Suffolk, Va., includes program director Dale Parson 6-10 a.m., Bob Madison 10 a.m.-2 p.m., Rob Taylor 2-6 p.m., Tom Lee 6-10 p.m., Frank Bacskay (Continued on page 21)

Chicago Public TV Rock Show 1st Self-Liquidating

By EARL PAIGE

CHICAGO—The WTTW-TV local television music show Made in Chicago is the first such program on an educational TV station to pay its own way, according to Ken Erlich, executive producer. Simulcast in stereo over WBBM-FM here, the series has received national recognition with as many as 230 stations picking up a recent tribute program on the late Jim Croce.

Combining famous acts such as Curtis Mayfield, Gordon Lightfoot, Bill Quateman and many others along with local talent, the show has so far won two Emmy awards for the sound and video engineering. The Mayfield show featured the first use by WTTW-TV of a video synthesizer.

Reaching an audience estimated at a quarter of a million, the nearly year-old series finds label people calling Erlich now rather than the other way around, he said.

Aired twice weekly (Wed. and Sat.) at 9 p.m. over Channel 11 and simulcast in stereo every other Saturdays over progressive rock CBS outlet WBBM-FM (96.3), the show is seen by Erlich as building a new audience for Channel 11 and by Bob Johnston, WBBM-FM, program director, as adding prestige to the radio outlet.

Erlich, 31, who produced the Marty Faye TV show for five years and is also publicity chief at WTTW-TV, said Channel 11 with its heavy schedule for children and other serious public television features, normally has a 5 percent audience share.

Rating figures for the Made in Chicago broadcasts have come in at from 15 percent to 20 percent in audience share, Erlich claimed. He said the association with WBBM-FM is allowing Channel 11 to serve the 18-34 age audience ("parents of Sesame St. viewers") and that it is proving that WTTW-TV is not involved with a totally tenny-bopper audience for Made in Chicago.

Knows Audience

Erlich gains demographics on the audience as well as the proof Made in Chicago is self-sustaining from pledges sought during and around the show. He said, for example, that pledges during the Curtis Mayfield show where viewers were offered a Mayfield "Superfly" LP for the \$20 membership amounted to \$11,000—the show cost \$9,000. He said about 80 percent of the people promising pledges really come through.

WTTW-TV is one of the few major producing stations in the Public Broadcasting System chain, Erlich believes, listing KCET-TV, Los Angeles (which did a music show, Homewood, at one time), WNET-TV, New York, WGBH-TV, Boston and KQED-TV, San Francisco as innovative stations.

PBS receives around \$35 million in Federal subsidy and this will reportedly be hiked to \$50 million this year, but actually only about 25 percent of its operating revenue comes from the government, Erlich said, and WTTW-TV's government share is more like 10 to 15 percent.

Among many firsts connected with the series is the fact that WBBM-FM is a commercial station and can be therefore aggressive in its own pitch for support. Recently the series has its first simulcast pledge break (Channel 11 ordinarily will show a slide while a pitch is being made to the radio audience).

To defray costs of the telephone lines, WBBM-FM sells spots on its air, said Johnston. Actually, the cost of lines is double because of stereo (between \$400 and \$450 for the hour show) and the price was doubled again when special construction costs were added by the phone company, he said.

Johnston said costs and problems with phasing will probably rule out quadrasonic broadcasts, though both Johnston and Erlich have considered 4-channel shows.

WBBM-FM Benefits

Among benefits for WBBM-FM are the fact that its personalities get added exposure as hosts and the audience is made to feel involved (WBBM-FM offers over the air tickets to the filming of the series). Basically, too, WBBM-FM is helping to offer something different in the market and also is helping to bring more talent to the community.

Additionally, WBBM-FM makes a financial contribution to the educational TV outlet for every show.

Johnston, a panelist at Billboard's jukebox programming conference last May, said both stations benefit as well in terms of attracting major talent to the city.

Erlich said labels are definitely becoming impressed with the series and pointed out how Warner Bros. flew in Lightfoot from a Toronto engagement to tape that show. Often, labels try to coordinate local appearances by acts with TV filming schedules.

Helping Erlich on Made in Chicago is producer Paul Fanning and director Dave Erdman.

Engineering Awards

The audio mix Emmy was won by John Kenamer of WTTW-TV. The engineering award, which also went to the TV outlet, actually involved the work of WBBM-FM engineers Chuck Brockman and Ken Cook. WTTW-TV's crew consists of Steve Andre, Jim Swick, Larry Ocker and Todd Hitzeroth.

Erlich said the stereo broadcasts have definitely added to the series' stature. "Once you have seen and heard it (the show) in stereo, you are never satisfied with mono."

Erlich said, however, that the producer must be conscious of the monaural TV viewer. "This is why I always want at least two acts. When we had a whole hour of Gordon Lightfoot, it may have been too much of one kind of music for a mono listener and/or viewer."

The production of the series has presented some challenges, which were the basis actually for the Emmy awards.

The one award was for stereo design, in that the audio and video was combined on videotape. One track of the audio was placed on the video tape.

One handicap but also an advantage as well, Erlich claimed, is that the videotape filming cannot be edited as is the case with In Concert, which is shot so that audio and video are put back in sync. As a result, Erlich said sometimes the audio and video are off a half second in the In Concert series but that Made in Chicago has built in no chance of non-synchronization.

However, the WTTW-TV series must be shot usually more than once, which adds to expense.

Up until now, Erlich has been renting a mixing board and has had to hold back on some shows. This

cost \$1,200 to rent. However, in March, the station is putting in one and for the first time Made In Chicago can be fully edited.

Talent Spectrum

Erlich sees the series as going far beyond rock and folk repertoire and presenting talent in a total way. This will include country music too. It could include the Chicago Symphony, but Erlich said, "That would probably cost \$35,000 and blow my budget for four shows."

He is negotiating now for a program on Murray Perahia, Columbia Records pianist. Also, he is near set on a country show featuring Tom T. Hall, Charlie Rich, George Jones and Tammy Wynette.

Asked if country would present a tune-out risk, he said, "We can't concern ourselves with whether a show would create a tune-out factor. Our aim must be to present good music." He said plans definitely call for something in the big band category too.

Erlich has been the target of at least mild criticism on some shows, as in the case of Chicago Daily News columnist Norman Mark's challenges following the Mayfield concert.

How could Erlich justify using the theme, "Superfly" (which Mark claimed is from a movie that glorifies drug pushers) other than that its popularity would guarantee a strong tune-in? Erlich said, "If we had not used 'Superfly' we would have been accused of censorship."

Why weren't more blacks visible for this of all WITW-TV presentations? Erlich said at least half the 30 musicians involved in this session were black.

As for qualifying the audience to ensure more blacks, Erlich said this would be difficult. "Maybe in our WBBM-FM pitches for the filming audience, we should have asked for a 35-word essay on Curtis Mayfield."

Also, since WTTW-TV has a mobile unit, why wasn't some attempt made to film a soul music show on a southside Chicago street corner? Erlich pointed to the added expense whenever the mobile unit is employed, but said he does wish more remote programming could be possible. (For the shooting of "Godspell" with the whole cast, WTTW-TV cameras were rolled across to a green parklike area on a neighboring lot).

Production Aims

Erlich was even criticized for not photographing the musicians from various angles. He said, "We always try never to present the artists in a natural environment and we did have a variety of angles for Curtis. I never try to get the camera right up in a performer's face, it always works around him."

"In the case of Lightfoot, we brought the audience in close to approximate the intimate kind of feeling we needed."

For Croce, Erlich intentionally limited the audience to 80 people at tables, again to portray Croce in his natural club date setting. (Incidentally, WTTW-TV moved up the showing of the Croce program, because of the artist's death in a plane crash and resultant special interest in him and did not go for pledges for this show. The 40 minutes of Croce also featured Maury Meuhlheisen, (Continued on page 21)

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Chicago Public TV Rock Show 1st Self-Liquidating

• Continued from page 20

Croce's accompanist, who died in the crash as well).

For Looking Glass, and certain other acts, the audience was allowed to expand to as many as 500, to obtain an atmosphere of a theater performance. No pot or booze, though.

Seek Talent

Normally, Erlich, Fanning and Erdman are looking for local talent and would like to have open reel tapes to examine. Then, once an act seems promising, they visit the act at a date. Erlich said, "It's not true that you have to be a member of WTTW-TV in good standing to have your act considered." He laughed. "We're after good music, good talent."

All three listen to local newspaper

critics, talk to label people and are constantly looking for talent.

Erlich envisions more music projects, one he talks of being a show for 3-10-year-olds on teaching music with the Arbors as host talent. This will likely be tied in with the American Music Conference, national organization involved in music appreciation.

WTTW-TV's antenna is moving to the world's tallest building, the 1,454-foot Sears Tower, and WBBM-FM's is on the nearly as tall (1,127) John Hancock Center, which means probably the best of two coverage situations, though Sears Tower does cause a broadcasting shadow for Hancock-originating signals.

Meanwhile, Erlich and Johnston, whose association was what each calls "a meeting of the minds," are looking to new areas of talent. Erlich mentioned Jackson Browne, Kris Kristofferson, Loggins & Messina, Steely Dan and Martin Mull as sought-after acts.

Acts Spotlighted

Local acts, by the same token, are hoping they can catch a spark through exposure, hopefully a show that will be picked up nationally as with the Croce program that also featured Mississippi Flannagan.

Said Erlich on why he was particularly pleased Billboard came out to WTTW-TV to cover Made in Chicago: "I have been a little frustrated as seeing all the television shows getting so much attention and yet ours is being widely recognized too." Indeed it is.

• Continued from page 20

10 p.m.-2 a.m., Peggi Parker news and weekend men Walter Bryant and Bob Hart. Parsons backs me up in a comment I had about a certain station in the market, but I won't belabor the station anymore because I like Lee Fowler even if the station is sort of like that certain station in Washington. Parson would like better record service and since it's a Tidewater market station, I think he deserves good service. . . . Miami radio-TV personality Sally Jessy started Dec. 10 for WTMI-AM

Vox Jox

broadcasting live from the Chez Vendome in the David Williams Hotel, noon-1 p.m. She'll be interviewing musicians and entertainment people. She also has a three-hour interview show on Sunday 10 p.m.-1 a.m. on WQAH-AM, Miami.

Mark Giardina, formerly of WCBA-AM, Corning, N.Y., has joined WADD-AM in Brockport, N.Y., as sports director and afternoon air personality. The lineup on the daytime station located 15 miles from Rochester now includes program director Bob Bittner 6-10 a.m.

and Eric Hardenbrook 10 a.m.-1 p.m.

Jim Scott, 518-371-4587, previously with WPTR-AM in Albany, N.Y., is looking for a new position. Background also includes a stint at WDRC-AM in Hartford, one of the best Top 40 operations around. Will take either medium or major market position. . . . Robb Empson, now with KOKL-AM, Okmulgee, Okla., is looking for Joel Frankowicz, better known as Eric Day, and John Sequiria, and others from his Brown Institute days. Plugs a disk by Jan Hawkins called "Moment of You."

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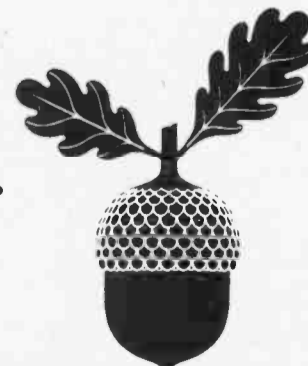
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Compact Leading Hardware Item Price Trend Up

By EARL PAIGE

CHICAGO—Because compacts are often the consumer's first serious entry into hi fi the genre is one buyers at the winter shows this week will be concentrating on heavily with main interest trending to higher price points, according to spot checks with buyers and manufacturers.

This is not to say there won't be plenty of lower-end compacts and plenty of action there, it's just that consumers and therefore buyers of compacts are becoming more sophisticated in their demands.

Carry, Storage Case Cos. See Banner Season

By SAM SUTHERLAND

NEW YORK—Manufacturers of home storage and carrying cases for 8-track and cassette tapes are projecting a banner year, pointing to increased vitality for home entertainment in the face of the energy crisis. And that new vitality may lead to new trends in case design.

"People are going to be staying home more and more," commented Al Alexander, general manager at Le-Bo Products, Inc., Woodside, N.Y. "In fact, the whole home entertainment industry will boom." For Le-Bo, Alexander continued, that trend has suggested renewed momentum for home storage unit sales, and the firm is unveiling seven new designs in two basic groups, all designed for home use.

One group of cases will offer a removable plastic dust cover, while another, "dressier" line will feature decorative cabinets with styled doors. "We're going to feature more and more units with larger tape capacity," Alexander noted, pointing out that the home tape buyer, who is already expanding his collection, will build his tape libraries further as a result of the energy squeeze.

Le-Bo is also contemplating a new line of home storage units for records, a field which, Alexander suggested, has been surprisingly overlooked by tape case firms.

Similarly, Richard Rosenberg, sales manager for Service Manufac-

(Continued on page 41)

Among a number of trends are cosmetic changes with added emphasis on slide controls, more controls, brushed aluminum or chrome trims and heavier duty speakers.

Leading compact manufacturers such as Sony, Panasonic, Lloyds, Sound Design, Morse-Electro-phonics—brands most mentioned by buyers talked to—continue to stress versatile design that quickly adapts up or down to a given price point. Of course, many manufacturers, just as buyers, start with a price point idea and design (or buy) toward it.

Another continuing trend is the special design for a private label customer—E.I., a store featuring a certain model. (Continued on page 32)

Eastern Blank Tape Cos See CES Promise

By RADCLIFFE JOE

West Coast Blank Tape Report Inside

NEW YORK—Optimism is the watchword among east coast blank tape manufacturers these days as the second annual Winter Consumer Electronics Show rolls around, cloaked in a general feeling of unease over raw materials shortages, spiraling labor costs and a frustrating amount of flux in the nation's economy.

The move by Connecticut-based Audio Devices to install a \$1 million solvent recovery system typifies that optimism. The firm's president, Anthony Gunha, feels that this plant, scheduled to go into operation by

(Continued on page 36)

TV FADES

Mass Buyers See Stereo Surge; 'Q' Sales Promising

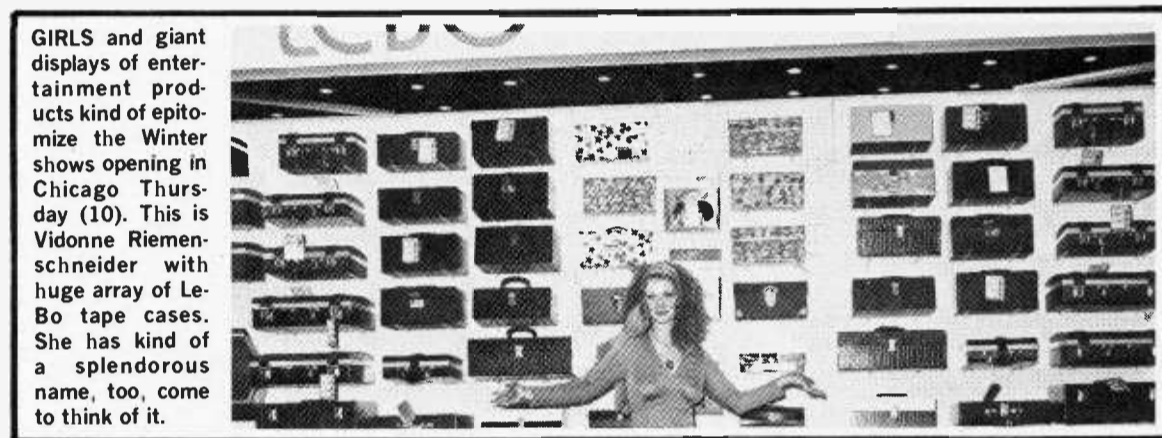
By BOB KIRSCH

LOS ANGELES—Last June most buyers from leading mass merchandising outlets around the country were focusing their thoughts on quadrasonic and television cartridge of one form or another as the Consumer Electronics Show approached.

This year there has been somewhat of a change. The emphasis on 4-channel is still present, but the video thrust has slowed a bit and buyers are looking more and more at the conventional hi fi items such as tape decks, components and compact music systems.

There has been another change this year, one that has been going on for some time but seems now to be reaching a peak. Virtually every buyer surveyed feels the average consumer is becoming far more quality conscious and buyers will be shopping the show with this in mind. The same trend is true in a somewhat reverse way among the buyers from the so-called audiophile stores. Most now feel that consumers coming into their shops are no longer only audiophiles. The average consumer is shopping in the realm of what was once the audiophile's domain.

(Continued on page 30)



GIRLS and giant displays of entertainment products kind of epitomize the Winter shows opening in Chicago Thursday (10). This is Vidonne Riemschneider with huge array of Le-Bo tape cases. She has kind of a splendid name, too, come to think of it.

'Q' Broadcasts Await Discrete

By CLAUDE HALL

LOS ANGELES—While discrete quadrasonic radio—there are still five systems under study—continues to hang fire as the National Quadrasonic Radio Committee continues to dilly dally, matrix quadrasonic continues to make doubtful and probably fruitless advances here and

there many believe. Several stations are boasting that they're quadrasonic stations; in reality, most of the product they play is still stereo and thus their claims are a little misleading to the public. However, more than 200 FM radio stations in the nation are broadcasting some matrix

records and some of these stations are doing regularly-scheduled broadcasts of matrix quadrasonic material.

The reason the success of any matrix broadcasting is doubtful in the long run is that the NQRC is only

(Continued on page 38)

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- Blank Videotape Market Projections of 5 Cos.
- Material Shortages Affecting Blank Tape Firms
- David Lewis Reports on Philips' New Coating
- Ken Winslow Reviews TV Recorder Systems
- 4 Companies Argue Validity of Winter Shows
- How One Sears Outlet Merchandises Audio
- Nat Freedland Speaker Light Unit Report
- Music Groups Expand Audio Product Sales

Japan Mfrs. Eye '74 Challenges

By HIDEO EGUCHI

TOKYO—Maintaining performance standards within realistic cost brackets continues to be a major challenge for Japanese entertainment product manufacturers, according to spot checks with several. Inflated costs of materials and labor, the energy crisis, developing products that appeal to consumers in America and Europe and video systems are other subjects of concern.

Cost performance continues to be the biggest problem for the Japanese manufacturers of 4-channel sound equipment, from modular stereo sets for teeny-boppers to mixing consoles for recording studios. Most of the home stereo ensembles being made in Japan are compatible with the three quadrasonic systems, CD-4, SQ, and RM (Sansui QS), a factor seen as keeping prices up. Onkyo, a Toshiba subsidiary, has even come up with an automatic sensing device to detect various 4-channel formats in its new high-end models.

Commercial production of the IC chip for Sansui's QS "variomatrix" circuit, probably starting in late 1974,

could result in faster acceptance of this system according to its advocates, who believe it would be economical.

Retail prices range from about \$25 for a record player with speaker matrix circuit to more than \$890 for a set with four speakers of the same size.

Costs Soar

Inflated costs of materials and labor in Japan, plus the shortages of fuel and energy, will force manufacturers in this country to accelerate their moves to produce electronics in the U.S. and Europe. In addition, U.S. manufacturers will have to shift their offshore production from Japan to other Asian countries if they have not already done so, observers point out.

To all outward appearances, the energy crisis in Japan is no worse than in the U.S., the U.K., and the Netherlands, but a threatened general strike this spring by organized labor could have far-reaching consequences on already worsening layoffs and unemployment.

(Continued on page 36)

Shifts Focusing on Series of Factors

By INGRID HANNIGAN

EDITOR'S NOTE: Shifts in world labor markets portend greater awareness of sociological factors as manufacturers of hardware steadily expand. Other factors combine as the exporter firms go after a brand image. This article focuses on how one giant firm approaches the challenges of global expansion.

CHICAGO—Japanese plants produce more, all other factors being equal, because the Japanese factory worker is loyal to his employer, en-

See Headphones New Mass Buyer Accessory Item

By ANNE DUSTON

CHICAGO—Headphone manufacturers are moving steadily into the mass merchandising market. Superex and Telex have been selling accounts such as Macy's and J.L. Hudson. Koss has been supplying Sears for eight months as well as supplying Gimbels, Penneys and Polk Bros.

A spokesman for Scintrex, oriented toward the audio specialist, is happy with the trend, as "that will relieve some of the competition in the specialist market."

While the plastics shortage has not affected headphone companies as yet, it was predicted by some that low end and promotion product would be dropped if plastic supplies became critical. "A plastics shortage will cause higher prices, and a cut-back on proliferation of models in an oversaturated market," Peter Schwartz, director of marketing, Telex, predicted. On the other hand, Superex is introducing two new stereo dynamic models in a moderately priced range, because of the pinched economy.

Surprisingly, prices on headphones are dropping. Jim Wing, at David Clark Co., sees lower prices on American-made product a result of import influence. Koss has dropped prices on four models as much as \$5. Marvin Paris, director of

(Continued on page 40)

JAN. CES VALID?

Superscope, Sanyo, Pioneer, Craig Discuss Pros & Cons

LOS ANGELES—The Winter CES is into its second year now, and one question that still arises is, "How valid and/or necessary is the Show?"

This is a question that is particularly applicable to hardware manufacturers. The blank tape people have made good use of the show. They have bowed product, introduced promotions and generally been quite evident. But the blank

tape industry, particularly where mass appeal is concerned, is still a young industry. And it makes more sense in many cases to change blank tape promotions frequently. To begin, the item is a small one and does not take up a great deal of space, so a buyer can enter the field without remodeling his store. Secondly, display is far more important than in hardware. Though most agree that blank tape has outgrown the stage of

being simply an accessory to hardware, most still agree that it is basically an impulse item. It may be a huge business, but it is still the blade to the hardware's razor. Thus, changing packages, promotions, merchandising campaigns and brands does make sense.

But what of the hardware manufacturer? There are pro and con arguments. True, with the exception of

(Continued on page 37)

42 Rep Groups in Gas Cut Fight As Jan. Show Open

• Continued from page 3

Trinkle, president, ERA, who pushed for combining with Manufacturers Agents National Association (a 5,000 member group) and the National Council of Salesmen's Organizations (which involves 32 different groups) in an effort to

present a united front (see Rep Rap).

Ask 25% Cut

Main target has been the Federal Energy Administration under William Simon, who as Trinkle predicted, has already asked for a compromise request of a 25 percent reduction in gasoline for all travelling salesmen.

An increase in gasoline prices to 90 cents a gallon (either by tax or allowing cost increases by gasoline companies) would increase expenses of the average ERA rep firm by about \$12,000 a year, said Trinkle and Ball.

A tax credit wouldn't help, they said, because reps probably wouldn't get anything back for 12-16 months.

"Our members are now enacting new procedures to effectively reduce their annual gasoline usage," said Trinkle in a letter to Simon, "but if some type of priority or special tax exemption is not enacted in behalf of commissioned salesmen and sales representatives, thousands of small and medium sized manufacturers will not be able to move their product to market."

As reps plan their next few month's business, the thousands gathered here will no doubt make shortages the main topic of the Winter Consumer Electronics Show opening Thursday (10) at the Conrad Hilton Hotel and the Independent Home Entertainment show (also at the Hilton) commencing Saturday. Both fold into the even more massive National Housewares Exposition next week at McCormick Place.

TV Contest

CHICAGO — The International Industrial Television Association competition chairman Kal Raasch is now preparing for regional competitions of industrial videotape programs, with international finals planned as a highlight of the ITVA meeting April 21-24, 1974, Palmer House, Chicago, here.

The 6th annual videotape competition will display the latest in communication, training, promotion, instruction and information techniques. The 1973 winner was "HPBO Revolutionary Financial Device," produced by Hewlett-Packard, Palo Alto, Calif.

Information can be obtained from Kal Raasch, Fireman's Fund, PO Box 3395, San Francisco, CA 94119 (415) 929-2206.



COMPACT from Juliette shows off to advantage here with Joey Means, who posed very prettily during a recent CES event.

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128TC—24 cartridges
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8 TRACK LOADED BLANK CARTRIDGES
82TC CAROUSEL CABINET 8 TRACK TAPE CARTRIDGES
Swivel base allowing easy accessibility. Store 12 tapes in each of 4 shelves.

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The newest item available for the audio fan

RECORD ACCESSORIES
97TC DELUXE TAPE CARTRIDGE STORAGE CABINET
A new improved cabinet featuring smoked glass molded sliding doors

ST30 THE PRESIDENT Super Deluxe — wide range Stereo Headphone.
The ultimate in stereo sound.

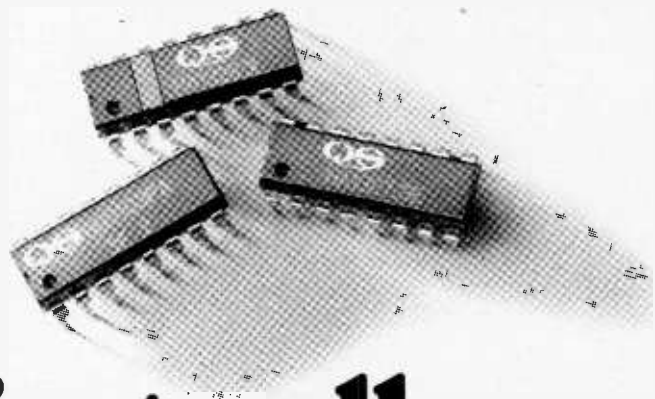
A complete blister packed line of over 25 items.

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This is the first call to the software people.

For us, it is an historic event.

Years of research culminating in three IC chips that contain the entire, ingenious QS vario-matrix decoder technology.

The QS system is complete. It is a breakthrough. It is available now to any 4-channel hardware manufacturer who shares our feeling that QS might very well be the future of 4-channel stereo. And the hardware people already know all about it.

One, they know that we're sharing information and technical assistance with any audio manufacturer who needs them for experimentation.

Two, they know we're also making available economical samples of the new QS IC chips.

Obviously, this is a mighty fair deal for anyone interested in building a QS decoder and synthesizer.

It is also a tip-off that QS is bound to grow in

importance. And soon.

(Already, we count more than 80 audio manufacturers producing and promoting equipment with QS-decoding capability. And we estimate that more than two million different units with this capability have already been sold around the world.)

Software people, we don't want you to miss out on this golden QS opportunity.

If your recording engineers will contact us at any of our offices, we will go to great lengths to demonstrate a simple fact: QS has more technical advantages, and fewer disadvantages, than any other 4-channel system.

Surely, whether you ever press a QS record or not, this is good information to have.

Just in case your competition has it, too.



QS 4-Channel Stereo. **QS** Are you listening?

Close Up: How One Sears Outlet Views Equipment Merchandising

By JACK COGGINS

DES MOINES—A lot of factors go into Sears' successful merchandising of entertainment equipment with the giant retailer's warranty program and point-of-purchase displays rated among the most crucial, according to A.J. Reiman, division manager, Television & Home Entertainment, here at the Merle Hay Plaza store.

Probably equally as important, is the store's knowledge of the basic customer it's shooting at: the mass market consumer.

"Our store is not seriously concerned about specialty shops. Customers of those stores are, typically, enthusiasts who tend to buy equipment with very big price tags. Where pricing is concerned, therefore, we are going to be checking out primarily what we feel is our particular lo-

cal competition—the full line department stores."

When consumers buy good stereo consoles from specialty stores, they may expect to pay \$500, \$600, \$700 or more, Reiman suggested. "When consumers come to our Sears store, they find the typical price range of between \$200 and \$300. That is where we think probably the bulk of the sound business is; so we gear to get a good share of it."

Are specialty stores overrating equipment sold in them? "I don't think they are overrating the quality," Reiman said. "They have excellent quality merchandise. The concept we hold to is that Sears has as good quality for a whole lot less money."

Quadrasonic
Generalizing on the basis of his

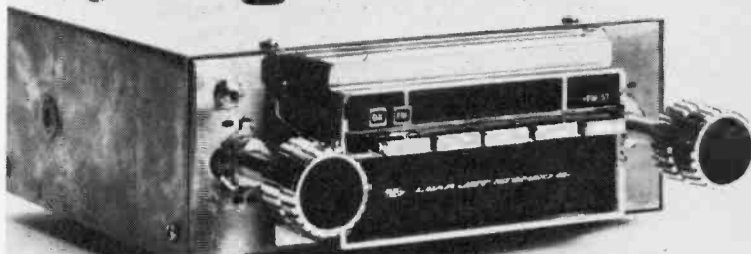
store's experience in quadrasonic selling. Reiman said, "Quad has not taken off well in our market area yet. I believe many of us selling sound in the area fully expected that, starting in the Fall of 1973, 25 percent of sound sales would come by way of quadrasonic. Insofar as this particular Sears store is concerned, it has not."

It is not because quadrasonic equipment is not stocked. "My personal guess is that many stores in Des Moines have a far heavier stock in 4-channel than would be required to meet the current level of sales. Again, that is because heavier sales were anticipated."

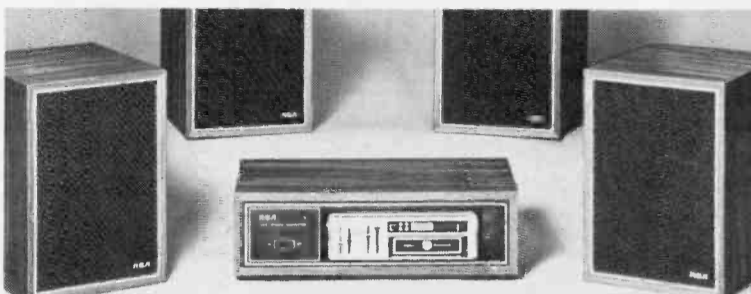
Reiman pointed to two reasons he feels quadrasonic has been slow starting. "There are too few local ra-

(Continued on page 30)

New Products



CAR STEREO will be featured at the winter shows with many in-dash units such as Lear Jet's A-85 seen here. Unit lists for \$179.95 and has AM/FM stereo radio with fader control and AFC among other features and 8-track with program selector and cartridge eject.



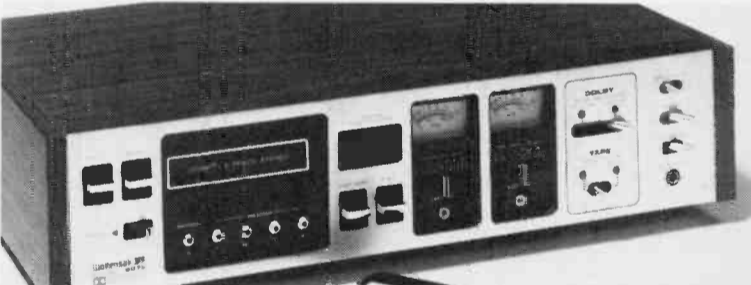
RCA's 12R900 car stereo and home converter offers quadrasonic both ways. It lists for \$51 and has jacks for four speakers. Both 2- and 4-channel players slide into unit.



JENSEN's push into speakers includes this C9740 coaxial kit complete with grills, heavy duty wire and hardware.



VOR Industries is introducing this \$24.95 list disk cleaning device at the Consumer Electronics Show this week.



WOLLENSAK's 8075 cartridge recorder is claimed to compare in performance to top quality cassette units. It records 2-channel tapes and plays back 4-channel ones. List price: \$299.95.



GE's model M8416 with two-way microphone system is typical of increasing sophistication of cassette hardware.



MAJOR's FRS-608 at \$89.95 suggested list typifies design sophistication of compacts at the winter shows.



MAGNAVOX's E-1014 \$199.95 compact features AM/FM stereo receiver, 8-track player, changer, duo cone speakers, headphones and the mobile cart.

JANUARY 12, 1974. BILLBOARD



TA-150 "CAROUSEL" CASSETTE HOLDER



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TA-148 "CAROUSEL" CARTRIDGE HOLDER



Z1-20 ZIP-JACKET COVER



TA-152 CARTRIDGE STORAGE CABINET
TA-154 CASSETTES STORAGE CABINET



BLANK CARTRIDGES & CASSETTES

TAPE HEAD CLEANERS



TA-54 CARRYING CASE



STEREO 8 CARTRIDGE TAPE CENTER
PILFER PROOF
CARTRIDGE DISPLAY CENTER
TA-368



STEREO HEADPHONE
TA-302

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W. Coast Blank Tape Push Merchandising, Promotion

By BOB KIRSCH

LOS ANGELES—The blank tape story looks much as it did at last June's Consumer Electronic's Show, with leading West Coast manufacturers as well as the 3M Co. placing stronger emphasis on merchandising and promotion campaigns as well as display programs than on new product.

A number of firms will be expanding existing product lines, such as taking a popular series and moving it into 8-track and reel-to-reel configurations as while keeping it in cassette. Other firms will be expanding successful promotions to include more categories and configurations or will be extending already proven promotions.

Some new product will be shown, of course, but even among the manufacturers showing new product, new displays and promotions will receive just as strong a push. Despite shortage problems, however, blank tape will be as visible at the show as it has been during any past show, and the strong push on promotions and display is a powerful indication that the configuration is still growing, still reaching more types of retailers and still one of the most important segments of the electronics business.

What, then, are Audio Magnetics Corp., Ampex Corp., 3M Co., Memorex and Certron offering at the show?

Audio Magnetics

At Audio Magnetics, vice president of consumer products Jim Lantz reported that his firm will introduce the XHE cassette with a special jam proof mechanism at the show, adding that the tape was "extra high energy." The cassette has "two floating guides to prevent jamming and is leaderless, and will be offered in 45, 60 and 90-minute lengths. The housings will be smoked plastic so the consumer can see the workings. The cassette will be screwed with a hard window and will be in a Philips box. The tape will be aimed at the audiophile market," Lantz said, "and we are planning a large scale advertising campaign this month aimed at the hi fi consumer. The same reps will handle this line that handle our other consumer products."

As for displays, Audio will introduce two. "The first," Lantz said, "will be a disposable tape on a roll and will be called the 'Great Tracs Cassette Rip-Off.' There will be two types of racks. One will be permanent and made out of plastic and metal. This is a strictly counter unit. We will offer the replaceable tape rolls in reels of 144. Each display will have two rolls, one of C-60's and the other of C-90's. The dealer can make his own price breaks on this display via a table on top, so he is basically making up his own promotions. Tapes will be wrapped in perforated cellophane.

"The second display, Lantz continued, "is a disposable one with the same concept as the first. The only differences are one, that this is cardboard, an secondly, it can be a counter or pegged display. The units are shipped in twos and when the role is finished, the dealer just throws it away. Here he doesn't order new rolls, he orders new dispensers and they come with the rolls in them. The object of all of this is to push tape even further into the mass impulse category. The dealer can change his own promotions and minimize his inventory risk. We also think the displays are space savers, especially for the mass merchant."

Audio will also bow a two-pack bagged product. The dealer purchases a Tracs Plus C-60 and in the

package is a C-30 for a penny extra. But the penny is in the package so the consumer gets it back and it is a sell through item. In a separate promotion, a dealer can buy a Tracs twin pack and get a 30-minute

bonus. For instance, he can buy a C-30 and C-60 for the price of two C-30, a C-60 and C-90 for the price of two C-60's and so on. Audio will also have two length changes for the first quarter. Cassettes will now be

available in a C-45 and 90-minute 8-tracks will be available.

Ampex

Ampex Corp. will be expanding on the series that has proven to be one of its more popular over the past

half year, the 20 20 +, according to Shad Helmstetter. "We will have an 8-track in 42 and 84-minute lengths available," he said, "as well as a reel-to-reel tape. We will also have a new

(Continued on page 34)

COLUMBIA MAGNETICS' "FAIL-SAFE" TAPES DON'T JUST SIT THERE.



THEY'VE BEEN DE-BUGGED:

We took a line that was near-perfect to begin with, and de-bugged it completely. Wound up with a whole new invention. That's why we call it "Fail-Safe."*

THEY'RE ADVERTISED ALL OVER THE PLACE:

In all the best places. In magazines like Playboy, Penthouse, Oui, High Fidelity, Stereo Review, Rolling Stone, Time and many more. On radio, they're talked about on stations that come through loud and clear. Prime markets, pitched in prime time.

THEY PROMOTE THEMSELVES:

With P.O.P. and sales promotion *plus!* Plus "Two Offers Nobody Could Refuse." Plus a new "Buy Two Get One Free" offer that anybody left couldn't refuse. And special dealer programs that make it really easy to stock up.

THEY MAKE "FAIL-SAFE" SALES:

They're tapes that stay sold. Never come back like a song. Meaning high profits without the returns you don't want.

COLUMBIA
MAGNETICS
COLUMBIA
Blank Recording Tape

*"FAIL-SAFE" is Columbia's name for tape features like:

1. Premium gamma ferric oxide low noise, high output formula for smooth extended range recordings.
2. Special professional cassette housing with self-lubricating flanged Delrin rollers and steel pins, sealed tape window, graphite impregnated Mylar slip sheets, new pressure pad and mumetal shield design and more.
3. New Mark II 8-track cartridge housing with three-point suspension system, revolutionary self-adjusting hub, flanged Delrin roller, special pressure pad design, silicone rubber pinch roller, new wiper arm and spill chamber design and more.
4. Open Reels with individual inspection sticker, oversized box with special protective packing material, long leaders on both ends, timing charts and more.
5. Columbia Videocassettes feature top-quality Chromium Dioxide tape for extremely high quality picture and sound reproduction on all videocassette recorders.
6. Extra re-recording labels and index cards can be typed for professional appearance. Bonus coupons give consumer one free C-60 cassette with each eleven cassettes purchased.

SEE THE FULL LINE OF COLUMBIA AND SOUNDCRAFT TAPES AT BOOTH 230-231, and Suite 1722-1723A at Conrad Hilton.

Columbia Magnetics, a product of CBS Records, a division of CBS, Inc., 51 West 52nd Street, New York, N.Y. 10019.

Shortages Hit Blank Tape—See Many Benefits Though

By BOB KIRSCH

LOS ANGELES—1973 was the year of the shortage—in almost everything the people of this country have taken for granted for years. The blank tape industry was no exception, with shortages of chemicals hurting both the production of raw tape and the plastic housing for this tape. And now, in 1974, it still appears that tape shortages will get worse before they get better.

Most major firms first began talking seriously about the problem in the middle of last year (Billboard, June 23). At that time, companies explained that certain compounds and solvents needed for the manufacture of blank audio and video tape were becoming increasingly sparse. The compounds involved were primarily derivatives of petroleum, with the most seriously affected materials being toluenes, methylethylketone and polyester film. These are the materials used in coating tape.

The problems that created the shortages were primarily the same ones that created the vinyl shortage in the record industry. Other industries were using these materials at a higher rate than ever. In addition, the industries providing the basic raw materials have traditionally been low profit margin industries. Profits and prices are now starting to rise, but it takes anywhere from three to five years from the conception of a plant to manufacture these materials until it is fully operative.

Black Market

Three major firms, Audio Magnetics Corp., the 3M Co. and Ampex, reported in June that they were feeling a pinch in obtaining some raw materials, but also reported that production would not have to be cut to any great degree and that certain long-term agreements assured them of product for quite some time.

Since June, however, a number of other factors besides the plain and

simple facts of a raw materials shortage cropped up.

The most obvious factor is the energy crisis that has seen the government take a number of strong measures concerning use of power. This will hurt all industries to some extent, including the tape industry. Deliveries may not reach everyone as quickly as before due to the fuel shortage, curtailed speed limits and fewer airplane flights. In addition, a black market has sprung up in the tape business, with many major manufacturers reporting that they have been offered certain chemicals at slightly higher than normal prices provided no questions are asked.

Another change has come about in the industry as a result of the shortage problem. George Johnson, president of Audio Magnetics, pointed out that "As long as I've been in this business it has been controlled by productive capacity, regulated output or consumer demand.

This is no longer the case. Output is now regulated by availability of raw material and this is the first time I've seen this. The industry now has a demand which exceeds the ability to produce, and in this situation one normally raises prices. But Phase 4 has prevented that." Since that time, however, 3M has petitioned the federal government for permission to raise prices two times.

10-Year Plan

To date, no major manufacturers or retailers have been seriously injured by the shortage problem. But it has also become increasingly evident that this is not a short-term inconvenience. Leading companies are now looking at a 10-year plan until the shortage is resolved or new methods of manufacturing raw tape are developed.

For a start, any firm with an international base is in fair shape at least. The dollar devaluation during the year made it more profitable in many cases to sell tape overseas than domestically. It also made the international market a highly competitive one. For firms with strong overseas structures, such as 3M, Audio Magnetics, BASF, Ampex, Audio Devices and others, this can be a positive step. The shortage will and in most cases is forcing them to expand their international efforts while keeping a firm hand on the problems at home. Thus, when the shortage problem does come to a close, these companies will have strong domestic fronts and powerful international marketing structures. Audio Magnetics, for example, is in the process of doubling the productive capacity of its Portuguese facility.

R&D Hiked

The raw material shortage is also forcing firms to step up their research and development programs, and to look for new ways of using existing resources. For the majority of large companies, certain chemical substitutes are already possible in the laboratory. Their practical use is downstream to say the best, but the laboratory experiments have been greatly stepped up. The industry will realize once this crisis is over that it can never be caught with only one way of making tape again, so alternative measures are almost a surety. Water solubles and alternative solvents are among the possibilities being discussed at the moment, from such firms as Ampex, 3M and Audio Magnetics, while Audio Devices is looking at a water-based compound, and a solvent recovery system.

Price structures will almost certainly tighten up as a result of the shortage situation. Tape has long been an industry where very low pricing was not at all unusual. But this is going to have to change now. While tape product has improved year after year over the past decade, prices have dropped. Even firms not "cutting" prices per se have been able to lower prices. This ability will not be present in the future. Costs are going to have to rise, and some of these increases are going to have to be passed along to the retailer and inevitably to the consumer. The lowballing price tactics of certain firms is almost certainly a thing of the past.

Diversification

Another item which may be helped by the tape material shortage and the energy crisis in general is videotape. Five major firms, Audio Magnetics, BASF, 3M, Memorex and Ampex are currently producing videotape in this country. None have shown any indication of cutting back on production in this area. One reason certainly is that video-

tape is a highly profitable item. Even though there is basically no consumer market for the configuration at the moment, there is a healthy and booming industrial and educational market. Furthermore, these five firms have invested too much money and time in research and development of videotape in all formats to call a hiatus. The industrial and educational market is a bright one, and most feel the consumer market in one form or another is not more than a few years away. 3M for example, is now launching a prerecorded videotape program to go with their blank program and will back it with a strong merchandising program. And Bill Madden, marketing director for the firm's magnetic audio/video division, has pointed out that videotape may well become the important means of communication between the home offices of large corporations and the field with air travel severely curtailed. So, videotape does not look like it will be hurt by the shortage problem.

Paper

There is another shortage to contend with, and this is the paper shortage. Firms may have some trouble obtaining the amount of labels for their packages. And the cost of plastics and packaging material is expected by some industry sources to rise as much as 20 to 15 percent respectively in the next eight months. Large firms will certainly weather these storms, however.

The current CES will probably produce less dump merchandise than any other show, and while some buyers may be disappointed at the lack of low-end product, this must be looked upon, experts say, as a good thing for the industry on the whole. Many think the tape industry has long needed a stable price structure.

One of the last items to be mentioned among the "plus" factors coming out of the shortage but certainly not the least will be the need for better planning at the executive level of the tape industry. The days of overloaded inventories, at both the manufacturing and retail levels, are probably over. Computerized ordering systems, such as the one Audio Magnetics currently has in operation, will probably become more commonplace. A manufacturer will know just what an account needs and will ship him just that amount. He will be able to predict what that account will need on a regular basis and thus set aside that amount for him. This "maximum utilization of limited resources" is one way to prevent waste.

Growth Plus

There is one other point which must be mentioned. The very fact that there is a shortage of materials within the tape industry points to the enormous growth in that industry over the past several years.



ATTRACTING plenty of attention to E-C Tape's recent display of party titles is Barbara Gallob, who you can bet is probably showing off products once more at the winter shows getting underway this week in Chicago.

NEW EXPANDED LINE!



#HUL-8 HOME OR OFFICE UNIT FOR 8-Track Tapes

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

All quantities can be assorted.



#54 HOLDS 24 8-TRACK TAPES

50 up	\$2.80 each
100 up	2.60 each
250 up	2.50 each

All quantities can be assorted.



#J-48 HOLDS 48-8 TRACK TAPES

50 up	\$4.00 each
100 up	3.85 each
250 up	3.75 each

All quantities can be assorted.



#AT-1 ATTACHE CASE

50 up	\$3.65 each	100 up	\$3.40 each
250 up	\$3.25 each		

All quantities can be assorted.



#C-30 HOLDS 30 CASSETTE TAPES

50 up	\$3.00 each
100 up	2.75 each
250 up	2.50 each

All quantities can be assorted.



#PB-2 PORTABLE BAR (Fitted)

50 up	\$4.45 each
100 up	4.30 each
250 up	4.10 each

All quantities can be assorted.



#12 HOLDS 12 8-TRACK TAPES

50 up	\$2.35 each
100 up	2.20 each
250 up	2.05 each

All quantities can be assorted.



#LP FOR YOUR LP RECORDS

50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

All quantities can be assorted.



#LS-8 LAZY SUSAN-HOLDS 48 8-TRACK TAPES

50 up	\$3.75 each	100 up	\$3.50 each
250 up	\$3.25 each		

All quantities can be assorted.



#45 HOLDS 45 R.R.M. RECORDS

50 up	\$1.90 each
100 up	1.80 each
250 up	1.70 each

All quantities can be assorted.

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Winter Consumer Electronics Booth 246
Ind. Home Entertainment Booth W219

Representatives Wanted. Custom Case Mfg. Co., Inc. We do Private Label.
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Portables: Features & Prices Up Speaker Lights Surge

By ANNE DUSTON

counter, automatic stop, radio light, separate tone and volume controls, and mike mixing function for voice over music. The unit is rechargeable with the optional Panasonic rechargeable battery pack.

Most cassette portables are mono mode, although Panasonic offers a \$129.95 cassette stereo. Sanyo Electric has introduced Stereocast on five models in the \$49.95-\$89.95 range.

By NAT FREEDLAND

LOS ANGELES—The energy crisis will help sales of mood lighting devices, according to Mory Thompson, founder of Maytronics in Colorado Springs. "Most pieces of environmental lighting use low-wattage

light bulbs and they encourage dimming the lights in the rest of the room."

Maytronics and the other large national supplier of mood lighting, (Continued on page 40)

CHICAGO—Next year will see a higher priced portable tape recorder offering more features, with catalogue showrooms becoming the hottest new method of merchandising, spokesmen for various manufacturers reported. Lower end product will be offered in a package with accessories, such as leather carrying cases, in an effort to raise the price point.

Midland International is dropping its low end promotional cassette recorder, while concentrating on radio/cassette combination units, with two under-\$50 AM/FM models, and a four band model for \$69.95.

"The market in the low end promo item is too fierce, with the New York importer saturating it," marketing manager Tom Pickett explained. The radio combination cassette portable has "taken off this fall." Midland also offers six cassette portables without radio, and no 8-track portables, "also too competitive."

Material shortages will cause less availability of low end product, it was predicted. Price rises are inevitable, and lead time will increase to as much as nine months, some manufacturers said. Offering low end product as a package with accessories will help conceal price increases.

While some manufacturers are experimenting with color, such as Panasonic's Crazy Color RQ711, and are looking at new shapes that are beginning to appear in radios, the basic business is black, sleek and contemporary, to appeal to the business executive. Panasonic's Dick Lovisolo, sales manager, tape recorders, notes, "Color is going very well for us, but the basic business is in the black and silver deluxe look. People still want a Cadillac for the price of a Ford." Midland International's marketing manager Pickett, however, believes the trend to color in contemporary design will continue, because "the market is with the 16-35 year olds, who make up 65 percent of the population."

The fast growing catalogue showroom is attracting electronic firms because of the tremendous turn-over in volume. "The catalogue showroom can offer merchandise at a cost 5 percent lower than discount stores. We concentrated 15 percent of our business in this outlet last year, and expect to do more in the coming year," Pickett said. Sanyo national sales manager Alan Wallace also noted that his company is becoming involved in this market.

Eight-track portables continue to lag considerably behind cassette, handicapped by lack of recording ability and more bulky size. Panasonic features one 8-track unit, compared to 14 cassette models. Electro Brand, however, sees an increase in 8-track sales, and offers four models with AM, AM/FM mono, AM/FM stereo, and AM/FM/FM.

Sanyo is experiencing strong sales with its cassette "coffin" or lay down model with pause control and built-in condenser mike, for a \$44.95 list.

Most popular features are automatic stop and built-in condenser mike, but the more sophisticated buyer is looking also for features that aid the recording function, such as digital counter, automatic record levels, fast forward and rewind, and pause control.

Panasonic will show a new model cassette portable with detachable condenser mike at the Winter CES. The model RQ448, with a \$149.95 list, features AM/FM, two watt power, cue and review, digital

Maxell's high-rise profit center.



It's all yours. All you have to do is buy a lot of Maxell tape products. But don't worry, you won't keep them long. We've styled this display merchandiser to attract attention and move Maxell products, including cassettes, cartridges and open reels. Quickly. It looks impressive, but it won't take over your store.

A display for everyone.

Actually, there are three displays. Two different size counter top modules and the self-standing floor unit. There's a merchandise plan to go with each one. And one of them is tailored to your store needs so you won't have to order more tape than you can realistically use. You can actually save quite a bit on your normal inventory cost, too.

Better visibility for better cassettes.

These colorful sales aids are part of our program to introduce our new Ultra Dynamic cassettes. We've increased their range, constructed an even better cassette housing and now we're presenting a new cassette length, the Ultra Dynamic UDC-46. One cassette equals one LP record and that equals one content customer. Our other cassettes are 60, 90, and 120 minutes long.

Call your Maxell representative for the details today. Ask him to move you into a high-rise profit center. And while you're speaking to him, ask him to tell you how you can earn a fabulous vacation trip. Get all the details on the Maxell Dial-a-Trip incentive program.

maxell

Our business is improving. So can yours.

Maxell Corporation of America, 130 West Commercial Avenue, Moonachie, N.J. 07074

Sears Outlet Views Points of Purchase

• Continued from page 26

dio stations sending out 4-channel signals, and the availability of 4-channel albums and tapes is, at present, very limited. I don't think the majority of consumers understand what industry hassles are all about. I don't think their knowing or not knowing has had a major influence on business. When people can pick up anything they want on 4-channel recordings, quadrasonic selling will begin to break through strongly. It's coming. It's still coming."

Reiman said that the typical sound customer shopping his store comes in with one word, "Stereo." He seldom says, "Show me your 4-channel units."

Customers who actually buy quadrasonic from the Des Moines Sears store are slightly non-typical, Reiman indicated. "They have had some knowledge of 4-channel before arriving. Invariably, when we sell 4-channel, it is the very best equipment we have. That, in itself, suggests a bit of the enthusiast. We have a good variety of inexpensive 4-channel. Nevertheless, 75 percent of all 4-channel sold out of this particular Sears store have been top line. In our pricing scale, that represents units selling over \$300."

Selling Up

Is the implication that, within Sears price scale, shoppers are eager to be sold up? Are people oriented to shopping Sears wanting to buy greater quality rather than cheaper price? "I don't think consumers have changed at all during the past fifty years," said Reiman. "I think they want the very best product they can get at the very minimal dollar. They always did, they always will. They may be more aware today that, generally, you get a better deal for better money. They are not buying automatically the cheapest products they can obtain. Today, when consumers are exposed to better merchandise, they tend to buy better merchandise. The average dollar spent at Sears is a good dollar in terms of the merchandise we sell."

The fact that customers come into the Des Moines Sears store with intent does not mean that the store automatically gets their business. According to Reiman, "They come in thinking we are going to be able to offer them reasonable price and good warranty. Their presence in our store merely means they are giving us an opportunity to do business with them. The customers' intent, in short, is not necessarily intent to buy. It may be restricted to looking at what they think they want in a class of merchandise. They know they want television or sound equipment,

but they do not know precisely what they want. So, it is up to our salespeople to 'clear the customer,' to educate them."

Commission Selling

"That is why we need commission salesmen," Reiman said. "Commission salesmen attain to knowledgeability because their livelihood depends on it. They have the personal incentive, which salaried personnel do not have, to learn about the merchandise as it relates to serving varied customer-needs."

The advantages of a sales force selling on commission, rather than on straight salary, far outweigh disadvantages, in Reiman's experience. "If there is a different arrangement for every sale, it will never work out," he said. "There must be a clear set of rules that every salesman lives by. Then, there is a minimum of friction, a maximum of pluses. Management must remain in tight control."

Service Everywhere

Warranties are not any better than the dealer or company which actually sells the merchandise. A manufacturer's guarantee may be handled quite differently from one private business to the next, reminded Reiman. "Our sound equipment carries the Sears brand. The warranties are Sears." That means one company, one brand, one warranty. When our customers move from this area to another, they do not have to rely on the good graces of someone else to take care of the equipment. There is a Sears there, just as there is here. Every Sears store, wherever located, is definitely going to take care of merchandise bought at other Sears' stores just exactly as if it were purchased from that particular store.

"From the buyers' viewpoint, that is one of the really big advantages of buying from a chain operation like Sears. They get service anywhere and everywhere, and the products are only as good as the service."

Displays

Sears is nationally respected for talented point-of-purchase merchandising. What does Reiman think is the impact of good display on sales of sound equipment at store level? "In our store, displays pay a very important part in selling sound," he said. By 'framing the merchandise' displays focus even casual shoppers' attention on particular items. In addition, 'fact tags' attached to merchandise help shoppers become more knowledgeable on their own. Fact tags do not tell all, but they tell enough to stimulate interest. Then, commission salesmen can more easily carry forward the process of completely clarifying the customers."



SEARS Des Moines division manager (TV and home entertainment) A.J. Reiman (seated, second from right) with his salesmen. Displays such as at right show large fact tags and "frame of merchandise" focus.



Goody, Broadway, Sears, Federated

• Continued from page 23

Returning to 4-channel, the abundance of "universal" units, systems able to handle CD-4, SQ and QS, is also making a difference. Buyers can now sell a consumer a unit capable of quadrasonic sound without adding a great deal to the price.

Car Stereo Surge

Another noticeable trend is the movement of auto sound products into mass merchants, department stores and audiophile stores. These goods are no longer confined to a specialized area of a store, such as the automotive parts department. They have become, in many instances, as much a part of the audio department as components.

What do some of the nation's leading chains have to say about the Winter CES and what they are selling and looking for in general?

"Four-channel picked up fantastically during the past year," said Jay Schwab, buyer and vice president for the Sam Goody chain. The chain helped its own cause, of course, by opening a 3,000 square foot showroom devoted only to quadrasonic in the heart of Manhattan.

"We've seen the pickup in 4-channel components, even though the software has been a bit short," Schwab said. "But now even the software is picking up. I think one very important point has been the increase in the saleability of the merchandise. The salespeople now understand the configuration and will push it. And once the consumer has made a commitment to go to 4-channel, he is likely to look at the higher ticket items. We are selling a lot of the universal systems, as well as a fair amount of only SQ, only CD-4 and so on. But the universal system is the easiest one to sell. The salesman feels more confident because he is not giving anyone a raw deal and the consumer is more confident because he is not buying a product that will be obsolete."

Goody Cassette

"Cassette decks are also moving very well," Schwab continued. "Quadrasonic reel-to-reel units are moving well and so are 8-track units with record features."

Schwab also had several comments to make concerning the industry on the whole. "I really don't feel the manufacturers understand the psychology of the retail market," he said. "They should be getting rid of their marginal product during the good business periods. In other words, promote and sell as much as you can at the CES."

"You've also got the 4-channel cassette, or lack of it," Schwab continued. "The industry must fight for this type of unit. I still think it's the best way to reproduce sound other than reel-to-reel and the cassette is a vital piece of equipment. Dolby and other noise reduction systems have made the cassette even better. So, we tell the consumer that cassette can be ideal for recording and we also tell him that 4-channel is the coming thing. But we don't have a 4-channel cassette to show him. It doesn't make

sense. We need to push for the quadrasonic cassette."

Pacific Stereo

At Pacific Stereo, Dick Schram said a number of things have been running extremely well this year. "Stereo receivers are moving at an extremely strong pace," he said, "and the high end components are picking up nicely across the board."

"All tape decks are doing extremely well," he continued, "with 8-track home decks showing especially strong activity. But the majority of the tape deck sales are still in the cassette form. Dolby or other noise reduction has become almost a necessity to ensure successful movement of a high end home cassette unit."

"As for car equipment, we don't carry a huge amount but what we do carry moves very well. In this area, 8-track is the strong mover because of the available software. We are also finding, however, that the car cassette is a steady seller."

In quadrasonic, Schram finds that the universal units make things a lot easier for the consumer and the salesman, and said that sales are moving well.

Talking about prices, Schram said that the majority of home cassette decks they are selling are in the \$250-\$400 price range while the majority of 8-track units fall into a bracket of \$125 as the least expensive. "And don't forget reel-to-reel," he added. "This is a very underestimated market."

Schram also added that blank tape, especially cassette units, are moving very well.

Broadway

The Broadway is one of the larger department store chains in California, and Dick Horine, buyer for records, tapes, radios and stereos, talked about his outlook for the CES.

"Our biggest sellers by far," he said, "are the compact music systems with tape built in. Both 8-track and cassette move well for us, but in this market we find the 8-track the bigger seller, probably because there is more software available. Price range for the compacts is between \$200 and \$300 with the built in cassette and in the \$150 to \$450 range for built in 8-track."

"Stand alone home tape decks are also big sellers," Horine said, "especially the 8-track with record feature. In 4-channel there is still a lot of confusion, but the configuration is selling. The best quadrasonic sales are in the higher end."

"As far as the average consumer is concerned," Horine continued, "the department store consumer has grown noticeably more sophisticated over the past year. And it has become more and more important for the department store salesman to be knowledgeable."

Talking about his responsibilities at the software end of the spectrum, Horine said, "Blank tape is extremely big business, in all configurations. In prerecorded material, 8-track quadrasonic tapes are starting to move very well when you stop to consider what is available. I think

that the whole thing is turning the corner. The salespeople have grown interested in the configuration and consumers are starting to ask for 4-channel tapes. I am not predicting the end of stereo, because a lot of people prefer it. But quadrasonic tapes in the home and car are beginning to catch on. One reason for the popularity of 4-channel tapes," Horine feels, "is that the price is not all that much higher than with stereo."

Sears

At Sears, Roebuck & Co. a spokesman said that "Components are showing a good upswing. This year is really the first time we have a complete line, and 4-channel is included in that line though we have had that before. We are finding, however, that quadrasonic is doing better than ever."

"Most of our components and compacts sell in the mid range price points," the spokesman continued, "and you can pretty well judge this for yourself by looking at the catalog. Compacts with built in tape decks are still the big movers, but 8-track seems to be a little stronger than the cassette in this category. I think we are going pretty much the same way as the rest of the industry."

At Federated on Los Angeles, chairman of the board Wilfred Schwartz said that "Quadrasonic has come into its own. We have been promoting this for some time, carrying as much available hardware and software in all configurations, as well as doing a lot of advertising. Now it looks like a lot of this effort is paying off. We also find the universal systems moving very well."

Federated Video

Schwartz was one of the few buyers to add that he is "highly interested in video, and we do look at it as a potential consumer item. We already carry most systems, so the consumer has the chance to see what there is."

"In auto sound," he continued, "we treat it as part of the hi fi market and it is moving along very well. I would certainly say it belongs in the stereo section of any store."

In other areas, Schwartz said that home 8-track and cassette decks are moving along nicely and added that his interest in good stereo receivers has not diminished any as a result of his success with quadrasonic. Blank tape in most configurations is also moving along well for him.

Finally, at J.C. Penney's, a spokesman said that 4-channel is moving well, as is the 8-track tape that goes with it. Eight-track decks are also strong movers and record has become an important feature. Compacts and components have also picked up over the past year.

So, most buyers will be looking for quality at the CES. Price is still a very important factor, of course, but quality is becoming more and more important as the average consumer grows more quality conscious. And more and more stores, be they mass merchants, department stores, audiophile outlets or independents, are including something of everything in their inventories.

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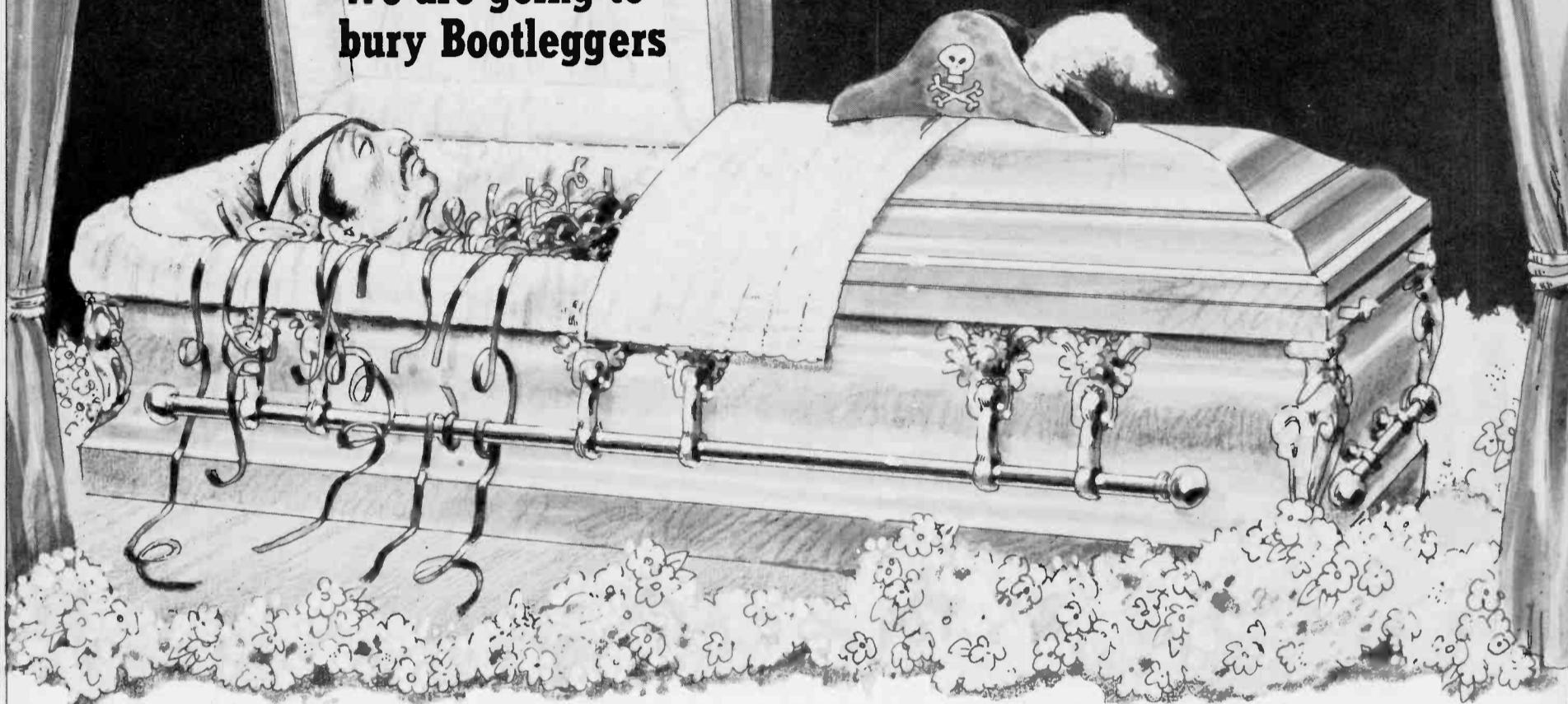
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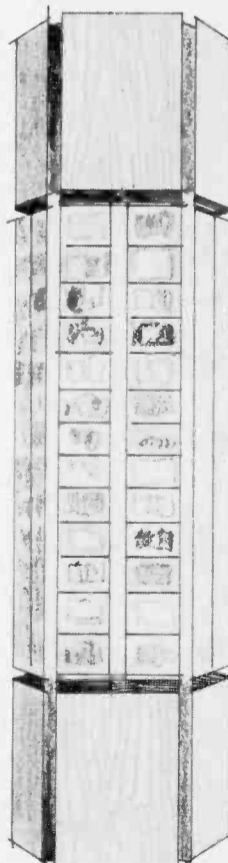
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Philips Tests New Tape Coating

By DAVID LEWIS

LONDON—Philips researchers and marketing experts are studying the feasibility of a new magnetic tape using iron particles rather than iron oxide particles that offers better sound than chromium dioxide coatings, the firm believes. One drawback, though, is cost, but if the

energy crisis continues, this could be over-ridden. Studies on large scale manufacturing of the new coating are proceeding at the firm's Aachen, Germany and Eindhoven, Holland facilities, as well as at the Oosterhout, Holland factory.

The new tape gives a 12 dB better signal to noise ratio than iron oxide and 7.5 better S/N than chrome, which Philips just added to its line a few months ago, officials said. Philips officials point out that since material for chrome is in short

(Continued on page 33)

Compact Price Trend Seen Upward

• Continued from page 23

Several experts see quadrasonic slowly evolving into the compact picture, adding to the already existing trend of compacts becoming more and more component-line.

As for price, Tom Floerchinger, audio merchandise manager dealing in compacts at Custom Music Corp., St. Louis, sees the real volume starting at around the \$150 level. This supports the general trend others mentioned of slightly higher prices.

CMC, fast-expanding 40-plus chain, does feature models at \$90 in some mall stores. But Floerchinger likes to see price points coming up

around \$200. He spoke of one price point around \$170, another right at \$200 and one around \$240.

The difference? Generally features. Size of speakers, output, whether it's a magnetic or ceramic cartridge—these aspects step up a compact from \$200 to \$240.

Quadrasonic? This is going to mature later this year when lower-priced chips for CD-4 disks become widely available. The price will be around \$400, because here there is the added aspect of four speakers, a better turntable and the premium price for the demodulator and/or decoder.

Floerchinger sees the immediate

quadrasonic compact picture revolving around more 8-track cartridge emphasis, with disk and receiver capability coming later.

Naturally, price and delivery are two concerns of buyers at the shows.

Price Holding

Generally, prices are stable. Ed Stravitz, sales manager, Lloyd's Electronics, said Lloyd's will be basically holding the line with "very selective and moderate increases." He added, "We were able to place second quarter contracts for delivery in first-half '74, so that this held prices in line."

Among others who mentioned modest price hikes, Floerchinger said: "Only one of the seven to eight Panasonic models we carry has gone up. I really haven't seen that much of an increase."

Floerchinger's real concern, he said, is delivery. "This is the new thing I see. It is a primary concern. If I agree to carry certain models, I want some assurance of continued availability for the next seven months."

More and more, buyers will be turning to the manufacturers specializing in compacts, believes Stravitz and Tom Pacconi, the latter, marketing vice president, who has been extremely interested in building the compact line at Lloyd's.

Part of Lloyd's philosophy is to offer a broad line of compacts for various types of merchandisers. Stravitz mentioned mass merchandisers, discount stores, catalog showrooms and department stores. The line starts at \$79.95 and goes up to \$229.95.

One aspect is to be able to offer the department store, for example, a wider margin; the mass merchandiser a tighter one. The difference, again, features.

As with others, Stravitz sees the trend of compacts becoming more like components. The Lloyd's model 686 at \$229.95, for instance, has 15-watts RMS and crossover speakers.

The Consumer

Nevertheless, Floerchinger sees the compact consumer as an identifiable entity. "He is not into the hassle of selecting different components. He wants the assurance of all parts being from the same manufacturer, of it being a complete system. The compact is often the first piece a young married couple purchases. Their idea might be to upgrade later with certain components."

But Floerchinger does not see the compact and component on a collision course. Neither does Stravitz.

Stravitz, though, sees a trend to more consoles and likes to think that Lloyd's move into this genre will fill a gap he finds between Capehart and Electrophonic and Magnavox, Zenith and other high end console lines.

Finally, if there is any philosophical argument over what actually constitutes a compact, it has been resolved at CMC. Floerchinger, whose title is very near that of Lee Gervich (the latter is audio merchandising manager of "pure" components) agree:

"It is a system where the customer doesn't buy extra speakers, it is a one-ticket sale."

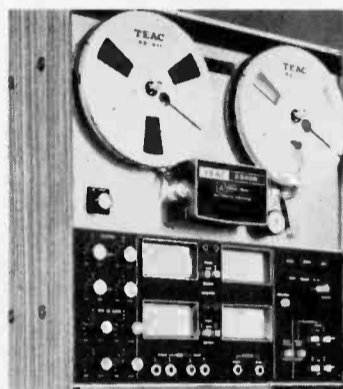
New Products



CHANNEL Master's 6392 at \$29.95 typifies the versatility of cassette portables with AC and battery operation and hideaway handle.



JENSEN model 15 interior shown here displays a four-way, five speaker system with 15-in. low frequency woofer with 11-pound ceramic magnet structure, an 8-in. mid-range driver, a 5-in. damped tweeter and two more tweeters. Blue foam suspension and 5-in. tuned port are other features. Additionally, each mid-range and high frequency element has separate tuned isolation chamber. List: \$396.



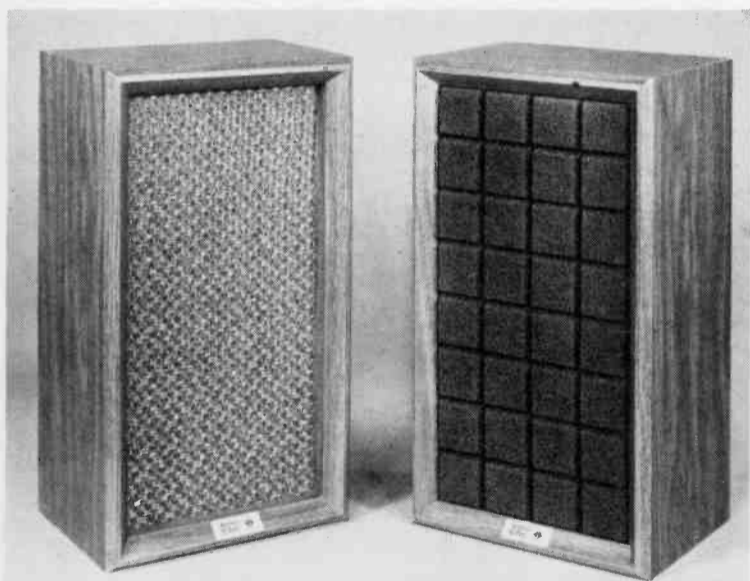
TEAC's 2340R 4-channel, three-motor, three-head deck loaded with such features as solenoid operated controls lists for \$869.50.



STANTON's deluxe \$159.95 headset with Isophase Mark III electrostatic polarizer works with any amp of 10 watts or better and such features as self-adjusting ear pieces.

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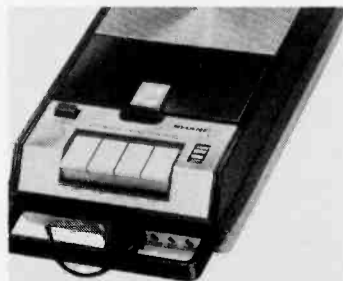
PANASONIC's push on car cassette includes this model CX-141 at \$119 with automatic reverse, direction indicator lamp and installation in or under dash.



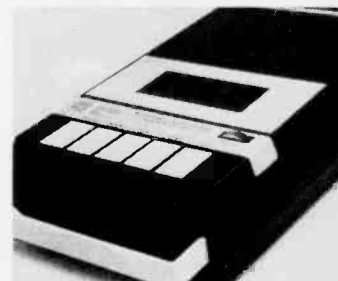
GRUNDIG's line includes this PR-18 radio at \$49.95 with slide volume control and separate power switch.



SMOOTH design lines characterize this Scintrex model 98 headset that lists for \$33.



SHARP's RD418 portable recorder has radio jack and car adaptor at \$39.95.



BIGSTON's KD-110 AC/battery portable cassette loaded with features (even auto shut-off) lists at \$44.95.

Mass Market 'Q' Tied to IC

LOS ANGELES—The deliverance of low-priced or reasonably-priced quadrasonic to the masses depends on miniaturization—namely the integrated circuit. Already, Sony and Motorola have been creating ICs for the Columbia SQ matrix system and Fairchild is getting into the act with ICs in the near future. Stan Kavan, vice president of planning and diversification for Columbia Records and a staunch advocate of the SQ matrix system, pointed out that all of these ICs have full logic—meaning they translate the information from the records much better—and that in mass volume the SQ IC can be purchased by a hardware manufacturer as low as \$7.

Meanwhile, the discrete people have been working day and night to get ICs ready for the CD-4 Quadradisc system. The two big contenders are the Victor Company of Japan who is working in conjunction with Signetics of Sunnyvale, Calif., and Quadracast Systems Inc., San Mateo, Calif.

The JVC IC demodulator will be ready in early 1974. The TDM-18A and TDM-19A demodulator circuit boards using two CD-4 392 IC chips will be available from JVC and its subsidiaries JVC America and Nippon Victor (Europa).

Lou Dorren, director of research for QSI, said that he was already sampling customers with his new discrete IC called the QSI 5022. Two are required for a complete 4-channel system, but Dorren said that his unit is the most complete to be offered on the market. He hopes to get into full-scale production on the IC by the end of January. All of these discrete ICs, of course, are only for the disk system and another type of demodulator will be necessary for the discrete radio broadcasts, if ever such are approved by the Federal Communications Commission (see separate story on radio and receivers).

Sony bowed three ICs for the SQ matrix system back in February of 1973. The Sony set included the CX-050 SQ basic IC decoder, the CX-049 SQ full logic IC and the CX-718 SQ gain control IC. The Sony CX-050 is claimed to be a universal matrix decoder for the Sansui QS matrix system and the SQ matrix system.

At any rate, depending on the volume of ICs purchased by a hardware manufacturer, cost of adding both discrete CD-4 IC demodulators and a SQ IC matrix decoder to a unit should be well under \$50 or so and maybe lower, bringing quadrasonic well within range of the ordinary customer who is replacing his stereo equipment with quadrasonic equipment.

Philips Plans Coating

• Continued from page 32

supply, the higher cost of the new tape may not rule it out.

Properties of the new tape include better magnetic remanance (that left in iron after electrical excitation), which means the thickness of the magnetic layer can be chosen considerably less than that of conventional iron oxide and CrO₂ tape.

The reduction in thickness did not give rise to a loss in output frequencies, while at high frequencies a much higher output was attained.

"The noise level has not changed and thus, with respect to CrO₂ tapes, at short wavelengths, an improvement is signal to noise ratio of 7.5 dB is arrived at," an official said.

Writing or erasing by means of ordinary ferrite heads did not give any problems in tests.

JANUARY 12, 1974, BILLBOARD

RepRap

The Chicagoland Electronic Representatives Assn. (ERA) chapter's first national night in three years will kickoff at 4:30 pm Monday (7) at the Lido, 5504 N. Milwaukee in Chicago with three national ERA officials meeting with the Chicagoland chapter board, said Tom Sullivan, executive direc-

tor. Robert C. Trinkle, national ERA president; Bruce P. Anderson, ERA treasurer; and Raymond Hall, ERA executive director are guests.

A cocktail period will be held from 5:30-7:30; open forum from 7:30-8:15; dinner 8:15-9:00; and the ERA officers' presenta-

tion will be at 9. Idea of ERA national nights at chapter meetings is to step up membership and point up the work of the national organization (see separate story this issue on the gasoline lobby).

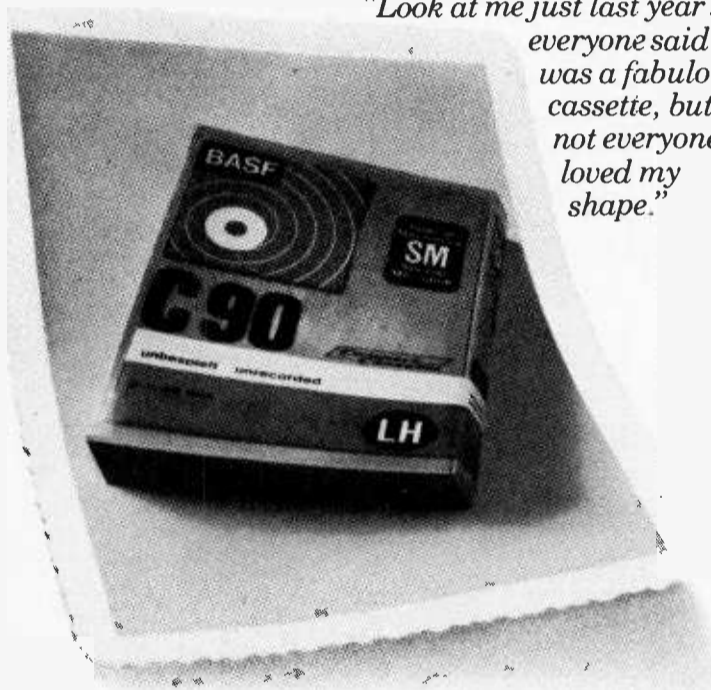
The Chicagoland chapter has not raised its dues in over 10 years, Sullivan pointed

out, and one attempt to continue this while handling raising costs is to issue \$80 dinner tickets for the 10 meetings of the year. This is a savings of \$1.50 per dinner (normally \$9.50). Dues of the chapter starts at \$55 a year for one owner and/or employee. scal-

(Continued on page 37)

"I was fat and nobody understood me."

By the LH Cassette as told by Veronica N. Howard.



"Look at me just last year... everyone said I was a fabulous cassette, but not everyone loved my shape."

I was determined to be as beautiful outside as I was inside.

It was hard work. But it was worth it. Today customers can't keep their hands off my trim new package.

And now that I'm readable people find me fascinating. They love learning about how my patented Special Mechanics work. I've become irresistible!

I have so much confidence now, that I can really sell myself.

BASF Systems, Crosby Drive, Bedford, Massachusetts 01730.



Everyone said I was *the* top quality blank cassette, but there I was in a bulky box, and all too often I'd sit on the shelf while the slim, snap-packed cassettes went out.

And how could I tell people that my Special Mechanics made me truly jam-proof when my package was difficult to read?

"Here I am today... slim, trim... and my message is beautifully clear!"



'74 Videotape Market Shows Optimism with No Slowdowns

LOS ANGELES—Despite the failure of any consumer market for video to materialize in 1973 and despite the failure of Cartrivision, the one firm aiming its product at the consumer market, domestic manufacturers of videotape appear more optimistic than ever as 1974 begins and are continuing plans with no talk of slowdowns.

Chrome/Cobalt

To some extent, the "battle" between cobalt and chromium dioxide that has been going on in the audio tape industry is also going on in videotape. Two firms, 3M and Audio Magnetics, are sticking with cobalt doped high energy for the most part. The 3M Co. is manufacturing videotape primarily in a high energy format, but feels that there is a place in the market for chrome. However, while that company feels chrome is applicable in some cases, it believes cobalt is applicable in all cases.

BASF is sticking totally with the chrome formula in video, just as they are in audio tape. Memorex ap-

pears to feel that chromium dioxide is the ideal format now, but does feel this may change in the future as more oxides are developed. Ampex Corp. believes that chrome is a required ingredient, but is also looking into the cobalt approach or some other hybrid formulation.

CES View

"We still feel industrial and educational markets are the outlets for video at the moment," said 3M's Bill Madden. "We are continuing to produce at the fullest possible capacity, and we have no intention of slowing down because of a material shortage. The fact is, the biggest thing affecting video now is not a materials shortage but the lack of federal funds available to schools to purchase the product. My biggest concern is where the school boards are going to get the money needed to advance into video. We won't slow our efforts because of a shortage, because we have allocated a certain amount of product to go into video. Besides, we have done so much research and development that it would not make sense to stop now."

"I think that videotape may make giant steps as a result of the energy crisis," Madden added. "Business people are no longer going to be able to fly all over the place, and I think industry may have to rely more heavily on videotape than ever before to get their messages, sales memos and so on across."

Audio Magnetics

At Audio Magnetics, president George Johnson said his firm will continue to manufacture videotape for the industrial and educational markets because there really is no consumer market at the present.

Johnson also had several other comments to make concerning the video market. "There are two problems in the video area we can't control," Johnson said. "One is in the consumer area. I believe that the

large retailers will set the timetable for the mass introduction of consumer video. We believe the timetable will be determined by their success in selling color television. When this item hits its peak, large retailers are going to be looking for another item in the \$500 to \$600 range that will sell. And we feel that some form of videotape may be that item. At the moment, our guess is that this move is two or three years away. But

(Continued on page 38)

July IHE Up—Audio Tags

By SARA LANE

MIAMI—The real shakeout from the closing of Navy Pier as a housewares show will come this July, according to Larry Karel, producer of the Independent Home Entertainment show at Chicago's Conrad Hilton opening Saturday (12). However, he does not indicate there will be any larger IHE attendance in July of car and home elec-



KAREL

tronics firms, though he is reporting unprecedented interest in the summer event.

Interviewed at his headquarters here prior to the trip north, Karel indicated that some exhibitors are already dissatisfied with the International Amphitheater, new site of Ray Passis' Transworld (former Pier) housewares show, before it opens its initial run (Friday).

"You wouldn't believe the number of requests I've had for space and information on our July show. I'm being bombarded," he said.

Push on Merchandising, Promotion

• Continued from page 27

promotion with the Stackette Rack. We will be substituting the C-90 for the C-60 in this rack. There will also be an 8-track promotion for the 20 20 + 84-minute length. The promotion will be to buy two and get one free, and this will be for the show and shortly after.

"Anything we show we will continue to back with a promotion," Helmstetter said. "For instance, on the Series 364 we will continue the buy two and get one free promotion. Last year at this time we were doing one promotion at a time. Now we are running two or three concurrent promotions at the same time all the time, and we are making sure these are available to all customers, from the mass merchant to the independent. We will also make sure we have displays to back every promotion."

3M

At 3M Co., Bill Madden said "We will be a bowing a couple of accessory items. For the first time, we will have head cleaners for our cassettes and 8-tracks. We will also be talking to our dealers about some promotions which will follow the show. Basically, what we are trying to do at this show is reinforce our existing product line and existing promo-

tions. And the entire line will be on display."

3M did not bow any product in June either, but did introduce a number of changes in packaging as well as several promotional campaigns including a "2 + 1" offer in the C-60's and C-90's of the high energy line, with the tapes coming in Philips boxes with a band around them clearly stating the promotion. All new items were designed to fit on standard displays, and it is these promotions that Madden wants to emphasize.

Memorex Corp. will be showcasing three promotions at the show. The first two will be a half price sale on the MRX C-60's and C-120's. The other will be a half price sale on certain video product. Also, the complete video product line will be displayed at the show, which is a first for the firm.

Memorex

The company will also be promoting a new Count Basic, Ella Fitzgerald commercial based around the now familiar breaking glass theme, and will be showing the commercial already on the air featuring the two. Both commercials will be offered via videotape. All display pieces will be at the show, and the complete line of audio cassette product will be shown

via a seven-minute videotape presentation. The presentation will explain technical terms of cassettes as well as covering the firm's marketing and merchandising programs.

Certron

At Certron, Ray Allen said his firm will be "Repeating a lot of promotions that we have found successful in the past few months. We don't think there will be any outstanding buys from anyone at the show," he commented, "because of the increased cost of raw materials."

Allen said a number of multipack items will be introduced in promotional form and that the two pack in the double Philips box promotion will be repeated. "We are also bowing a complete line of skin wrapped cassettes," he said, as well as skin wrapped 8-tracks. These tapes are completely adhered to the card and will be available on all our lines, Standard, Pro and Gamma. We will also have a three pack available. We will continue to promote our cassettes through the New Dating Game TV show."

So, while new product may be somewhat slim for the show, there will be many promotions. And if there are not any great buys, the promotions may be somewhat more imaginative than in past years.

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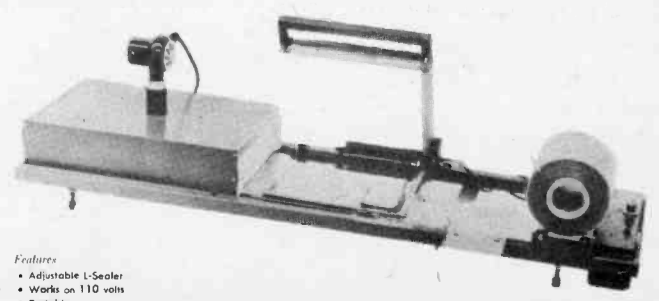
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TV Systems Continue to Tantalize Industry

By KEN WINSLOW

OVERTURE

The author, industry-recognized expert involved in both industrial-oriented and consumer association work including newsletter editing, brings together here a wrap-up of the various systems all having in common at least operation through television receivers and pressing a button. As he says, no reels to load, no tape or film to thread. Just insert the program, press a button and sit back.

Systems analyzed include:

- The leading configuration—videotape;
- TV disks with the introduction in Germany soon of the Teldec and licensees expected quickly in the U.S.;
- The EVR film cassette, now re-entering the U.S. market;
- Super 8mm film cartridge, said to be available by mid-'74.

NEW YORK—The big video apple—the consumer video player hardware market—still tantalizes the industry and its watchers. Each year new video player systems come and go. This past year has been no exception. The European Teldec TeD videodisc has shown pilot production run units with promises for early '74 Western European consumer delivery. U.S. Cartridge Television Inc. went into bankruptcy halting the first actual effort so far in the U.S. to market a consumer video system based on the use of videotape.

While the pendulum swings go madly from one extreme to another, a solid video player industry equipment and software base is being built. Fact is replacing speculation. 1974 will see broader and greater movement ahead with world-wide gains in actual marketing for the first time in all three major types of video player systems: i.e. videotape, film, and disk.

Although open-reel tape and film equipment, programs, and applications have been around for years, convenience and fool-proof reliability was never such that the equipment could be satisfactorily handled by any casual user. But now that the industry has come forward with highly reliable cartridge/cassette/disk players—and that is what has been proven these past few years—fantastic new markets are being opened up for personal entertainment and information video player uses. This is what all the excitement is about. It has been demonstrated without question that reliable push-button operated videoplayer devices can be designed and mass produced as an attractive consumer item.

CTI Aftermath

As the various Cartridge Television Inc. executives have reported, "The users who finally got their hands on a tape video player/recorder unit literally blew their minds when it came to making recordings of favorite TV programs off-air, playing back movies they could rent or purchase, and recording their own home tape movies."

With design and reliability factors in hand, the problem now facing the videoplayer hardware industry is price. The sales potential is related to unit price. The cheaper you can make it the more you will sell. So far the various film and videotape players have run \$800 to \$900 and up as stand-alone units, i.e. the TV receiver is a separate item. The Cartridge Television unit was only offered to the consumer as a console with a color TV beginning at about \$1,400.

But sales experience to date and

predictions of industry experts all indicate that no real development of a consumer videoplayer market will get underway until the price of a stand-alone unit gets down to \$500 or under. Present designs of tape and film systems have some way to go to reach this magic ceiling figure. However, from their inception most all videodisc player systems have been announced as coming in under \$500. The Teldec TeD manual videodisc player announced selling price in West Germany is about \$400. It is anticipated that the expected U.S. introduction of the Teldec unit will

be at a price well under \$500. For this reason a great deal of the consumer videoplayer interest has shifted to the disk.

Institutional

The heavy video player action in the U.S. is in the institutional market which has shown that for the design and reliability offered, it is glad to pay the going prices for present and pending tape and film video player systems. However, it is a good bet that when the under-\$500 consumer videodisk systems get here, large segments of the institutional market will shift from tape and film to disk.

This would be particularly so as a distribution medium.

Tape video player hardware sales are increasing annually at a rate of up to 50 percent and more in many manufacturer lines. This is a remarkable achievement when it's considered that the start of the U.S. video player market goes back just to the latter part of '71 when the Sony Corporation of America started initial deliveries of what is now the leading U.S. video player format—the ¾-inch U-standard videocassette.

(To be continued)

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He'll even have a little help from his friends, Messrs. Bach and Mozart. (We hired them, too.) We think these three old pros are going to do a great job of helping us (and you) sell "Scotch" Brand recording tape.

Come over to our booth at the Winter Consumer Electronics Show and see the people from 3M. Find out what else we can do for you.

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BRAND
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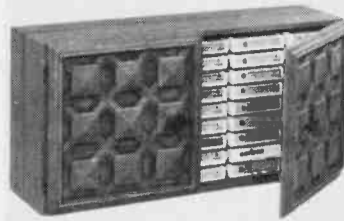
New Products



ELECTROPHONIC is a new name in car stereo with models such as TC72A, lock and key equipped and with two high-impact, wedge speakers.



MAGNAVOX's consoles sport new quick-change fronts that bring hi fi into the realm of interior decorating.



LE-BO's variety of tape carrying and storage cases includes this deluxe TA-164 all-walnut finish cabinet that holds 45 cartridges. Other models include the TA-162 for 54 cassettes. Two models without fronts are the TA-146 for either 50 cartridges or 65 cassettes and the TA-160 for 45 cartridges.



SHAPE of speakers and extraordinary designs seen at the winter shows are exemplified by Solar Audio's line.

Eastern Blank Tape Companies—Mood Is Optimistic

• Continued from page 23

April next year, will not only insulate Audio Devices against adverse effects of the solvents shortage, but will also permit it to expand its involvement in the blank tape market.

AD is also in the middle of mapping what Gunha calls a major expansion plan that includes significant involvement in the blank videotape market.

Audio Devices is also working on a cobalt-doped, zinc-stabilized tape for the RCA MagTape system, as well as master disks for the TeD videodisk system, which it is developing in conjunction with Teldec technicians.

Audio Devices is so bullish on blank tapes that the company ex-

pects to capture at least 10 percent of the blank cassette market within the next three years. Four percent of this figure is the immediate goal the firm has set for itself.

AD officials are still quiet on the plan of action for achieving the enviable goal it has set for itself, but it is believed that the firm will set its sights on the high end blank tape market, pushing in that area, its upgraded version of its Capitol 2 line of iron oxide cassettes.

Audio Devices has also designed a new 8-track cartridge which technicians at the company feel may provide at least a partial answer to the plastics shortages.

The design is said to allow for the doubling of playing time of tape in the cartridge without reducing the tape's thickness or modifying the hardware.

Data Packaging

Another heartening example of faith in the economy in general and the tape industry in particular, is being registered at the Data Packaging Corp. in Massachusetts. Here the firm is pushing ahead with plans for the construction of a manufacturing plant in Phoenix, despite confessed nervousness about the scarcity of essential base materials.

Larry Hockemyer, Data Packaging's sales manager, said his company was aiming at increasing its productivity by about 50 percent next year, and, rather than consider retrenching people, was actually hiring personnel for a second shift at its 85,000 square foot Kinnebunk Port, Maine, plant.

According to Dr. Otto Morningstar, Data Packaging's president, the plant, which will go into operation by the spring of 1974, will initially be used for the manufacture of cassette and cartridge shells. The manufacture of private label products will be added later.

Data Packaging is basing much of its optimism on the feeling that the shortage of raw materials would be relatively short-lived. Dr. Morningstar feels that as the energy situation forces more Americans to re-style their lives, more time would be spent at home with music systems, and the viability of tape products would automatically be increased.

BASF

BASF Systems, emphasizing that because of its parent company's position as a world producer of plastics it is not jeopardized by the raw materials shortage, is pushing ahead with plans to saturate the mass consumer market with its products.

Gerard Berberian, the firm's marketing manager, said the firm had earmarked an estimated \$2 million for its merchandising and promotion campaigns in 1974.

A promotion package put together for BASF by Humphrey Browning & MacDougall, will be aired nationwide on TV, radio and print media, zeroing in on the mass consumer market, and placing special emphasis on BASF's growing line of blank tape products with their exclusive "special mechanics" jamproof feature.

The promotion has already been introduced on leading FM radio sta-

tions in New York, Los Angeles and Chicago, with initial spots doing a light-hearted take-off on important events that could be ruined by poor tapes. Subject matter includes the topical, "Watergate" situation.

Following this initial thrust, the program will be expanded to include network TV, newspapers and trade and consumer magazines in some 20 key markets across the nation.

In addition to its extensive media promotion, BASF Systems has also updated its sales presentation, shifting from slides to flip-charts, because, according to Berberian, the slides were being constantly obsoleted by innovations created by BASF's research and development technicians.

Some of these innovations have included new packaging for the company's blank 8-track line, an eye-catching assortment of counter and floor displays that come in both fixed and rotating models, and are available without charge to merchandisers ordering the stipulated amount of blank tape products: and an attractive co-op advertising plan which is being constantly upgraded to meet the changing needs of the dealer.

Among the innovations in marketing and merchandising which the

firm has instituted have been tape orientation programs for store managers, buyers and sales help, the establishment of a mailing list for managers and buyers, designed to keep them constantly updated on developments at BASF, personalized help with problems of space, product turnover and advertising.

Maxell

The Maxell Corp. of America, though more cautious, will consolidate its position in the tape software market, despite what executive vice president, Tadao Okada, sees as a projected 10 percent decrease in production at its Japanese factories.

Okada assured that his company planned expansion on a somewhat conservative basis next year. He pointed out that the company's sales in 1973 almost doubled those of the previous year.

The Maxell executive feels that his firm's immediate future lay with the independent dealer, despite the fact that much of its business in the past fiscal was done with mass merchandisers and distributors.

He said his thinking was based on the fact that Maxell's share of the total consumer market was slightly under 10 percent, while, on the other hand, its portion of the high fidelity market was close to 20 percent.

(To be continued)

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Eye '74 Challenges

• Continued from page 23

Several industry experts acknowledge that the appearance of too many entertainment products is too similar.

Some Japanese manufacturers have introduced models that combine their functional design with a "new look." For instance, Yamaha and Sony recently marketed home stereo ensembles that look like broadcasting station consoles. Sony, which pioneered the military look in portable radios, has been followed by its major domestic competitor, Matsushita Panasonic, which recently marketed a new line in "jungle" style. Armed with outsized speakers, these high powered radios are available here in black or olive drab (called safari green). Matsushita has also adopted the front loading design for its latest stereo cassette tape deck.

Some Japanese designs have not succeeded in gaining widespread acceptance in Europe, claim some marketing people, who say the conformative Japanese style is, to European eyes, unconventional.

Apart from shortages and inflation, the topic of the year among

Japanese manufacturers concerned with records, tape and music is the video disk. This year, the NET-Asahi broadcasting/publishing group, Sanyo Electric and King Record became Japan licensees of the TED videodisk system, while Philips and RCA introduced their respective systems to interested Japanese manufacturers. Initial mass production of TED players by Sanyo is scheduled for the end of next year, with King to release the first videodisks in 1975. Previously, two other Japanese manufacturers (General and JVC) disclosed that they were developing their own systems.

In view of the current situation, video tape recorders and precord video tapes are not likely to win important Japanese consumer acceptance, although Matsushita Panasonic and Sony introduced home video consoles to the domestic market last year. Marketing of these consoles in the U.S. is seen as still remote. And, at this stage of the game, mass production of the audio cassette still-image devices developed by Matsushita Panasonic in 1971 and Hitachi last year is most unlikely, spokesmen have indicated.

Rep Rap

• Continued from page 33

ing up \$15 per person to a maximum of \$115 at five owners and/or employees.

The 42 rep organization involved in the massive lobby in Washington to gain a priority on gasoline for reps consist of:

ERA
Manufacturers Agents National Association
Affiliated Automotive Reps
Sporting Goods Representatives Assn.
Tackle Representatives Assn.
Hardware Representatives Assn.
Manufacturers Agents—Food Service Industry

National Marine Representatives Assn.
National Home Furnishings Reps Assn.
Premium Representatives Assn.
National Council of Salesmen's Organizations comprising:
Association of Investment Brokers
Boot & Shoe Travelers' Assn. of N.Y.
Conn. Assn. of Mfg. Reps.
Conn. Paint Salesmen's Club

Costume Jewelry Salesmen's Assn.
Fabric Salesman's Assn. of Boston
Far Western Traveler's Assn.
Furniture Mfr. Representatives of N.J.
Furniture Mfr. Representatives of N.Y.
Houseware-Hardware Reps of Metropolitan N.Y.
Infants' & Children's Wear Salesmen's Guild
Infants' Furniture Rep. Assn. of Greater N.Y.
Lighting, Lamp & Electrical Mfrs. Salesmen's Assn.
Luggage & Leather Goods Salesmen's Assn. of America
National Fashion Accessories Salesmen's Guild
National Home Furnishings Rep. Assn. (35 clubs)
National Shoe Traveler's Assn (25 clubs)
N.J. Paint Traveler's Assn.
N.J. Sales Representatives Assn. (plumbing, heating & air conditioning)
New York Candy Club
New York Paint Travelers
Philadelphia Mfrs. Representatives Assn.
Piece Goods Salesmen's Assn.
Sales Representatives Assn. (of Philadelphia, plumbing, heating & air conditioning)
Salesmen of Handbag Supplies
Sport Industries Representatives Assn.
Toy Knights of America
Underwear-Negligee Associates

ERA's Interactive Marketing conference in Madrid starting Jan. 26 is in high gear, according to Ray Hall. Travel and hotel accommodations are being coordinated by Jim Biga, Travel Counselor Service (312) 726-2108. ERA is located at 233 E. Erie, Chicago 60611 (312) 649-1333.

Glenburn McDonald general manager Karl Jacobs announced the following rep appointments: J. B. Anthony Co., 2810 High Ridge Road, Stamford, Conn. 06903 (New York metropolitan); Aztec Sales Corp., 30555 Southfield Road, Southfield, Mich. 48075 (Mich.); Beams, 7263 Lansdowne, St. Louis 63119 (Iowa, Kan., Mo., Neb., Ill.); Dynasales Corp., 801 N.W. 72nd, Ft. Lauderdale, Fla. 33314 (Fla. and Puerto Rico); Earl & Brown Co., 2041 S.W. 58th Ave., Portland, Ore. 97221 (Wash., Ore., w. Mont., n. Idaho); L.E. Kenney Associates, 329 N. Eric Drive, Palatine, Ill. 60067 (Chicago metro); Marshank Sales Co., 10455 W. Jefferson, Culver City, Calif. 90230 (s. Calif., Ariz., s. Nev.); Miller & Associates, 4304 Beltwood Parkway N., Dallas 75234 (Tex., Okla., Ark., La., Miss.); MS Sales Corp., 670 S. Green Road, Cleveland 44120 (O., w. Pa., W. Va.); Paston-Hunter Co., 2002 Teell Ave., Syracuse, N.Y. 13206 (all counties north of Rockland/Winchester, N.Y.); Sinai-Johnson, Inc., 817 Douglas Ave., Redwood City, Calif., 94063 (n. Calif. and Nev.); Taub Sales, 12810 Gaffney Road, (Continued on page 40)

Cos. Discuss Pros & Cons

• Continued from page 24

the smallest manufacturers, most dealers have seen the new line at least a month prior to the show. On the other hand, the show offers the opportunity to meet with and talk to the manufacturer, the presidents of companies. It is also true that most manufacturers are geared on a yearly schedule, and are not willing to change these schedules simply to meet the demands of two shows a year. On the other hand, the shows do offer a manufacturer the opportunity to expose his complete line more than once a year and on a national rather than simply a regional basis. This year there is another point to be considered. With the curtailing of much travel due to the energy crisis, a lot of manufacturers may want to meet with dealers and distributors and let them know exactly what they can expect.

4 Coast Firms

At Superscope, the situation is somewhat different than at many other firms. Superscope began displaying their own branded line of product last June and now has more than half a dozen other new items ready. These are items that have not been seen on a national basis before.

According to senior vice president of marketing and new product development Fred Tushinsky, "This is the first time we will be able to place a really full emphasis on the Superscope line. Since we were not at the show last January, we obviously don't have a positive idea of what the show will be like or who will be attending. Of course, we can draw on experience from the Summer shows."

Timing Off

At Sanyo Electric Co., however, the viewpoint is somewhat different. "I don't think January is a particularly good time for a show," said Howard Ladd, "but then I've never thought June was the ideal time either."

"Basically," Ladd continued, "you really don't need one central place to show goods any more. Everyone has seen the line at the various regional shows. I do think there can be a proper time for a show, however, and that would be in April when there is time for reaction to a new product and time for a manufacturer to react in his production schedules to what the dealers say. And it would also be an ideal time to bow product."

"But I'm not knocking the shows as they are," Ladd emphasized. "Our advantage here is a public relations kind of thing. We can see a great deal of people in a short time, we can talk about current problems such as the new freight restrictions and we can talk to customers at sales meetings. I'm only saying that there might be better times than June and January."

At Pioneer Electric Corp. of America, president Jack Doyle feels that April would also be a fine time of year to hold one show.

Pioneer

"We fared very well at the January CES last year," Doyle said. The only problem is that both June and January are a little late. Our January

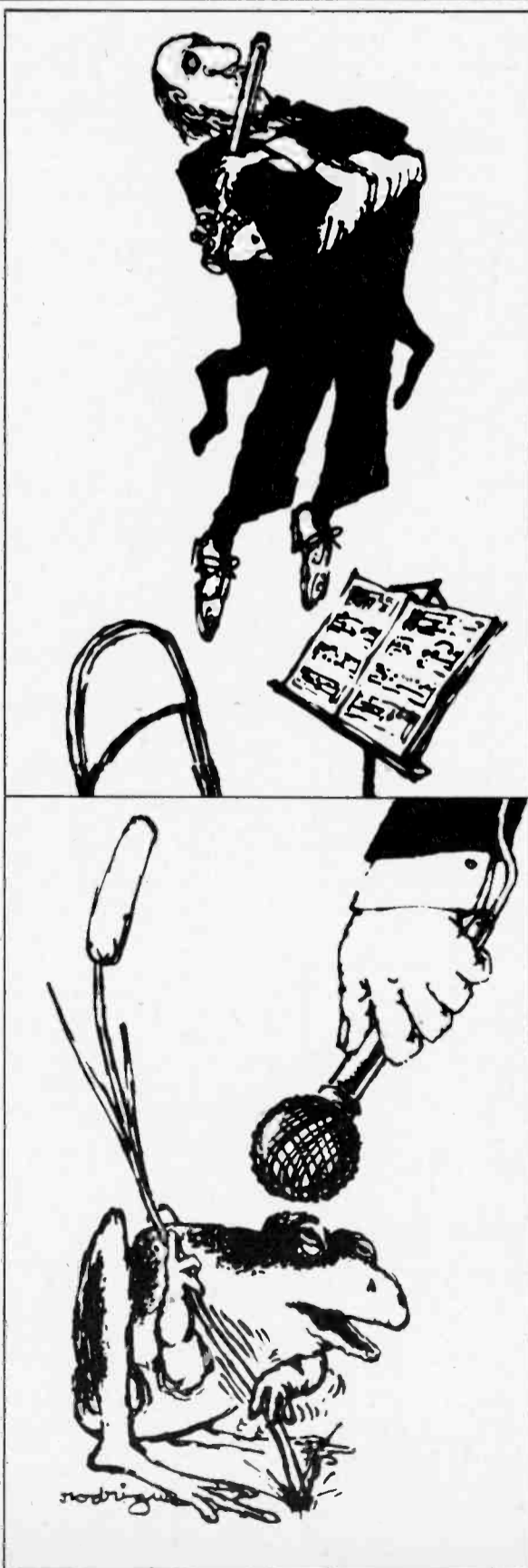
program actually gets out Dec. 17. Everyone has seen the product by the time the show rolls around. This year might be a bit different, with a chance to explain possible freight delays and so on. And I do have the chance to see people I might otherwise not see and to hold central meetings.

"Generally I am enthusiastic about this show," he added. "We will display most of our line but we won't have much new. The product development cycle is about a year and a half and you just can't move it around. Next year we may have some more things to show in the way of new product, but for now we'll be

showing the existing line, reinforcing promotions and talking to a lot of people."

At Craig Corp., Lauren Davies said, "We were impressed enough last year to go back. We found it smaller and more intimate than the Summer show and a lot of our good accounts made it in. All in all it was quite beneficial."

So, while not all manufacturers feel the January CES is the most necessary show in the world, few are coming in with a completely negative attitude. The show does indeed have a purpose, and the long lines of manufacturer's booths attest to this.



Capitol 2. The cassette that sells because it reaches new highs and lows.

What your customers want is a cassette that's reliable, jam-proof, and reproduces the entire audio spectrum accurately.

What your customers want is Capitol 2.

They want it because we make them want it. With extensive advertising in national publications. With a heavy radio advertising schedule. With the best point of purchase merchandising in the industry.

And with some of the best promotions. Stock Capitol 2, the tape everybody's talking about, and watch your tape sales reach a new high.



Everybody's talking about
**Capitol 2
cassettes**



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Tape Duplicator

Troy Machinery in Rockaway, N.J. will have to wait for more additional space if it is to expand, with business in '74 seen as excellent. A request six years ago diverted

the former ice cream dairy cabinet maker into molding pinch rolls and pressure pads for the tape duplicating industry. The family-owned business is headed by father Ed

Joyce, Sr., and sons Ed Jr. and Mike. The Telex Communications, Inc., has available a hand held, circular English/Metric converter, the Anglo-Met, for convenient conver-

sion of length, weight, area, volume and dry or liquid measurements. Jim Dow, director of marketing, instructional products, notes: "It is invaluable for determining specifications, producing literature, operation and service manuals where now all metric equivalents must be given for export."

Wayne Saylor, manager, customer service, reports deliveries of Electro Sound professional magnetic tape recorder, ES-505, are now being made, with demonstrations at dealers in New York, San Francisco and Los Angeles, at Audiomatic Corp. in Paris, and through TeleMerica in Latin America. The unit is available as recorder/reproducer in monaural, 1/4-inch full track and half track; stereo, 1/4-inch 2-track, 2-channel; or quadrasonic, 1/2-inch, 4-track, 4-channel. As reproducer only, it is available in the monaural and stereo versions. Some unique features, Saylor noted, are: viscous damped flywheel; non-slip capstan; replaceable capstan idler tire; no-bend take up tension guide; disappearing automatic headgate; easy edit escutcheon and headgate design; optional third reel motor; differential disk brake; optional second scrape flutter idler; fully lighted controls; test oscillator; continuous bias indicator light; record and reproduce calibrate positions; extended warranty.

1974 Videotape Market

Continued from page 34

the point is, the equipment manufacturers may not be the ultimate decision makers as far as configurations are concerned. This may be left up to the large retailer."

Johnson also spoke about the industrial and educational markets. "In industry and education you run into a standardization problem," he said. "Someone needs a product with enough muscle to say, 'this is the system.' The same way Philips standardized the cassette."

As for reducing videotape production as a result of the material shortages, Johnson said, "Any reduction would come in a category offering the lowest dollar yield. But video is a high dollar yield, so raw materials may be channelled into video at the expense of something else if such channelling becomes necessary. I wouldn't think the shortage would hurt anyone involved in the manufacturing of videotape unless they are only now getting into research and development. At the moment, videotape is the most profitable magnetic tape a firm can make."

Ampex

At Ampex Corp., where a number of videotape configurations are manufactured, Shad Helmstetter said that "we haven't pulled back our effort at all in video. We are con-

tinuing to maintain our production schedule and we are also going ahead with further research and development.

"In terms of marketing the product," Helmstetter continued, "it's still a new concept and we're still looking at new markets. Our main markets at the moment, like everyone else in the field, are industrial and educational, and it should be fairly obvious that a consumer market is at least a few years away."

Another Ampex spokesman said that should the materials shortage force a cutback in any area, some of the effort now going into computer tape could possibly go into video.

BASF

At BASF, where a large variety of videotape is manufactured, Tom Dempsey said that his firm "had no plans for any sort of cutback and that the shortage of materials has not been a factor with us. Our consumers are in the educational and industrial fields like most others in the market," he said, "and we will keep production as scheduled."

Memorex is also entrenched in the videotape market, manufacturing a number of configurations and serving primarily the industrial and educational fields. The firm will be demonstrating its complete videotape line at the CES and will also offer a videotape presentation covering the company's audio tape product line as well as means of merchandising and promoting it. The presentation will use the U-Matic format.

Memorex

According to Dave Berry, "The industrial market is very strong, but the educational market has slowed up a bit as a result of the economy. On the whole, however, there has been no slowdown in video interest. As for our plans, we either have long term commitments or plans for product to be used in videotape development and production. One reason we think the cartridge market is growing so quickly," Berry added, "is that people are familiar with the cartridge concept from audio. Even a relatively unsophisticated user can use the product."

It is also important to mention

again 3M's move recently into the prerecorded videotape field, with a number of programs acquired from others and a number produced in-house. The firm is aiming these goods largely at educational institutions, but feels strongly that the marketing and merchandising experience gained here will be of help when the consumer market develops. The company will also make much of their tape product available on film, and is planning an ambitious program despite the various shortages.

Thus, it appears that despite shortages and the lack of a consumer videotape market, major manufacturers will go ahead with plans as scheduled this year.

'Q' Broadcasts Await Discrete

Continued from page 23

studying discrete and while they may not approve of any discrete broadcasting system, that event is highly unlikely.

The first system submitted to the Federal Communications Commission, who eventually turned the whole quadrasonic broadcasting question over to the Electronics Industries Association who thus followed by forming the NQRC to study the situation, was the Lou Dorren Quadracast Systems Inc. system. This system was developed by Dorren in early 1969 and a study started in February 1970 that included experimental one-station discrete broadcasts on KIOI-FM in San Francisco. These studies, including a computer readout of information, were finished and the results submitted to the FCC in May 1971.

5 Systems

Then the fun began because several electronics firms rushed to get variations of their own systems into the hopper. To date, you have before the NQRC systems by QSI, RCA, General Electric, Zenith and Nippon Columbia/Duane Cooper. Zenith had two other systems involved, but withdrew them; Motorola withdrew their system, and RPM withdrew from contention.

One of the hangups with discrete broadcasting is that another demodulator will be necessary to receive the broadcasts. Right now, many hardware manufacturers are installing discrete demodulators into their 4-channel amplifiers, but these only serve to demodulate CD-4 discrete Quadradisics.

Quadracast Systems Inc. has finished designing and is ready to test a 4-channel discrete integrated chip demodulator for FM discrete broadcasts. It will pick up and is compatible to monaural FM and stereo FM broadcasts. To date, no cost has been set on the unit, but Lou Dorren, research director of QSI said it will be competitive with stereo demodulator ICs now being turned out by several firms. "Our IC will work with all but two of the systems now under study by the NQRC," he said. And he added that production could begin immediately once the FCC ruled on discrete broadcasting and which system was going to be adopted.

'74 or '75?

Some people involved in quadrasonic had projected that the FCC might approve a discrete broadcasting system as early as mid-1974; others feel that the FCC will not react until 1975. The NQRC is still involved in tests and meetings.

In regards to matrix broadcasting, several stations have experienced considerable publicity in local press and considerable sales impact by promoting themselves as quadrasonic stations. Most FM stations, however, are waiting for the FCC to make a decision on discrete.

In any case, listeners who own a matrix decoder of any brand can receive matrix quadrasonic broadcasts. And just about every hardware manufacturer is now installing matrix decoders in 4-channel amplifiers. Two receiver/amplifiers are the Lafayette LR-4000 300-watt receiver with wave matching full logic circuitry for SQ matrix and the Sansui QRX6500 280-watt receiver. What it boils down to is software product and more record labels seem to be going the direction of the SQ matrix system at the moment. Columbia Records claims that nearly 30 labels are supporting the SQ system around the world and that the worldwide SQ family of audio manufacturers is nearly about 100 brands. Further CBS states that

nearly 90 percent of the 4-channel equipment in the U.S. can now play SQ disks.

Pioneer Stations

As far back as February 1971, KIRO-FM in Seattle was broadcasting regular shows in QS Sansui matrix. The station hooked up an RCA Q-8 cartridge deck and played the Q-8 cartridges for one source of material and used Enoch Light's matrix records for some more, scrounging here and there for other product to play on the air. Eventually, the station added a Sansui synthesizer to its equipment and fed stereo material through it for a quadrasonic effect.

In the case of KQIV-FM in the Portland, Ore. area, engineer Joel Miller said that the station has a QS Sansui matrix encoder, but it's used mostly just for commercials. Otherwise, the station depends on a growing number of albums arriving more and more that are either in the CBS SQ matrix system or the Sansui QS matrix system. In addition, he claims that listeners with matrix receivers are picking up some separate rear information because of an acoustic phenomenon. The station is located about 20 miles from its transmitter site. Regular stereo signals are fed over telephone lines to the transmitter. The signal passes through several repeater amplifiers and high frequencies seem to be slowed down for some reason. These are coming through rear speakers if the listeners are listening with four speakers and one of the matrix system receivers, he said.



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'Home Studio' Tape Recording Market Expanding

By SAM SUTHERLAND

NEW YORK—While the consumer electronics industry has long relied upon the audiophile for the bulk of its business, a new breed of consumer designs, offering increasing engineering capability and flexibility for home tape recording, points toward a growing amateur and semi-professional musicians' market that reflects the increasing need for musicians to master the recording process itself.

Just as the first two and three-track studio recording equipment has been eclipsed by "state-of-the-art" standards for 16 and 24-track recording, simple home taping equipment is now being traded in for home recording systems that incorporate many of the special engineering functions once restricted to the studio. Where the aspiring musician was once content to record his demos or reference tapes using only a home stereo deck, microphones and, if he was really exacting, a simple mixer, his 1973 counterpart is now scouting for full four-track capability to permit careful mixing and even overdubbing.

While the bulk of the consumer market is still focused on the audiophile who wants to retain favorite disks or broadcasts on tape, it's worth noting that many established musicians are also joining the ranks of home recording buffs seeking technical quality and capability more on a par with studio gear. As the gap between home and studio equipment has closed, more and more major producers have found that top-quality stereo and four-track equipment offer an exciting and economical alternative to fully equipped studios for pre-production work and demos.

The Four-Track at Home

Sparking this trend is the equipment itself. As solid-state electronics have opened the door to smaller and more economical units, the basic modular concept which has provided much of the momentum for those designs has also permitted manufacturers to offer an increasing variety of both mechanical and electronic functions in home tape decks.

Most major manufacturers of open reel decks now offer discrete four-channel designs. For the musician, the vital statistic that has made home recording more exciting is the availability of selective synchronization of tracks, or Sel-Sync. With the addition of this feature, the amateur musician or superstar-at-home can record his basic rhythm track on any or all tracks (in the latter case, necessitating later mixdown to open up free tracks) and then overdub additional parts.

With improved transport design, superior electronics and high grade tape, the finished tape can be surprisingly close to that studio standard. That capability is clearly attractive to musicians, and major manufacturers like Sony, TEAC and Revox have begun addressing the market directly, through trade and consumer print ads addressed not to record collectors but to working musicians.

Among the first firms to recognize the trend was TEAC, whose stereo open-reel designs have offered sophisticated tape handling and solenoid-operated mechanics for some time. Their current models offer considerably more than the flexibility of such features and mic/line mixing: in designing their quadraphonic recorders, TEAC incorporated the Simul-Sync feature, making their 2340 and 3340 models prime contenders for the more ambitious home recording buff. Matching amplifier and mixing units, which when interfaced with those

machines, permit increased flexibility in mixing signals, supported the move further, while the 3340 model offered 15 ips tape speed.

Now TEAC is promoting that unit by pointing to its wide-spread acceptance by rock bands like the Eagles, who regularly use their deck to record their concerts directly from the p.a. mix. Similarly, Tom Rush, a singer and writer best known for his ability to find and enhance new material from young unknowns, recently added a studio to his New England farm and chose a four-track deck with synchronization to

permit recording at home. And Frank Zappa, enfant terrible of the Mothers, has used a studio four-track for all his concerts, taping directly from his own sophisticated p.a. console to obtain four-channel live concert tapes of studio quality.

This field points up that narrowing gap between studio and home gear most dramatically. TASCAM Corp. of Los Angeles began marketing its Model 10 mixing console, a design that might have been the heart of a professional four-track installation a decade ago, specifically for a non-studio market. While that

unit—offering eight inputs, four outputs, submastering, input modules approaching current studio standards for flexibility—is tagged at around \$1,900, a figure well beyond most home record and tape freaks, its appeal to the serious musician interested in refining his studio techniques is obvious.

Less awesome in price is the "Mini-Studio" package being marketed by Lamb Laboratories, Syosset, N.Y., and carried in a wide variety of retail outlets, including the 109 store Team Electronics chain based in Minnesota. Incorporating a

Revox tape deck, Beyer microphones and stands, headphones and a special Lamb Mixer, the PML 420, that offers a wide range of basic mixing functions in a compact unit. Like the TASCAM console, the Lamb package has been aimed at amateur and professional musicians, through music-oriented consumer magazines as well as the trade papers.

Major firms like Sony—which also markets its own sophisticated four-track open-reel decks, with a top-of-the-line unit, the TC-854-4S, offering Syncro-Trak selective synchro-

(Continued on page 40)

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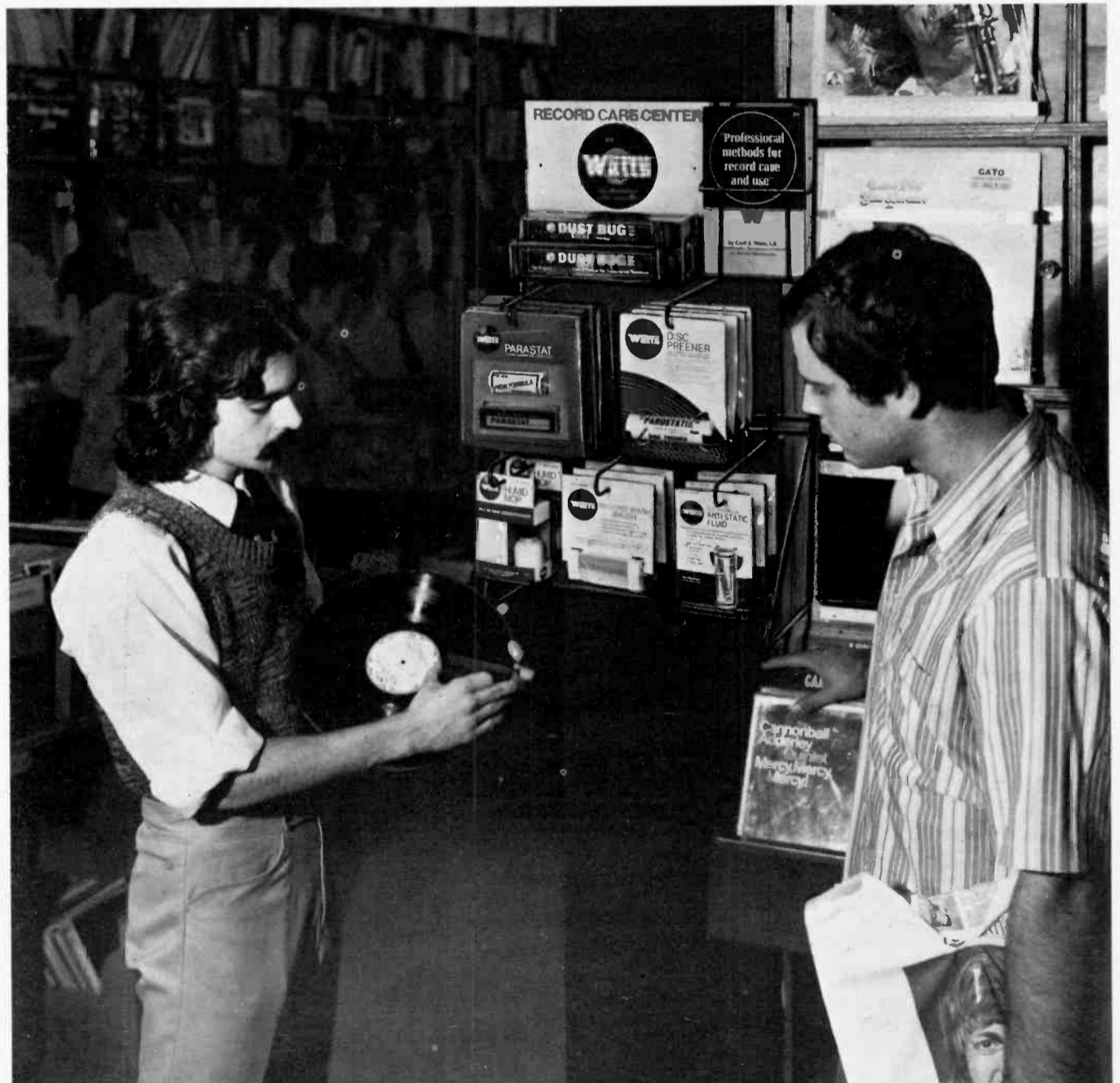
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New Mass Buyer Accessor

• Continued from page 23

marketing, Superex, said, "We will keep prices constant in order to protect dealer profit."

Wide Range

The consumer is finding a greater range of choices in price, stereo dynamic with or without volume controls, quadrasonic, electrostatic, electret, lightweight and open air or sealed cell earpieces. Price, sound quality and comfort continue to be the most looked-for features, with most sales in the \$30-\$40 range.

Even with the confusion surrounding 4-channel hardware, quadrasonic headphones with stereo/4-channel switch are doing very well, probably because prices are comparable to stereo headphones. Marvin Paris, director of marketing at Superex, noted that buyers of quadrasonic hardware are more apt to buy 4-channel headphones at a 5:10 ratio, compared to buyers of stereo (3:10).

Innovations in headphones are continuing to appear. Janszen, brand name for Electronic Industries, introduced a \$300 floating electrostatic headphone in black and silver plexiglass, and separate power supply box. The ear pieces float in front of the ear since no seal is required for the bass response. However, Steve Teachout, vice-president, marketing, said no deliveries have

been made because of material shortages.

David Clark Co. introduced a 4-channel headphone with a derived ambience decoder, for extracting matrix 4-channel sound, at a \$95 list.

Jerry Henricks, vice-president, marketing, Scintrex, said his company will have a prototype headphone soon that will establish a new headphone category.

Koss Push

Koss will be introducing an improved version of the HV-1 at the Winter CES. It is the HV-1/LC, a 9.5 oz., lightweight, hi-velocity hear through model, listing for about \$50. The high velocity headphone, according to national sales manager Guido Francolucci, features dampening vents on the back of the earpieces. According to Francolucci, the Koss Traveler, a folding headphone introduced last June, has dropped in priority temporarily. Another innovation by Koss, a traveling display van called the Kossmobile, is now on a year round operation.

'Home Studio' Market

• Continued from page 39

nization—already offer basic mixers, like Sony's compact MX-6s and MX-12 designs, that are increasingly affordable yet, like other designs, show advanced electronic capability.

The growth of the microphone industry has also been spurred on by more ambitious home taping buffs. As microphone technology has advanced, that industry has paralleled other areas of the consumer electronics world by offering better mikes at lower prices. Fledgling bands now have a wide range of dynamic, moving coil cardioid and even electret condenser mikes available, with Sony, Electro-Voice, Shure and other major electronics firms joining battle with long-time microphone specialists like AKG and Beyer for new customers. Significant here is the development of lower priced mikes by firms like AKO and Beyer, who have long confined most of their design efforts to studio applications.

Import-Export: Bigston's Approach

• Continued from page 23

Sekiguchi said the yen balances the dollar in value at 255 per (the exchange rate of six months ago). The current rate is 280 yen per dollar.

The firm was established here two years ago to promote the Bigston brand name. "Bigston is the largest private label manufacturer in the cassette recorder field," Sekiguchi claimed in a recent interview. "We also supply a great deal of the OEM market. Now is the time to make the public aware of our name and quality products," he said.

Quality Emphasis

Sekiguchi explained that at present, the firm's advertising budget is too low for significant media promotion, although some ads are planned for various trade journals in early 1974. "Referrals will constitute our promotion," he continued. "That is, once a dealer accepts our line for sale, and spends time acquainting himself with the products, he will place order after order. He will find that the customer is pleased with his purchase, and mentions our name to his friends."

A 90-day unconditional warranty program causes no hardship, reported Ralph Ergas, marketing manager and former RCA staffer, since the defective ratio is less than one percent.

"Once our brand name sales have been established," Sekiguchi said, "of course, we will advertise and run promotions. But we are not yet a Sony or Panasonic."

A network of 22 sales reps across the country call on department stores and chains, audio shops, small stores, mail order houses, corporation premium plans, and major mass retailers—for private label business.

"It would be compromising to us to have a drug or discount store image. Fine quality, and medium-high prices conflict with a discount-type operation. Shoppers at those stores would probably buy a less expensive product when faced with a choice," said Bernard Buchwald, executive vice president. Buchwald has an extensive background in hardware sales, including positions with Aiwa and Electro-Phonic.

When reps sell a dealer or when the dealer reorders, Bigston U.S.A. fills the order from pre-checked stock and ships directly to the store.

Manufacturing

Bigston manufacturers in four plants in Japan, as well as in three independent plants in Taiwan, one in Seoul, Korea, and one Bigston-owned facility in Singapore. The president did not wish to comment on how soon the firm may manufacture here, but he did say it would be economically feasible to assemble here in the near future.

Sekiguchi said the firm would in any case keep as strict a quality control program over production and shipment here as in Japan, though he said such a policy would be more costly to make up for negligent workers.

Bigston sends trained technicians to the U.S. office (and to similar branch organizations in other countries) to inspect all incoming products before shipping to accounts. These technicians, all young, unmarried men who may or may not speak English, also repair every Bigston product returned from a complete stock of spare parts. These products are then repackaged and resold.

The young men are selected for enthusiasm and quality of work. They stay for two years and earn better wages than they would in Japan. Housing is provided.

The Bigston line includes six portable cassette recorders ranging from \$49.95 retail to \$69.95. Five other units feature AM/FM radio and recording, with prices ranging from \$74.95 to \$129.95 for a miniature unit. One Dolbyized cassette recording deck retails at \$219.95. Some products are sold in Europe or Asia that are not sold here as of yet.

All product arrives within four months after ordering from company headquarters. If spare parts are needed, they will be flown in within two days. The Rosemont office and warehouse contains over 10,000 sq. ft., with additional warehousing nearby.

Bigston cassette mechanisms are also used in phone answering devices, pre-programmed organs and other musical instruments. The com-

puter terminal business is being thoroughly investigated by the firm as are discrete 4-channel cassette recorders and audio/visual cassettes.

Commenting on the worldwide demand for imported goods, Sekiguchi said U.S. appliances and home entertainment equipment are much in demand in Japan. The same reasoning applies to every other country and of course, the U.S. "Some West German dealers and distributors boycott Japanese products because Germany has lost prestige in marketing cameras, watches, and electronic equipment to the Japanese. These people make it difficult for us to enter their market, although the consumer probably would buy Japanese products regardless."

Speaker Lights Surge

• Continued from page 29

American Lighting Specialties of El Segundo, Calif., both reported banner years, with 1973 grosses nearing \$2 million apiece and further gains expected in the next months.

Steve Silberman, co-principal of American Lighting with Rick Smith, said, "The market has improved because of the disappearance of the fast-buck operators who got into this field when it first hit as a fad and flooded the consumer with shoddily manufactured merchandise. The quality of goods is much better now."

Maytronics and ALS both started as garage shop operations several years ago, zooming into major suppliers of outlets such as Sears, Woolco and Wards. Each has lines with retail prices held mostly \$10 to \$40.

For 1974, Maytronics is entering the expense of packaging its products in four-color cartons to heighten point of sales impact. Its new line is stressing mood lighting devices that can double as regular lamps too.

ALS, whose prime seller is the \$10 Celestio-Lite, an imitation cut-glass unit with heat lamp activation that creates the effect of stars rotating on the walls, is branching out to 19-inch-high interior-lit figurines of Warner Bros. cartoon characters, seeking the camp nostalgia trade. They use as many precast plastic molding units as possible in their products.

Story Display

Maytronics is planning darkened booths for temporary installation in large chain-store branches to pro-

vide more effective floor display. But they report difficulty getting wood for lighting enclosures.

Brightco, established as a division of Kenton Industries at Westminster, Calif. in 1970, is another active supplier with home strobes, black lights, fiber optics and color organs of both the speaker-connected and built-in microphone types. Marketing director Curt Stricker feels that the market has outgrown mere psychedelic fad stage but will continue to be an important accessory line for record retailers.

Brightco is unveiling new strobe and random light units for 1974.

And Fisher Sound has won enough success for its line of decorator speakers to expand the units offered this year. Retailing from \$100 to \$140, these speakers are less than three inches thick and resemble a framed picture hung on a wall. They provide sound comparable with standard speakers in the same price range.

Visual pattern textiles available for the speaker coverings range from geometric abstracts to tapestry reproductions.

New Zenith Plant

CHICAGO—Zenith Radio Corporation will produce vinyl cabinets for audio products in the former Louis Allis plant in Evansville, Indiana which was recently purchased by L. Berman & Co., wholly-owned Zenith subsidiary, from Cresticon, Inc., a subsidiary of Litton Industries.

RepRap

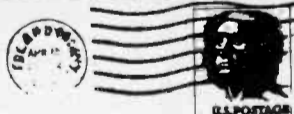
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Silver Spring, Md. 20904 (Del., Md., Washington, Va., s. N.J., e. Pa.): Universal Associates, 214 N. Concord Lane, Carmel, Ind. 46032 (Ind., Ky.): VF Sales, 420 Union Ave., Framingham, Mass. 01701 (Maine, N.H., Vt., Conn., Mass., R.I.): Four-R, Co., 4901 W. 77th St., Minneapolis 55435 (Minn., N.D., S.D., e. Wis.): Cir-Vu Marketing, 884 S. Lipan, Denver 80204 (Colo., Utah, Wyo., e. Idaho, e. Mont., N.M., El Paso country Tex.)

William Menezes & Associates, 9901 Horton, Overland Park, Kan. 66207 (913) 649-2680 has been appointed reps for 3M/Wollensak consumer products covering Iowa, Kan., Mo., Neb., s. Ill.

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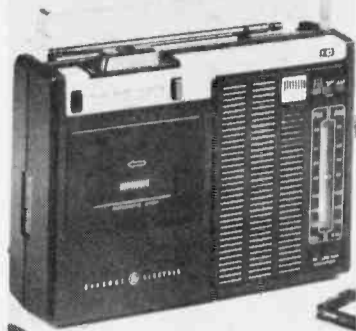
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- No. 901 SPECIAL FOAM SHIELD
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- No. 020 CASSETTE WINDOWS

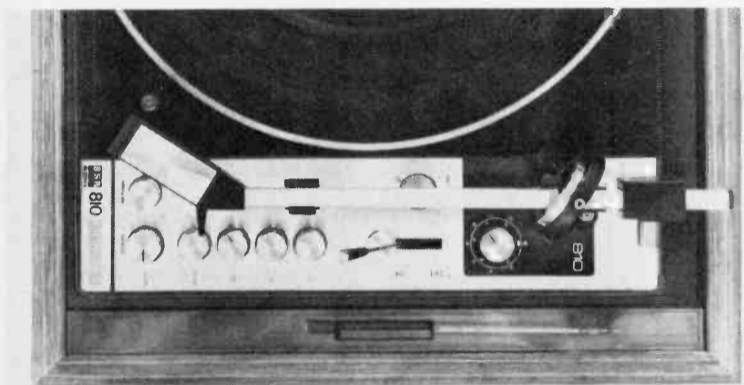
New Products



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GE's 8525 cassette recorder with AM/FM radio offers such extras at \$62.50 as two level monitor and built-in mike.



BSR's transcription series 810 turntable controls closeup shows such features as tonearm with gyrosopic suspension capable of tracking as low as 0.25 grams.



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Car Stereo

MOTOROLA EXPANSION

CHICAGO—Motorola's automotive products division is undergoing steady expansion, according to Oscar P. Kusisto, vice president and general manager. Recently, a new department, new products and de-

Case Cos. See Banner Year

• Continued from page 23

turing, Inc., Yonkers, N.Y., notes that larger capacity cases are being considered as the home market expands. But Rosenberg was among the majority of casemakers interviewed who felt that the basic best-seller cases, with a 24 piece (for 8-track tapes) and 30-piece (cassettes) capacity remaining the most popular design.

The new emphasis on home tape installations may also result in new basic case designs. At Stac-All, in Troy, Mich., a special cassette storage unit, designed to interlock with other units to provide flexible storage space, has led that storage unit firm deeper into the music industry: their cassette storage design, while aimed initially at retail operations, has generated home sales as well. And Stac-All is now exploring expansion moves that would extend the design to 8-track tapes.

Royal Sound Co., Freeport, N.Y., is marketing a similar interlocking storage module, the Add-n-Stac, with a special "four pack" package combining four of the six tape units to compete with more conventional 24-piece case designs.

At the same time, Custom Case, of Fayetteville, N.C., is adding new styling to spark its line of cases, which includes a special "attache" design for carrying tapes and carousel and bookcase home storage designs. Demand for the new colors has resulted in strong consumer response.

And Recoton will be bidding for increased sales with yet another new styling idea, blue denim covering on their units. Sales manager Peter Wish, while unimpressed by the growth of home storage units beyond the traditional 24-piece units, did project strong response for the new blue denim fabric covering, which has received a favorable reaction where tested with retailers and customers.

Display Media, Inc., of Addison, Ill., is one firm that is combining that demand for decorative styling with the prospects of a stronger home use market by developing and merchandising its cassette tape library, which offers a larger capacity unit styled in walnut-grain wood and faced with a black vinyl front panel that renders the unit similar to a hi-fi speaker in its visual design. The Display Media design also provides for the tape storage rack inside to extend forward when the black vinyl concealing panel is opened. The unit holds 70 cassettes.

The only real obstacles ahead will again stem from raw materials shortages. Most manufacturers contacted reported no critical shortages to date, but substantial increases in raw materials will be passed along to the consumer as firms compete for the wood, paper and plastics needed in case manufacture.

At Amberg Sales, marketing vice president Bob Looney pointed to increases of as much as 25 percent for board stock needed in manufacturing.

velopment, was formed with Bernard S. Parmet as engineering manager of the wing. Also, Robert J. Solem, was appointed vice president and assistant general manager of APD but will continue in his present role as well of assistant general manager of the government electronics division.

Forecasting all-time sales records for the new year, Kusisto recently said division sales have tripled since 1970. Among trends, he sees subcompact cars up 25 percent and compacts up 18 percent for '73 model year, but continued interest in

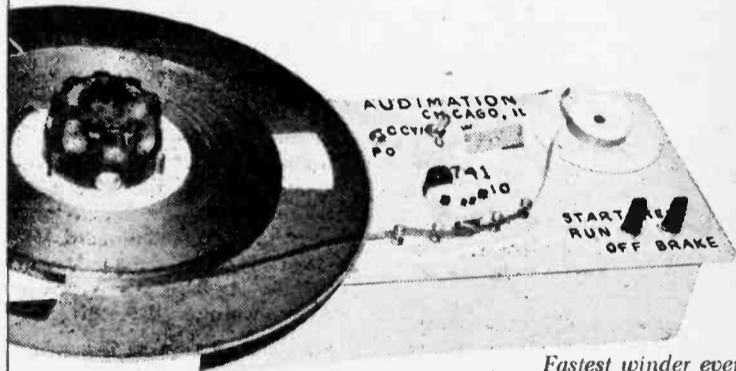
owners of smaller cars for stereo equipment.

More sophisticated car stereo is yet another trend he noted, with American Motors set to introduce factory-installed AM/FM stereo radios in its Gremlin and Hornet models for the first time in '74 model years. Already sole supplier to American Motors and sold outside supplier to Chrysler, Motorola received a three-year multimillion-dollar contract to supply Ford and is moving into the Japanese import car field, principally via the joint Alos-Motorola firm in Japan.

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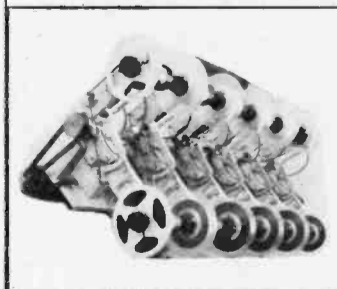
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Jukebox Programming

Programmers Buy Earlier as Gas Cuts, Disk Lags Loom

• Continued from page 3

gearing for both disk shortages and cut-backs in mobile one-stop visits to programmers, it was learned.

Reports from Pittsburgh drivers said the operation warned early in December that a cut-back in singles due to the polyvinyl shortage may be as severe as 35 percent in early '74.

Trouble Calls

Also affected are service calls on out-of-order equipment, said several.

In fact, a constant theme in the interviews was that if regular service cycles are cutback, the missed trouble calls could snowball and defeat the gasoline savings.

Said Roger Boockmiere, Green Bay, Wis.: "Many location owners or managers will hold off calling us on a trouble call if they know we're due regularly in a day or so." He said he has some routes on an every-third week cycle and may go to once a month on some.

The added trouble calls was a worry for Art Hunolt, Trenton, Mo. "If you go too much over two weeks, the out-of-order calls will catch up with you."

Wayne Hesch, Rolling Meadows, Ill., said his firm will begin qualifying trouble calls.

"There are numerous instances where a bartender can hit the reset button on a stuck recording and save our night or weekend mechanic a call. We will start telephoning back

on all trouble falls to find out more about them and save where we can."

Buy Earlier

Among those reporting mobile van one-stop delays was John Cox, Davenport, Iowa. He said the problem though was simply late deliveries of records. "Our record man didn't come at all this week," he said.

Cox, as with many called, was buying well ahead of the charts, as if often the case with jukebox programmers, though label people constantly deny it (see What's Playing?). And, like many, Cox said this will have to become even more prevalent as programmers try to anticipate the hits.

Pittsburgh Mobile one-stop drivers will start

every-other week visits too, it was reported, and may make telephone calls to customers and ship records in between.

Almost everywhere in the Midwest, operators were saying that route cycle service frequencies were being readjusted. "We're stretching out, going to some every fourth week," said Gordon Larson, route supervisor at Sam's Amusement, Kenosha, Wis.

Many, however, said the gas cut-backs are gradual. "We've been trading at one station for years and it's very reliable," said Hunolt in Trenton, Mo. "But we know we're in for trouble. A Standard station here was locked up for a whole week."

Instant Service: 10,000 Disk Library on Wheels, a Rarity

By SARA LANE

PALM BEACH, Fla.—Jim Cline works for the only mobile company left in this part of the country. Much like the doctor coming for a house-call, Cline is able to supply requests on the spot. He carries his vast library of some 10,000 records in his van as he visits his 40 locations ranging from Boynton Beach to Stuart, Fla. Moonlight Music has been in existence for about three years. Cline joined the firm a year ago bringing with him 22 years experience with another company.

"I must have a million titles," Cline smilingly exaggerated. "Normally, I can fill 90 percent of my request orders right from the van the minute they're asked for."

Forty percent of his business is requests—Moonlight Music theory is to supply requests and to give service. Cline feels those two factors are the most important for success.

"If you can get the customers' requests, nine times out of ten, you get in solid with the location owner," he advised.

Cline makes the hour and a half drive to Seeburg—South Atlantic Distributing Company in Miami, once every three weeks. "If I need to fill in during that time, I call and the records are immediately shipped to me. The main reason I come down is to listen to the new records that have come in."

Since Cline 'doesn't have time to listen to the radio' this is a necessity.

"I usually look at the trade magazines for information. I've been in the business long enough to think I can pick out what records will play ... of course, I don't always pick them right. That's where Paul Yoss and his assistant, Milt Pond, come in. They're both very knowledgeable and seem to have the uncanny talent

to pick the winners. I go a lot by what they tell me."

Cline also selects artists by past performances. "You have certain artists who are going to play no matter what," he said.

Changes 10-15

He changes anywhere between 10 to 15 records a week putting on two or three new ones with the remainder requests. "A lot of routemen go out and take only two or three new records with them and that's all they'll put on. But we don't operate that way. Requests are the most important part of our programming."

"Of course," he explained, "a lot of music overlaps. The kids who play country also like rock and roll so no kid location is ever pure country. I put both kinds of music on the boxes and when you get a hit song like 'The Most Beautiful Girl in the World' by Charlie Rich or 'Paper

Roses' by Marie Osmond, they can go anywhere."

In VFW and American Legion locations, Cline uses 'some' oldies—The Platters' "My Prayer," many Glenn Miller and Tommy Dorsey tunes. "They don't take in a lot of money, but it's worth it. I rarely use any top 40 in these spots, but fill in with country/western."

Cline feels that many records that don't make the trade charts do well on jukeboxes. He doesn't rely on trades to make his decisions (although he does read them). "Lots of times they don't tell what's doing well on the jukeboxes. For instance 'Heartbeat—It's a Lovebeat' is number one right now. Well, I've never had that record on any of my boxes because I haven't had a single request for it."

"I would say 50 percent of the records I put on my boxes don't sell

on the charts. Most have been out for six months, maybe a year or even longer. I find that when a hit record dies, you can put it back on the box six months later and it will start getting good play again."

Types Strips

He's still getting requests for "Paper Roses" and "The Most Beautiful Girl." Recent new selections included "Hello, It's Me," (Todd Rundgren), "The Joker" (Steve Miller), "Painted Ladies" (Ian Thomas), "Song I'd Like to Sing" (Kris Kristofferson and Rita Coolidge)—"I don't know if it's on the charts or not, but I think it's going to be a good record in certain locations," Cline said "River of Love" (B.W. Stevenson) and Johnny Mathis' "I'm Coming Home."

What's Playing?

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

DAVENPORT, IOWA: POP & COUNTRY PURCHASES



John Cox
Cox Music Co.
318 E. 2nd 52806
(319) 322-1824

"Love Has No Pride." Linda Ronstadt, Asylum 11026
"You're Sixteen"
"Midnight Rider." Gregg Allman, Capricorn 0035
"American's." Byron MacGregor, Westbound 222
Country
"Sweet Magnolia Blossom." Billy "Crash" Craddock, ABC 11412
"That's the Way Love Goes." Johnny Rodriguez, Mercury 73446
"The River's Too Wide." Jim Mundy, ABC 11400

GREEN BAY, WIS.: POP & COUNTRY PURCHASES



Roger K. Boockmiere
148 N. Chestnut 54303
(414) 435-1925

"Let Me Be There"
"You're Sixteen"
Country
"Rosie Cries a Lot"
"Lucky Ladies." Jeannie Seely, MCA 40162
"If We Make It Through December"
"Herman Schwartz." Stonewall Jackson, MGM 14569 (stripped June 27)

INDIANAPOLIS: COUNTRY & POP PURCHASES



Larry Geddes & Frances Kriner
Lew Jones Music
1311 N. Capitol 46202
(317) 635-1593

"There's a Honky Tonk Angel." Conway Twitty, MCA 40173
"She's Got Everything I Need." Eddy Arnold, MGM 14672
Pop
"I Shall Sing." Garfunkel, Columbia 45983

JACKSON, MISS.: SOUL, COUNTRY, POP PURCHASES



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

"True Love Is Hard to Find." Tyrone Davis, Dakar 4526
Country
"Cheaper to Keep Her"
Country
"There's a Honky Tonk Angel." Conway Twitty, MCA 40173
"That's the Way Love Goes." Johnny Rodriguez, Mercury 73446
"Wrong Ideas." Brenda Lee, MCA 40171
Pop
"Midnight Rider." Gregg Allman, Capricorn 0035
Spinners
"It Doesn't Have to Be That Way." Jim Croce, ABC 11413

KENOSHA, WIS.: POP & COUNTRY PURCHASES

Gordon Larson
Sam's Amusement
930 Washington 53140
(414) 652-6544

"There's a Moon out Tonight." Truc. Zero 002 (local act)
"Let Me Be There"
"The Way We Were"
"Midnight Rider." Gregg Allman, Capricorn 0035
"Teenage Lament '74." Alice Cooper, WB 7762
"Jessica." Allman Bros., Capricorn 0036
Country
"Back When We Were Young." Tom T. Hall, Mercury 73436

ROLLING MEADOWS, ILL.: POP PURCHASES



Robert Hesch
A&H Entertainers
1151 Rohlwing Road 60008
(312) 253-8300

"Love's Theme"
"One Tin Soldier (Legend of Billy Jack)." Coven, WB 0101
"You're Sixteen"
"Jim Dandy." Black Oak Arkansas, Atco 6984
"Rockin' Roll Baby"
"American's." Byron MacGregor, Westbound 222

WHITECLAY, NEB.: COUNTRY & POP PURCHASES

Donna Peterson
Smith Amusement
Box 85, 69365

"Precious Memories Follow Me." Josie Brown, RCA 0042
Spinners
"I Love." Tom T. Hall, Mercury 73436
"If We Make It Through December"

SPRINGFIELD, ILL.: POP & COUNTRY PURCHASES



Bud Hashman
Star Novelty
425 Bryn Mawr 62203
(217) 522-3873

"You're Sixteen"
"Love Has No Pride." Linda Ronstadt, Asylum 11026
"Joy, Pt. 1." Isaac Hayes, Enterprise 9085
"A Love Song." Anne Murray, Capitol 3776
"I Shall Sing." Garfunkel, Columbia 45983
"Can't Say Nothin'." Curtis Mayfield, Curtom 1993
Country
"I'm Still Loving You." Joe Stampley, Dot 17485
"Georgia Girl." Freddie Weller, Columbia 45968
"Uptown Poker Club." Jerry Reed, RCA 0194
"Another Lonely Song." Tammy Wynette, Epic 11079
"Daddy, What If." Bobby Bare, RCA 0197
"There Won't Be Anymore." Charlie Rich, RCA 0195

TRENTON, MO.: POP & COUNTRY

Art Hunolt
Automatic Music
320 W. 10th 64683
(816) 359-3022

Spinners
"The Joker"
"Leave Me Alone (Ruby Red Dress)" New
"Rainbow Song." America, WB 7760
"Teenage Lament '74." Alice Cooper, WB 7762
Country
"Red Rose from the Blue Side of Town." George Morgan, MCA 40159
"Superskirt." Connie Cato, Capitol 3788
"Honky Tonk Dreams." Jimmy Lee Morris, Atlantic 4010

Coin Machine World

FLA. ASSN. DRAWS 200

ORLANDO, Fla.—More than 200 state operators attended the recent Fla. Amusement & Merchandising Assn. meeting here. An added fillip was the addition of a trade show with participation by some 30-odd companies who showed latest models in jukeboxes and other coin operated machines. The three jukebox exhibitors were Rowe International, Seeburg-South Atlantic and Wur-litzer.

"The response to our premiere trade show has been very exciting," said Bob Rhinehart, FAMA executive director. Guest speakers and entertainment were on the agenda. The hotel, located only a mile from Walt Disney World, offered convenience for those who hadn't seen the giant multimillion attraction. Cocktail parties, hospitality suits and a lavish banquet with dancing afterwards provided an opportunity for FAMA members to mingle with exhibitors.

Station Promotion

CLEVELAND — WGAR-AM, golden oldies format radio station here, is capitalizing on the magic of a Seeburg jukebox in their latest audience promotion. Listeners are sending in post-cards listing their five favorite records. Winner will not only get the jukebox delivered to their door by Cadillac Music, but it'll contain their five favorite records plus 45 other singles, all oldies.

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

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New York, N.Y. 10036 ja15

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	★ UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)	34	23	10	★ KEEP YOUR HEAD TO THE SKY—Earth, Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	67	81	4	★ FUNKY MUSIC, PART I—Thomas East (Lee Anthony, Thomas East), Lion 166 (MGM) (Underground/Unichappell, BMI)
2	3	8	★ I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	35	27	14	★ STORMY MONDAY—Latiimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	68	88	3	★ THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)—Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thevs/Act One, BMI)
3	6	8	★ LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	36	37	6	★ WISH THAT YOU WERE MINE—Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattahnam, BMI)	69	78	2	★ THAT'S WHAT THE BLUES IS ALL ABOUT—Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)
4	4	10	★ STONED TO THE BONE—James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	37	38	6	★ SOUL POWER—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	70	—	1	★ YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)
5	5	12	★ THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	38	47	5	★ THE LOVE'S THEME—Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI)	71	63	11	★ SOMEBODY'S BEEN ENJOYING MY HOME—Don Covay (L. Scott, E. Darby), Mercury 73430 (Phonogram) (U-Van, ASCAP)
6	1	10	★ LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	39	41	6	★ WHAT IS HIP—Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kupitilo, ASCAP)	72	76	6	★ TALKING ABOUT THE BOSS AND I—Harmon Bethea (R. Bethea), Musicor 1483 (Artal, ASCAP)
7	8	10	★ BABY COME CLOSE—Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	40	48	7	★ I'VE GOT TO BREAK AWAY—Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)	73	82	4	★ COME LITTLE CHILDREN—Donny Hathaway (Donny Hathaway), Atlantic 45-6951 (Don Bow, BMI)
8	11	5	★ LET YOUR HAIR DOWN—Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)	41	35	13	★ YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	74	79	4	★ SO TIED UP—Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991 (Moonsong, BMI)
9	14	7	★ I MISS YOU—The Dells (Tony Hester), Comet 5700 (Groovesville, BMI)	42	44	8	★ KNOW YOU ANYWHERE—Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick-O-Val, ASCAP)	75	—	1	★ WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)
10	25	5	★ WHAT IT COMES DOWN TO—Isley Bros. (Isley Brothers), T-Neck 2252 (Columbia) (Boniva, ASCAP)	43	31	11	★ IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	76	85	4	★ FLASHBACK—5th Dimension (Alan O'Day, Artie Wayne), Bell 45425 (E.R. Morris/Zapata, ASCAP)
11	10	13	★ SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	44	55	3	★ LAST TIME I SAW HIM—Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)	77	83	4	★ FOOL'S HALL OF FAME—The Lovelies (J.R. Bailey, K. Williams, M. Kent), Wand 11266 (Scepter) (Dish A Tunes/Our Children, BMI)
12	30	4	★ PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, C. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	45	34	17	★ THE LOVE I LOST (Part 1)—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 73533 (Columbia) (Mighty Three, BMI)	78	91	2	★ I TOLD YOU SO—Deltonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)
13	24	6	★ TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullit Proof, BMI)	46	40	11	★ MANGO MEAT—Mandrill (Wilson Brothers), Polydor 45-2250 (Mandrill/Intersong/Chappell, ASCAP)	79	84	4	★ I HAD A TALK WITH MY MAN—Inez Foxx (Billy Davis, Leonard Caston), Volt 4101 (Columbia) (Chevis, BMI)
14	9	13	★ IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	47	59	3	★ WANG DANG DOODLE—Pointer Sisters (F. Dixon), Blue Thumb 243 (Arc, BMI)	80	77	6	★ KNOW WHAT YOU'RE DOING WHEN YOU LEAVE—Roshell Anderson (Roshell Anderson), Sunburst 1076 (Tam-Dee/Bruboon, BMI)
15	26	6	★ SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	48	62	4	★ I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	81	90	3	★ LOVE EPIDEMIC—Trammps (L. Green, N. Harris), Golden Fleece 7-3251 (Mighty Three, BMI)
16	18	7	★ CAN'T SAY NOTHIN'—Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI)	49	33	15	★ CHEAPER TO KEEP HER—Johnnie Taylor (Mack Rice), Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	82	95	3	★ I NEED SOMEONE—Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMI)
17	16	14	★ ROCKIN' ROLL BABY—Stylists (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	50	46	14	★ I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 72508 (Columbia) (Mighty Three/Blackwood, BMI)	83	86	4	★ BABY I LOVE YOU—Benny Johnson (Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP)
18	21	7	★ JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	51	45	9	★ FEEL GOOD—Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI)	84	87	4	★ BEEP-A-BOO—Darren Green (McCoy/Cobb), RCA 0154 (Van McCoy/Interior, BMI)
19	22	8	★ CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	52	70	5	★ I WILL—Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)	85	93	3	★ WITCH DOCTOR BUMP—Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)
20	20	8	★ SOUL BOOGIE WOOGIE—Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	53	56	7	★ IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring)—Love Unlimited (Barry White, Paul Polit), 20th Century 2062 (Fox Fanfare, Very Own, BMI)	86	94	3	★ TALK TO THE RAIN—Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)
21	28	7	★ POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	54	51	10	★ COME LIVE WITH ME—Ray Charles (Boudleaux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	87	80	6	★ YOU'RE MY DESIRE—Four Mints (Ben Caldwell), Capoul 28 (Danmo, BMI)
22	32	5	★ JOY—Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI)	55	64	7	★ GIVE ME JUST ANOTHER DAY—Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)	88	96	2	★ SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Jowal, BMI)
23	15	10	★ I'M THE MIDNIGHT SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	56	42	11	★ ME & BABY BROTHER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	89	98	2	★ GET YOUR THING TOGETHER—Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)
24	19	11	★ WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	57	61	3	★ IF IT'S IN YOU TO DO WRONG—Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio Brian, BMI)	90	—	1	★ I WISH IT WAS ME—Tyrone Davis (Leo Graham), Daker 4529 (Brunswick) (Julio Brian, BMI)
25	12	13	★ NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (SA Vette, January, BMI)	58	66	6	★ NO TIME TO BURN—Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)	91	97	2	★ LET THEM TALK—Z.Z. Hill (S. Thompson), United Artist 365 (Jay & Cee, BMI)
26	17	11	★ I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio Brian, BMI)	59	69	5	★ IF THAT'S THE WAY YOU WANT IT—Skyline (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI)	92	—	1	★ HE DIDN'T KNOW—Garland Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring 142 (Polydor) (Jerry Williams, BMI)
27	7	11	★ COME GET TO THIS—Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	60	73	2	★ GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Mighty Tree, Golden Fleece, BMI)	93	—	1	★ THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)
28	29	10	★ BOTH ENDS AGAINST THE MIDDLE—Jackie Moore (P. Hart, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)	61	65	10	★ GETTING TOGETHER—Brothers Guiding Light Featuring David (V. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)	94	99	2	★ YOU'RE TOO GOOD TO BE TRUE—Creative Source (M. Stones, J. Thomas), Sussex 5C8 (Interior, BMI)
29	39	5	★ I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	62	68	7	★ I CAN'T BREAK AWAY—Chuck Jackson (G. Zekley, M. Bottler), ABC 11398 (Colgems/Gary Zekley, ASCAP)	95	100	2	★ SO MUCH CONFUSION—King Floyd (King Floyd III), Chimneyville 1779 (Atlantic) (Malaco, Rottignac, Groove Me, BMI)
30	50	3	★ BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	63	72	6	★ FOR THE GOOD TIMES—Seventh Wonder (Kris Kristofferson), Abel 9454 (Buck Horn, BMI)	96	—	1	★ IF IT WERE LEFT UP TO ME—Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stonelower, BMI)
31	13	11	★ RIVER—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	64	58	10	★ WHAT DO YOU WANT ME TO DO—Lou Courtney (Lou Courtney), Epic 5-11062 (Columbia) (Emalou/Ragmar, BMI)	97	—	1	★ ALFREDO—Sylvia (C. Rusticelli, H. Hunter), Vibration 527 (All Platinum) (C.A.M.-USA, BMI)
32	36	7	★ QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	65	74	2	★ FIRST TIME WE MET—Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	98	—	1	★ DON'T NOBODY LIVE HERE (By The Name Of Fool)—Denise LaSalle (Denise LaSalle), Westbound 221 (Chess/Janus) (Bridgeport, BMI)
33	43	5	★ STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	66	75	6	★ I'D RATHER BE (Blind, Clipped & Crazy)—o.v. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	99	—	1	★ I'LL BE SWEETER TOMORROW—Escorts (R. & R. Poindexter), Aithis 6055 (Zira/Florence, BMI)
								100	—	1	★ WISH I HAD A LITTLE GIRL LIKE YOU—Little Beaver (W. Hale), Cat 1991 (Sherlyn, BMI)

Soul Sauce

Dramatics Eye #1 Spot; Plan to Disk With Dells

By LEROY ROBINSON

LOS ANGELES—The ultimate dream of most recording artists is to get that record out and maybe a million seller as well. Once that happens, the doors that were closed fly open and the threshold is revealed. But if you should manage to come up with a second piece of gold, and almost following in the groove of the previous big sell, then what else do you need?

"We wanna be number one in the world," says Ron Banks, an original member and spokesman for the Dramatics, who through their association with Stax Records since 1969 made the first inroads to that plan with "Whatcha See Is Whatcha Get" and "In The Rain," and instant golden approbation.

But it hasn't been enough for the youthful quintet originally out of Detroit and other eastern points. And for a good reason. They are averaging 22 years of age within the group, which means there is quite a bit of unused energy and a great deal of zeal. "We're also working very hard all the time," says Banks. "We're putting in a lot of hours getting our stuff together... more hours now than when we were eating crackers and baloney."

They, of course, are not indicating that they are greedy since their menu now boasts of a ham hock and an occasional piece of cornbread. It's the gravy they're after, which they feel will come with "The right publicity: the right shows; the right buildup; and we'll take it from there," explains Banks. With 10 years in the business the Dramatics have brought their stuff quite a long way already.

As it is with long standing groups, the years tend to lose a few of the original members. The Dramatics have two new faces in L.J. Reynolds and Lenny Mays which when juxtaposed to the three originals, Willie Ford, Larry Demps, and Banks, reflects a togetherness in music that could only come from a unity both in mind and spirit.

Banks feels it is the sound and talent of the group that will sustain them. "We feel a togetherness about us and our thing, and our purpose that no one can take away," Banks states unequivocally.

Their purpose has been well stated in their most recent album, "A Dramatic Experience," where the group makes use of their own youth to point out to other young people the harms of drugs. It is as they say, a message, but it is also a deep concern for trying to keep our brothers together for a better day that's sure to come," Banks says for his stablemates.

In the area of unity, it could easily begin with the Dramatics. Through the suggestion of their producer, Don Davis, an album is in the making that will put the Dells in tandem with the Dramatics. If it happens, it will be a first for two groups from opposing record companies. For the Dramatics it's a special event because the Dells are like their big brothers, and because it's blacks working together it's all the more important. "And when brothers get together, we get together right," Banks states proudly and profoundly.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	37	4	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX 804
★	4	7	STONE GON' Barry White, 20th Century T 423	32	35	13	GREATEST HITS Main Ingredient, RCA APL 1-0314
3	3	20	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	33	24	6	ISLEY'S GREATEST HITS Isley Brothers, T-Neck JNS 3011 (Columbia)
4	2	18	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	34	30	14	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
5	6	11	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	35	36	4	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
6	5	10	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	36	39	5	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA-LA180-F
★	11	9	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	37	33	19	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
8	9	8	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	★	48	38	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
9	10	14	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	39	23	15	FULLY EXPOSED Willie Hutch, Motown M 748 VI
10	7	9	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	40	47	3	PRESS ON David T. Walker, Ode SP 77020 (A&M)
11	8	19	CHI-LITES Brunswick BL 754197	★	52	3	UNREAL Bloodstone, London XPS 634
★	26	3	1990 Temptations, Gordy G-966V1 (Motown)	42	27	16	GET IT TOGETHER Jackson 5, Motown M 783 VI
★	17	6	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	43	38	12	AT THEIR BEST Crusaders, Motown M 796 VI
★	28	4	THE PAY PACK James Brown, Polydor PD2-3007	44	41	8	RICHARD PRYOR Reprise RS 6325
★	20	11	THE DELLS Cadet CA 50046	45	50	4	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
★	32	3	LIVIN' FOR YOU Al Green, Hi ASHL 32082 (London)	46	40	20	DELIVER THE WORD War, United Artists UA LA128 F
17	16	8	WAR OF GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	★	59	2	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
18	15	14	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	48	53	3	THE SOUNDS OF PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)
19	22	15	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)	49	51	5	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2 (United Artist)
20	21	13	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	50	54	2	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
★	31	18	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	51	44	17	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
22	19	13	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	52	49	5	BOOGER BEAR Buddy Miles Express, Columbia KC 32694
★	34	3	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	53	57	2	DON' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
24	25	10	CREATIVE SOURCE Sussex FRA 8027	54	58	2	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
25	29	22	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	55	-	1	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)
26	13	21	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	56	-	1	LOVE'S MAZE Temprees, We Produce XPS 1903 (Columbia)
27	12	12	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	57	60	2	THE HISTORY OF JIMMY REED Jimmy Reed, Trip TLX 9515 (Springboard International)
28	14	12	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	58	46	7	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)
29	18	32	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	59	-	1	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
★	43	3	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	60	55	9	UNsung HEROES The Crusaders, Blue Thumb BTS 6007

Classical Music

Ms. Mesple Gets Large-Scale Promotion Drive in Seattle

SEATTLE—Fresh from her Met Opera debut (as Gilda in Verdi's Rigoletto) on Sept. 26, French coloratura soprano Mady Mesple arrived here to debut with the Seattle Opera Company. Angel Records, having found success in the Seattle market with their recently issued "Voices of Spring" LP by Mlle. Mesple, "went full promotional support" for the arrival of the young coloratura star

and her seven album catalog of Angel and Seraphim albums. Headed by Seattle's Angel/Capitol salesman Jon Foley and Angel's West Coast Classical manager Bob Singer, the program was oriented towards both artist and account relations.

Fifth Avenue Records, a major classical music dealer, co-hosted the venture. A week prior to Mesple's initial performance, the account in-

stalled a window that merchandised Miss Mesple's albums and announced Nov. 12 as the date on which the star would be on hand at the record outlet for a mid-day "In-person Autograph Party." The Nov. 11 Seattle Times carried a Fifth Avenue Records' artist-oriented ad that pictured Miss Mesple, the dates of her Opera performances and of the autograph session and a pictorial presentation of her Angel and Seraphim product... promoted at a special per disk price of \$3.00 and \$1.99 respectively.

Radio spots on stations KXA and KING-FM reached Seattle market's classical buyers, while store owner/manager Jack Graves produced formal autograph party invitations that mailed to his classical clientele.

Classical sales manager, Raoul Montano, on hand for the event, reported that "for two hours a virtually unending line of fans waited to meet the star and have their new LP purchases autographed."

Proceeds of Pkg Sales to Go To Help Young French

PARIS—M. Le Prince Ringuet, one of France's eminent physicists and president of Les Jeunesses Musicales, has asked the French public to help young music lovers in France by buying a "coffret" of four LP's specially edited by Pathe-Marconi-EMI to mark its 75th anniversary. The proceeds of the sale will go to Les Jeunesses Musicales. The records cover a wide range from the company's catalog including eminent recordings from HMV.

Among the most notable is the voice of Enrico Caruso singing from Germania. Nikisch with the London Symphony Orchestra playing the Hungarian Rhapsody, Melba, Chaliapine, Toscanini, Furtwangler and others. Sacred music is represented by Florent Schmidt, jazz by Louis Armstrong and a host of others. Finally two records called From Fragon to Julian Clerc devoted to popular songs sung by such familiar artists as Mistinguette and Maurice Chevalier.

At the same time Pathe-Marconi has issued the latest Tino Rossi album comprising only classical songs from Schubert to Eric Coates. This box of music is accompanied by a detailed history of Pathe-Marconi from the time the Pathe brothers started in 1894. Today the company can claim 25 percent of the French classical market. In 1974 production will reach 120 million disks to which must be added seven million tapes.

Other achievements include the launching of Music for Pleasure as

well as extramusical activities in the fields of sport, hotels and restaurants. In January or February, Pathe will issue the music by Jerry Goldsmith for the film "Papillon," to be released during 1974. Pathe holds world rights, excepting the U.S. and Canada. Directed by Franklin Schassner it features Steve McQueen and Dustin Hoffman.

Disc'AZ Export Sales Tripled

PARIS—Disc'AZ's export business almost tripled during 1973, according to Jean-Louis Détry, the company's international manager.

AZ recently concluded deals for representation of its catalog in Argentina (Microphon), Greece (Minos Matsas) and Italy (Ricordi) and is getting good international reaction to a major album on the Delphine label, "Variations Classiques." This is an LP of pop hits and standards arranged in the style of 18th century music.

Prior to release AZ received \$43,500 in advance royalties for the album which has been placed in America (Capitol), Italy (Ricordi), Germany (Teldec), U.K. (Phonogram) and Brazil (Top Tape). Capitol in the U.S. will be releasing a quadraphonic version.

Most of the tracks on the album were recorded by two chamber orchestras, using musicians drawn from the orchestra of the Paris Opera under their conductor Michel Gannot. The album, conceived by Paul De Senneville, has arrangements by de Senneville, Olivier Toussaint, Bernard Gerard and Michel Ganot.

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Plush Surroundings For Atlanta Outlet

ATLANTA—A plush new club here, the Southern Air, is bringing in as many as 1,000 customers a night for quality country music shows.

The club, owned by Alan Smith and Bill Moon, utilizes nothing but name country talent, except for Rick Nelson, who is booked into the club in late January by popular demand.

The first act opening the club was Jerry Lee Lewis, and the club, which normally seats 750, was packed with 1,000 guests each night, with a cover scaled at \$6. Lewis was brought in by his old booking agent, Roy Dean, who now handles all talent buying and promotion for the club.

Other artists following Lewis have continued to draw spectacularly. They include Buck Owens, Don Gibson, David Rogers and Barbara Mandrell. Several of the future shows already are a sell-out, including those of Tom T. Hall, Conway Twitty, Mel Tillis, Freddie Hart, Tony Booth (a special appreciation week, for he is a native son), George

Jones and Tammy Wynette, Loretta Lynn, Roger Miller, Charlie Rich, Lewis in a return run, and Brenda Lee.

The fully-carpeted, luxuriously decorated facility is what country audiences have wanted. There is an air of sophistication with each performance. Cover charges, with certain artists, are scaled down to \$3 at midweek.

Smith and Moon also own another club, a rock room, called the End Zone.

Dean said plans are being jelled to do a live album of Freddie Hart in the room, and there is some discussion of doing video-taping of Conway Twitty there.

Dean served as Lewis' in-house booker for a lengthy period, and resigned to undertake the work here. The two retain a long friendship. Lewis former booker, Ray Brown of National Artists Attractions, Memphis, has closed his office.

Penney Co. in Wardrobe Deal

NASHVILLE—In a special arrangement which may set a trend, the J.C. Penney Company has agreed to provide a \$25,000 wardrobe for MCA artist Bill Anderson and his show for television and concert appearances.

It marks the first time that a company of this magnitude has become involved in such a situation with a country artist.

The package includes 26 complete outfits for Anderson and for Mary Lou Turner, who is part of his show; 10 outfits for Jimmy Gately, a featured performer, and 10 for each member of the band, the Po' Boys. The outfits are being designed in New York.

Anderson's syndicated show is carried throughout the United States, and the group plays some 100 concerts a year.

The agreement between J.C. Penney and Anderson was worked out with the public relations department of the store's Southeastern division, based in Atlanta. Negotiations were handled by Bobby Brenner, Anderson's manager.

The Penney clothes are being color-coordinated by fashion specialists, to obtain "dramatic effects."

The move is a marked departure from the past where basic western costumes were worn.

Capitol City Jamboree Proposes Franchising

CHARLESTON, W. Va.—The Capitol City Jamboree here, beginning its second year, is branching into television-radio-roadshow production and will shortly begin opening franchise-style jamborees in other parts of West Virginia and in Virginia.

The organization includes an artist management and booking wing, the Joey Jay Talent Agency, which has most of the show regulars under contract, and works them in one-nighters throughout a five-state area when not appearing on the home-based Saturday night bill.

The agency recently supplied performers for several country shows at the United Mine Workers convention in Pittsburgh. Capitol artist Beth Moore headlined the show.

The "Jamboree" was begun by local businessman James Cunningham last Jan. 6. He acquired an empty movie house and converted it into a 550-seat music hall with a quality sound system. The "Jamboree" stages two Saturday night shows.

Sellouts have been numerous, and Cunningham attributes this to the quality of the acts, most of whom are natives of West Virginia. They include Charlie McCoy, Bill Edd Wheeler, the Osborne Brothers, Johnny Russell, Little Jimmy Dick-

ens, and non-West Virginians such as the late Tex Ritter, Cal Smith, Mel Street, Mac Wiseman, Wild Bill Emerson, Pam Miller and Beth Moore. The late Dave "Stringbean" Akeman played one of his last shows here.

The name acts are supplemented by local talent including George Daugherty, Dewey Caldwell, Freda Cooper, Johnny Rocker, John and Dave Morris, Joy McCoy, Jim Edd Cook, the Chaparrals, the Country Heartbeats, Lynn Brown and the Capitol City dancers.

Nick Ciccarello, a veteran local show packager, coordinates the expansion activities as "Jamboree" manager. The local CBS-TV affiliate and the "Jamboree" are now collaborating on a half-hour pilot which, if commercial support can be found, will be aired in this market and made available for syndication in West Virginia, Ohio, Kentucky, Pennsylvania and Virginia. Ciccarello also has outlined plans to tape the Saturday night shows for production of a radio program to be aired weekly on a West Virginia radio network.

The "Jamboree" has acquired a second hall in Parkersburg, W. Va., and plans to start staging Friday night shows. Thus Nashville headliners and back-up talent would be booked on consecutive nights.

Ciccarello also reports that a franchise-style show has been established in Staunton, Va., the first of what he and Cunningham hope will be a chain of live country showcases in that state.

Ciccarello paid tribute to the "Wheeling Jamboree," the second oldest country radio show still in existence, saying it had been a "major factor in the rapid growth of country music, particularly in the Northeast and Canada." But he noted that there is a "vast, untapped market for live country shows and spinoff broadcasts in southern West Virginia and adjoining Appalachian states."

Several "Jamboree" artists have been filmed by producers of the "Country Music USA" show which fills a network spot on NBC-TV starting Jan. 17th.

Women Have Hard Way to Go in Country: Rutledge

LAS VEGAS, Nev.—"My feelings are that your male stars have been accepted so much more than your female stars," stated Virginia Rutledge of John Kelly Associates, who handles Judy Lynn and Tanya Tucker.

"Judy Lynn was the first woman in country music to have her own show in Las Vegas. It took a great deal of talking to convince the Golden Nugget to take a chance," admitted Ms. Rutledge.

"Once she did her show it was easier going from there. Then again, it took a salesman doing a hard sell job to book her at Caesars Palace. I think possibly she would have had an easier time breaking through had she been a man."

Ms. Rutledge continued: "There is more pressure on a female artist. She must work to present a new, different and exciting show. A man is allowed to age. If a male singer gains a bit of weight, starts to lose his hair, the hotel bookers don't threaten to drop the contract. The male star can be seen in the same tux and nobody complains. The female has got to spend money for the gowns. She must keep her figure looking good, and she can't get older."

"In a man all they look for is the voice, but a woman has so many other pressures on her. You can't afford to gain any weight. In Judy's case, she is very cognizant of her appearance. She wants to keep trim, but it's a chore. There is definitely more overall pressure on a woman than a man."

"I think basically it is a tougher field for a woman than a man, even though the talent may be comparable."

"When Tanya Tucker plays the Strip, she will have backing her several hit records. Hit records and television make it easier. First of all, your hit records are desirable to a buyer because that means you're going to be well known even though there might be somebody who hasn't

a hit record, but has a tremendously good show."

Ms. Rutledge went on to say that a "booker will take a chance with an unknown male before they will on an unknown female. The only one I've seen a booker take a chance on was Shirley Bassey. She came in when Roger Miller was working the Sahara to open his act, and now she has gone on to be a star in her own right. But that doesn't happen every day."

"I think they are more prone to give a man a chance. A woman has to prove herself in other fields before the Strip will give her a chance."

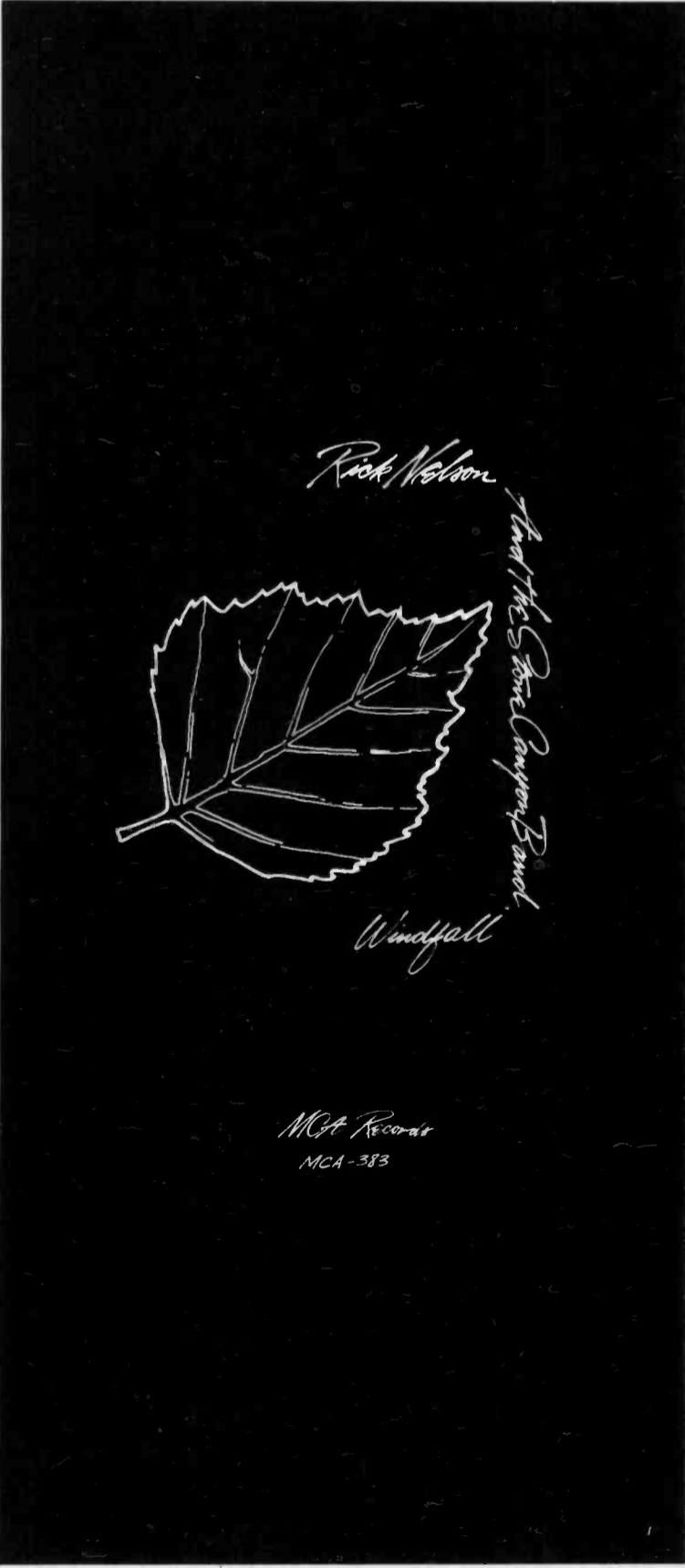
Spectrum in Country Move

PHILADELPHIA—The Spectrum, local 19,500-seat entertainment and sports center which has long established itself as one of the nation's major rock concert temples, is now turning its attention to the country concert field.

This complements the heavy schedule of rock concerts successfully promoted by Electric Factory Concerts. The Spectrum will kick off its series of major country concerts early this year.

Going after the giants in the field, the Spectrum has already lined up Charley Pride, Roy Clark, Merle Haggard, Charlie Rich, and Johnny Cash. Until now, country concerts have been promoted here on a spot basis by station WRCP, which programs country music, and WEEZ at nearby Chester, Pa.

The radio stations stage their concert promotions at the city-owned Civic Center, which provides 14,000 seating.



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JANUARY 10, 1974.**



"ROY CLARK'S FAMILY ALBUM" DOS-26018



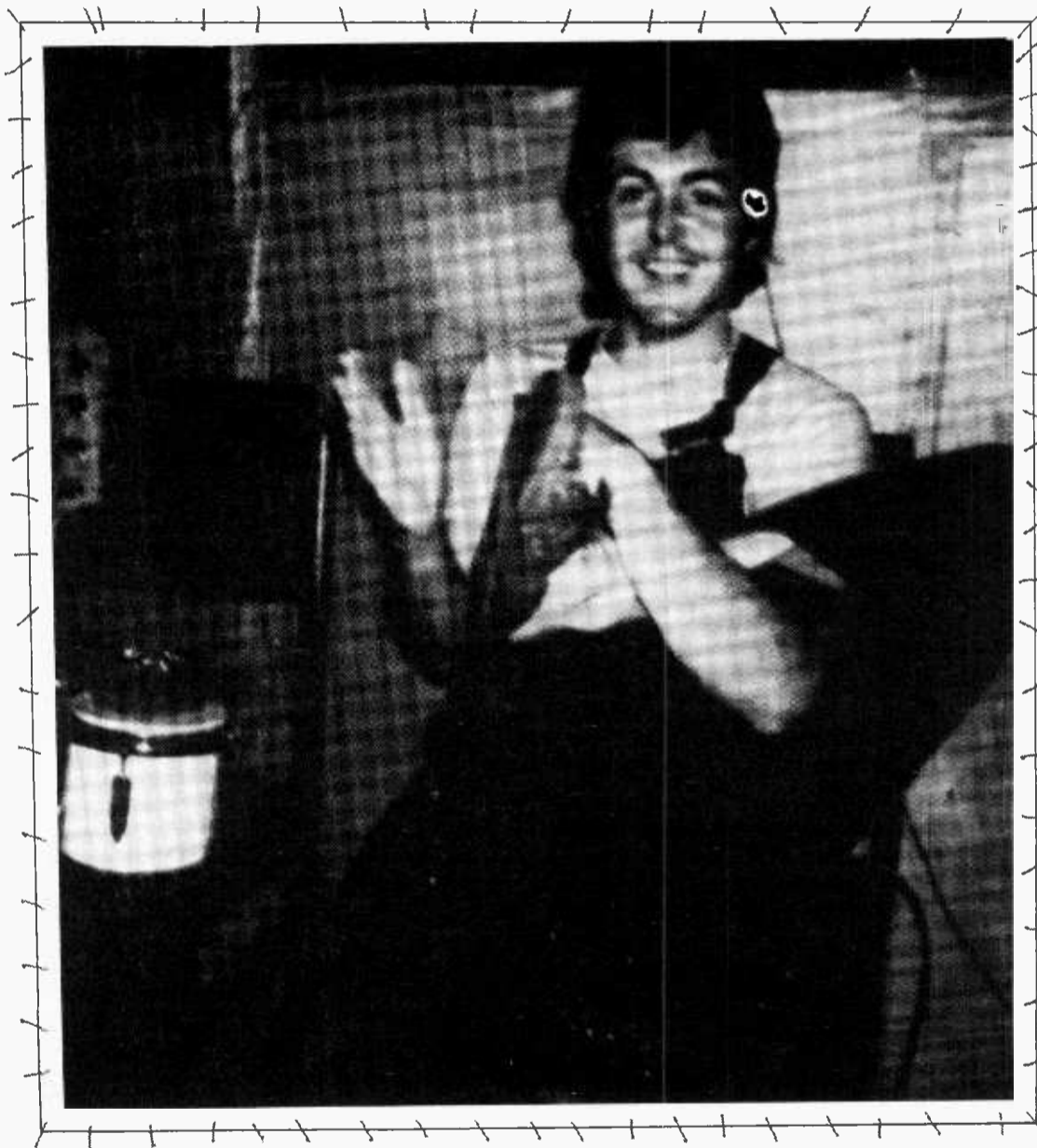
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Apple Single 1869



PAUL McCartNEY



Easy Listening

Billboard SPECIAL SURVEY for Week Ending 1/12/74

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	13	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
2	1	8	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
3	3	10	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
4	9	5	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
5	4	14	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
6	5	16	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
7	8	9	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
8	6	10	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
9	7	11	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
10	13	9	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
11	10	15	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
12	15	10	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
13	11	10	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnosnos, ASCAP)
14	12	14	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richorony, BMI)
15	20	5	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
16	14	15	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
17	21	4	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
18	17	11	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
19	16	13	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
20	18	12	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
21	24	8	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
22	29	5	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnosnos, ASCAP)
23	19	12	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
24	25	5	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
25	23	8	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
26	28	3	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
27	22	6	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
28	30	3	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
29	26	7	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
30	32	6	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
31	34	4	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
32	27	12	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
33	33	7	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
34	31	8	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
35	37	4	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
36	38	5	BIFF, THE PURPLE BEAR Dick Fedler, United Artists 316, (Tree, BMI)
37	41	2	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
38	39	4	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
39	35	6	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
40	44	3	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
41	43	4	TOUCH THE WIND (Eres Tu) Eydie Gorme, MGM 14681, (Radmus, ASCAP)
42	40	6	PRETTY LADY Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI)
43	45	4	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
44	46	3	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
45	47	2	WILL YOU LOVE ME TOMORROW Melanie, Neighborhood 4213 (Famous), (Screen Gems-Columbia, BMI)
46	49	2	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
47	50	2	THIS IS YOUR SONG Don Goodwin, Silver Blue 806, (Spanka, BMI)
48	-	1	NEVER, NEVER GONNA GIVE YA UP Barry White, 20th Century 2058, (Sa-Vette, January, BMI)
49	-	1	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
50	-	1	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)

Nashville Scene

Continued from page 48
on Wednesday of that week, and Tom Williams has Saturday shows for Cinnamon. Toney Brooks is handling the arrangements. . . . More than 700 members of the KLAC Phantom 570 Club attended the Second Annual Truckers' Christmas Party held at the Palamino Club in North Hollywood. Larry Scott was the host. Those performing for the truckers included Jerry Inman, Stuart and Susie Hamblen, Johnny Bond, Jimmy Wakely, Red Simpson, Eddie Dean, Sammy Masters, Terry Stafford, Glen Duncan, Harold Hensley, Jack Rivers, Sharon Leighton and Dick Curless, the later of whom flew in from Bangor, Maine, for the event.

Jim Ed Brown is joining fair impresario Hap Peebles in an intensive fair sales effort, and is set to perform at several state fair meetings early in the year. . . . Dot's Jeannie Kendall is recording solo for the first time. It was her first session without her father, Royce. Her producer is Rici Mareno. . . . Dolores Smiley, the Top Billing vice president and general manager, is negotiating the biggest and most lucrative country music package in the history of the Minnesota State Fair. . . . Charley Pride, who sang the National Anthem at the Cotton Bowl in Dallas, also is set to sing it at the Super Bowl in Houston. Fortunately, unlike several other singers this year, he knew both the lyrics and melody. . . . A banner year for RCA's Johnny Russell. The songwriter-turned-singer not only taped six national television shows and had a bunch of hit songs, but played 182 concerts and increased his revenue by 400% over the previous year.

Artist Dick Shuey has formed his own promotional firm at Port Matilda, Pa., known as Dick's Den. It's run by his long time friend, Bill Evans. . . . Capitol is going all-out in country in January, with albums by many top artists. One of these is a country anthology by Buck Owens, Freddie Hart, Susan Raye, Buddy Alan, David Frizzell, Lawanda Lindsey and Tony Booth. . . . For the third consecutive year, Screen Gems' radio station WWVA in Wheeling, W.Va., broadcast its Saturday night country music show "Jamboree U.S.A." live from the West Virginia Maximum Security Prison at Moundsville at Christmas. The acts were bicycled from the Capitol Music Hall back and forth from the prison. Wives, parents and children of all prisoners also were invited.

The fire at the Tom T. Hall house, it's now revealed, destroyed such irreplaceable items as gifts from the late Jim Reeves, from Mother Maybelle Carter, Johnny Cash, the late Stringbean and other valuable items. . . . Dave Dudley, on a promotional tour for truckers, has had problems getting fuel along the highways. Nonetheless, he got through his 22-day tour. . . . When Jimmy C. Newman taped an appearance on the Dean Martin "Music Country" show, they were done at his farm in Christiana, Tenn. The scene will show his herd of Appaloosa horses in full flight. . . . Brilliant musician Henry Strzelecki has formed his own Jingle and Record Production Co. in Nashville. . . . The Oklahoma Bluegrass Club assisted victims of the Blanchard, Okla., tornado with a benefit concert there. Among those appearing were Jody Miller, Jack Jarmon and the

Country Music

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 1/12/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	38	BEHIND CLOSED DOORS —Charlie Rich, Epic KE 32247 (Columbia)
★ 2	5	8	ROY CLARK'S FAMILY ALBUM —Roy Clark, Dot DOS 26018 (Famous)
3	2	19	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE —Conway Twitty, MCA 359
4	3	16	SAWMILL —Mel Tillis, MGM SE 4907
5	4	25	COME LIVE WITH ME —Roy Clark, Dot DOS 26010 (Famous)
★ 6	10	9	WHERE MY HEART IS —Ronnie Milsap, RCA APL1-0338
7	7	11	DON'T CRY NOW —Linda Ronstadt, Asylum SD 5064
8	6	12	SOMETIMES A MEMORY AIN'T ENOUGH —Jerry Lee Lewis, Mercury SRM1-677 (Phonogram)
9	8	16	ALL I EVER MEANT TO OO WAS SING —Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
10	11	19	LOVE IS THE FOUNDATION —Loretta Lynn, MCA 355
11	9	15	PRIMROSE LANE/OON'T GIVE UP —Jerry Wallace, MCA 366
★ 12	26	4	FASTEST HARP IN THE SOUTH —Charlie McCoy, Monument KZ 32749 (Columbia)
13	12	24	TOP OF THE WORLD —Lynn Anderson, Columbia KC 32429
14	15	15	FULL MOON —Kris Kristofferson & Rita Coolidge, A&M SP 4403
15	13	29	SATIN SHEETS —Jeanne Pruett, MCA 338
16	18	4	ALL ABOUT A FEELING —Donna Fargo, Dot DOS 26019 (Famous)
17	19	14	CARRY ME BACK —Statler Bros., Mercury SRM 1-676 (Phonogram)
★ 18	29	3	IF YOU CAN'T FEEL IT, IT AIN'T THERE —Freddie Hart, Capitol ST-11252
19	22	12	BUBBLING OVER —Dolly Parton, RCA APL1-0286
20	14	23	TRIP TO HEAVEN —Freddie Hart, Capitol ST 11197
21	20	15	PAPER ROSES —Marie Osmond, MGM SE 4910
22	16	14	SUMMER (THE FIRST TIME) —Bobby Goldsboro, United Artist UA LA124 F
★ 23	38	4	THE MIDNIGHT OIL —Barbara Mandrell, Columbia KC 32743
24	23	11	MY FRIENDS CALL ME T.O. —Tommy Overstreet, Dot DOS 26012 (Famous)
25	21	12	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER —Johnny Russell, RCA APL1-0345
26	28	7	SONG'S FOR EVERYONE —Ray Griff, Dot DOS 2013 (Famous)
27	32	3	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES —Jeannie Seely, MCA 385
28	30	7	NEW SUNRISE —Brenda Lee, MCA 373
29	17	43	ENTERTAINER OF THE YEAR —Loretta Lynn, MCA 300
★ 30	39	5	CLINGING TO A SAVING HAND —Conway Twitty, MCA 376
31	31	5	GOD IS ABUNDANT —Connie Smith, Columbia KC-32492
32	34	8	GREAT MOMENTS WITH —Jim Reeves, RCA APL 1-0330
★ 33	42	5	COUNTRY SUNSHINE —Dottie West, RCA APL1-0344
34	35	6	THIS IS BRIAN COLLINS —Brian Collins, Dot DOS 26017 (Famous)
35	37	7	THIS IS HENSON CARGILL COUNTRY —Henson Cargill, Atlantic SD 7279
★ 36	-	1	WE'RE GONNA HOLD ON —George Jones & Tammy Wynette, KE 32757 (Columbia)
★ 37	-	1	LET ME BE THERE —Olivia Newton-John, MCA 389
★ 38	47	3	AMAZING LOVE —Charley Pride, RCA APL1-0397
★ 39	-	1	FOR THE PEOPLE IN THE LAST HARD TOWN —Tom T. Hall, SRM 1-687 (Phonogram)
40	41	6	FAREWELL TO THE RYMAN —David Rogers, Atlantic SD 7283
41	24	23	LOVE & MUSIC —Porter Wagoner & Dolly Parton, RCA APL1-0248
42	45	3	IT'S A MAN'S WORLD —Diana Trask, Dot DOS 26016 (Famous)
43	25	11	BEST OF JIM ED BROWN —RCA APL1-0275
44	46	2	SHADES OF STEEL —Lloyd Green, Monument KZ 32532 (Columbia)
45	48	2	I REMEMBER HANK WILLIAMS —Glen Campbell, Capitol SW 11253
46	49	2	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES —Bobby Bare, RCA CPL-2-0290
47	50	2	THE UPTOWN POKER CLUB —Jerry Reed, RCA APL 1-0356
48	27	12	BEST OF GEORGE JONES VOL. II —RCA APL1-0316
49	-	1	SOUTHERN ROOTS/BACK HOME TO MEMPHIS —Jerry Lee Lewis, SRM 1-690
50	-	1	THE FARMER —Porter Wagoner, RCA APL 1-0346

Blue Grass Okies, the Arbutuck Mountain Boys, Sosamon Family Gospel Singers, Blue Mountain Boys, Bluegrass Four, and Rob Simon. Bill Perry hosted the show. . . .

The White House Lounge in Rockford, Ill., is now featuring a big country show every Friday and Saturday night. Artists are invited to drop in.

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International News

Finnish Major Department Store Chain Expands Product Imports

HELSINKI—Suomen Osuuskappojen Keskuskuunta (SOK), the major department store chain which is already heavily involved in retailing records and prerecorded tapes, has started importing a wide range of product to sell at its outlets.

The company has launched a new label called SokosSound to market the imported product which covers all types of repertoire—jazz, classical, easy-listening, country and pop. The company is also offering a range of budget material by the original artists and cover material.

The move is a big one for the firm particularly in view of the fact that the Finnish record and tape market is only worth around \$15 million a year at retail prices.

However, Matti Riisalo, head of SOK's leisure electronics department, told Billboard that SOK has felt for some while that records and tapes are not being marketed aggressively enough in Finland at the moment and that there was a need for a new label which can offer a wide range of product from all price categories.

Riisalo, whose company already has distribution rights for Finland to such labels as Alshire International, Euronett, Falcon and Oscar, continued: "So, we only had to make sure we get the right material. I have personally made several overseas trips recently looking for material and have negotiated with the Finnish IFPI companies and independent local firms."

Cool to Scheme

In fact, the reaction of the Finnish group of IFPI companies to the SOK scheme has been decidedly cool, with the exception of PSO with whom SOK already has a deal.

Said Riisalo: "I feel companies are mainly worried about our direct importing and the future of the Levypiste rackjobber which services 120 of our outlets. However, I don't quite understand their attitude—we are paying all the necessary royalties on imported product and we are certainly not trying to undercut current retail prices."

"Nor have we made any move to

cut the Levypiste operation out of the SOK chain although as the SokosSound operation expands and the music departments in our stores get bigger, I see no reason why Levypiste and SokosSound should operate side-by-side. I am sure Finnlevy and others are fully aware of the possibilities but they see it mainly as a question of prestige."

Domestic Shortage

Although the firm is also considering whether to move into record product as well—there is a shortage of domestic product in Finland at the moment—nothing has been finalised yet. Riisalo pointed out that the firm has production deals with such companies as PSO, Love Records and Lahjatukku and other similar agreements are currently being finalised and particularly with the shortage of pressing capacity in Finland and the universal oil prob-

lem, "we are doing fine for the time being."

SOK is planning to promote the SokosSound series on TV and in the press and has also devised a number of trade and consumer promotion campaigns, details of which have yet to be unveiled.

SOK publishes a weekly promotion newspaper called Yhteistyva which is distributed free-of-charge at the stores and has a readership of over 500,000 per issue.

The SOK affiliate, HOK, also has a consumer publication which is mailed free to all regular customers of the stores.

Explained Riisalo: "The competition is getting rather fierce—in Pori, for instance, there are no less than three department stores selling records and two record shops. In these circumstances, it's good to have a few aces up your sleeve."



ARTIST, producer, songwriter Barry Blue is presented in London with two silver disks—one as producer and one as artist—for 250,000 U.K. sales of his single "Dancing on a Saturday Night." Blue is flanked by Geoffrey Heath, left, managing director, and Eddie Levy, professional manager of ATV Music, with whom Blue has a songwriting contract. Barry Blue is working on his first album for Bell Records.

French PVC Supplier Cuts Output by 15%

PARIS—Rhone Progyl, the sole French supplier of PVC for record manufacture, will cut its production for 1974 by 15 percent as compared with 1973.

"But despite this," said Jacques Souplet, president of CBS France, "the French record industry remains one of the least affected by the shortage of raw material. Certainly the PVC shortage began to make itself felt in December, but it is difficult to make a longterm assessment about

the effect on record production because so many other factors have to be taken into account. The lack of fuel, a possible cut in working days as in the U.K., the shortage of paper and card for record sleeves, etc."

Souplet said that 1973 had been a good year for the record industry but growth had not been as great as in 1972. Despite the fact that the world economic situation was currently full of uncertainties and imponderables, Souplet felt there was a certain amount of optimism as far as the record industry in 1974 was concerned. "The credit restrictions on the purchase of semi-durables like television receivers and automobiles the reduction in motoring and the cutback of television programs could prove favorable factors as far as record sales are concerned. Consumers could well turn to less costly leisure products like records and books which can be used at home."

He said he thought that, at worst, record sales would be stable at the 1973 level this year and if this were to happen, it would be the first time in many years that there had been no increase in record sales.

Souplet said that all record companies would have to pursue a much more selective release policy. Meanwhile, it is reported that most French record companies are raising recommended retail prices of records by an average of 7.5 percent.

Lopez Tunes to Mousquetaires

PARIS—Trois Mousquetaires Music, a Guy L'Herrisson's production-publishing office here, has signed world rights to the catalog of Francis Lopez, leading figure in contemporary French musical theater.

Trois Mousquetaires is opening an American office in Beverly Hills to exploit its U.S. rights. L'Herrisson will be in the U.S. four times yearly.

The company has signed, for French release, Motown's group the Love Machine, produced by Brad Shapiro, who also helms Wilson Pickett, Joe Simon and Millie Jackson.

Swedish Co-Op Union Into Disks With a Budget Line

STOCKHOLM—The Swedish Co-operative Union (KF) has moved into the record market with its own Star budget line, featuring material exclusively recorded for the label. The albums, which retail at \$4.90, are being produced by Anders Henriksson who, with Karin Stigmark, runs Multimusik Produktion AB.

So far nine albums have been released through KF, three featuring Swedish material and six with foreign repertoire. The repertoire embraces cover versions of current hits, children's records, easy listening and "Tribute to..." albums. Foreign material is drawn from the Ameri-

can Startrex label which is represented in Sweden by Multimusik Produktion AB.

KF's sales outlets include 500 grocery stores, 80 department stores and seven supermarkets.

Anders Henriksson told Billboard: "We plan to release about nine albums every quarter and our aim in the future will be to produce less cover material and to extend the repertoire to include classical items. We also hope to acquire more international budget material masters for Swedish exploitation."

Multimusik Produktion AB is based at S:t Eriksgatan 11, 112 39 Stockholm.

Aardse Sets '74 Sound

AMSTERDAM—Following the 1973 successes with Cherrie Vangelder-Smith ("Goodbye Guitarman" reached the French hit parade and was also on the German charts) and with the accordion duo De Kermisklanten (more than 100,000 albums sold in Germany, Austria and Switzerland), Dureco commercial and artistic director Robert Aardse will be launching the "new '74 sound" with an album by Dick Bakker, who as well as being director of the Dureco recording studios is also a very successful arranger of local and international material.

The new album will feature instrumental treatments of original Dutch songs. Meanwhile, Pierre Kartner, the Dureco producer, has achieved his 50th entry into the Dutch Top 40—a remarkable achievement in five years.

Dureco is releasing a new series in 1974 called, *Stilte en Romantiek*, and other plans include further promotion of Cherrie Vangelder-Smith, Shocking Blue, Dave Dean (his first single, "The Man" will get worldwide release on Warner), the new group Together and Oscar Harris-Billy Jones and the Twinkle Stars.

Bell in U.K. Using TV as LP Promo

LONDON—Bell is the latest record company to use TV advertising to promote new product.

The company is using 15-second spots on the London Weekend, Granada, Scottish and Trident networks to promote "Another School-day," a single by Hello, a group Bell signed last year.

The single has been hovering just outside the charts here for the past six weeks—it was released just over two months ago—and Bell felt that a TV campaign might give the record the necessary extra push to tip it into the charts.

The TV advertisements are in addition to an already extensive promotion campaign on the record which has included a tour with Gary Glitter and personal appearances by the group at dealers, discotheques and local radio stations throughout the country.

It is the first time Bell has used television promotion, and if the Hello campaign proves successful, the company will use television again next year.



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From the Music Capitals of the World

TOKYO

Twentieth Century Records (President: **Russ Regan**) has signed a foreign record licensing agreement with King Record (President: **Kazumitsu Machijiri**), the Japanese manufacturer confirmed here last week. Japan distribution and sales of product manufactured from master recordings owned by 20th Century-Fox are scheduled from April 5. Under the agreement, **Tony De Franco** & the **De Franco Family**, **Love Unlimited** and **Barry White** are among the American recording artists who will be introduced to Japanese music lovers.

"Creedence Clearwater Revival Live in Europe" was released here Dec. 20 by Toshiba-EMI under the Fantasy label. . . . Distribution and sales of disks to be manufactured in Japan from master recordings owned by Microfon SA and Sica-mericana SACIFI of Buenos Aires will be undertaken by Nippon Phonogram instead of TEAC's record division, which has gone out of business. The first Microfon and Music Hall albums in Japan are scheduled for release by the Philips-Matsushita/JVC joint recording venture at the end of March along with selections from the Dutch partner's Argentine catalog. . . . Kyodo Tokyo's "1974 Love Sounds Line-Up" is about to be led off by the **Four Tops**, booked here for the first time, with four performances, Jan. 17-18 and Jan. 28-29, followed by **Jose Feliciano** with three return engagements, Jan. 23 and 27. Three return performances also are scheduled for the **Lettermen**, Feb. 8, 10 & 27. For **Fats Domino**, due here to play Japan for the first time, four concerts have been arranged, Feb. 9-10 & Feb. 18-19. The **Buck Owens Show** will be presented here again, Feb. 28 and March 1, according to Kyodo Tokyo. . . . "Jambalaya" by the **Carpenters** outranked "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.

Due to play Japan for the first time are **Silverhead**, for four performances in this music capital Jan. 10-19, **Rory Gallagher**, for three recitals Jan. 25-30, and the **Stylistics**, also for three shows Jan. 29-31, according to Universal Orient Promotions. . . . "Sonny Rollins in Japan," an album of live recordings selected from his Sept. 30 performance at the Sun Plaza Hall, was released here on Christmas Day by Victor Musical Industries under the Milestone label. . . . Despite the all-around increase in prices and the short supply of plastics, three boxes of Scotch brand cassette tapes are being offered for the price of two at the music stores and audio shops until the end of this month by Sumitomo 3—the American-Japanese joint venture. **HIDEO EGUCHI**

UA, CBS Sugar Renew Contract

ROME—United Artists Records has signed a new three-year licensing pact with CBS-Sugar here. The renewal was negotiated by Giuseppe Giannini of the Italian label, and UA international operations vice president, Lee Mendell. Gian Borasi heads UA in Italy, primarily signing native talent for local and international release.

JOHANNESBURG

Chris Raphael's planned three-week "Pop Extravaganza" at the new Carlton Exhibition Centre was scrapped after only three performances by **Jose Feliciano**. Because of the acoustics the venue was found totally unsuitable and Feliciano refused to continue under the conditions. "It's unfair to myself and my fans," he said. Other acts like **Neil Sedaka**, U.K. singer **Tony Kenny**, **Luan Peters** and **Three's A Crowd** were also canceled. **Raphael**, a British impresario, stands to lose R50,000. He said most of the acts would honor their contracts if suitable venues could be found.

Music for Pleasure (SA), a subsidiary of EMI, has been judged one of the top three marketing companies in the world this year by the sales and marketing executives of Cleveland. . . . At a gala function on Dec. 1, Eve presented **Robert Schroder**, a director of Superdisc Productions, a gold disk for one million album sales of "Springbok Hit Parade" series Vol. 1-13. This is the first time in South African record history that a gold disk has been presented for one million album sales.

Superdisc has just opened its own eight-track recording studio which will be converted to a 24-track by the end of 1974. The company has also secured a contract to produce various repertoire for a U.K. distributor specializing in Budget product. . . . Black artist **Margaret Singana** left South Africa with her record producer, **Patric van Blek**, to record an album in London under the auspices of Larry Page. She also hopes to do concerts in several European cities. Before her departure, **Al Constandse**, executive director of RTC, presented Singana with a gold disk for her single "Good Feeling." The number will also be released in Germany, Holland and possibly the U.S. At the same press luncheon, **Constandse** also presented local duo, **Billy and Geli**, with a gold disk for the single "Do You Love Me?"

PETER FELDMAN

PARIS

The French Academie du Jazz, presided over by **Maurice Cullaz** has announced the following awards: Prix Django Reinhardt: **Jean Francois Jenny Clarke**; Prix Sidney Bechet: **Christian Morin**, clarinet; Oscar du Disque du Jazz Classique: **Illinois Jacquet**, **Wild Bill Davis** (Barclay); Oscar du Disque du Jazz Moderne: **Anthony Braxton** for The Complete Braxton (RCA); Mention Jazz Moderne: **Carlos Santana** and **John McLaughlin** (CBS); Prix Boris Vian: **Michel Portal**; Special Mention: **Michel Sardaby** (Sonodisc); Prix Fats Waller: **Art Tatum** (Barclay) and **Integrale Sidney Bechet** (Vogue reissue); Prix Billie Holliday: **The Pointer Sisters** (Vogue); Prix Mahalia Jackson: **Sister Rosetta Tharpe** (Barclay); Prix Big Bill Broonzy **Clarence Gate-mouth Brown** (Barclay); Prix Otis Redding: **Stevie Wonder** (Pathe Marconi). . . . **Nicoletta** now producing her own records under contract with Barclay, is writing her own lyrics. . . . Sonopresse has brought out the first disc by **Omar Sharif**. It is a single on which he recounts an amusing story about himself and a bridge game. . . . Franco-American composer, **Jeff Davis**, who has written more than 100 songs for **Charles Aznavour** is leaving for the States to work with **Frank Sinatra**. . . . Philips has issued a **Mireille Mathieu** album for Christmas. **HENRY KAHN**

Beaton Tapped For U.K. WFO

LONDON—Mike Beaton, 28, has been selected by the Wes Farrell Organization as director of promotion. Beaton will headquarter in the recently-opened London offices for the WFO, but will spend time on the continent as well.

Farrell has made frequent trips to London during the last quarter of '73 to create his own London based company in order to coordinate all his far-flung activities as well as serve as a liaison for the various record production, publishing and management associations it has around the world.

The company's record labels—Chelsea and Roxbury—are distributed worldwide by Polydor with the exceptions of the United States and Canada. RCA distributes in these latter markets. Farrell established his record labels in the U.K. recently as one aspect of coordinating overseas record activities under one roof.

Beston's primary "areas-of-concern" will be with the Polydor Records operation globally and especially in the U.K.; marketing programs in all areas: sales, concert tours and personal appearances by the artists under contract to company's labels and/or its management division.

Leandros-Written Tunes Are Tops At Aberbach Co.

HAMBURG—Aberbach reports that the original copyrights "Goodbye My Love" and "Schoenes Maedchen aus Arcadia," both recorded by **Demis Roussos**, and the **Vicky Leandros** hit "Die Bouzouki Klang Durch die Sommernacht" have been the most successful titles of 1973 as far as sales and international cover versions are concerned. All three songs were written and produced by **Leo Leandros**.

Aberbach's **Elke Prinz** told Billboard that the most successful foreign copyrights had been "Papa Was a Rolling Stone" (Temptations), "Masterpiece" (Temptations) and "Superstition" (Stevie Wonder) from the Jobete catalog; "Crazy Horses" (Osmonds) from Kolob Music; "Rock Me Baby," "I'm a Clown" (David Cassidy) from Pocket Full Of Tunes Music; and "See My Baby Jive" and "Angel Fingers" (Wizzard) from Roy Wood Music; and "This World Today Is a Mess" (Donna Hightower) from Canciones del Mundo, Spain.

Another highlight of the year for Aberbach was the ASCAP award received by **James Last** for **Elvis Presley's** recording of his composition, "Fool."

Polydor Pop A&R Workshop

HAMBURG—The pop a&r workshop, a new forum for the exchange of information among Polydor subsidiaries and head office, has been established here.

The inaugural meeting was attended by pop a&r and label managers and involved discussions on licensing deals, talent acquisition, artist promotion, and repertoire exploitation.

The workshop will meet at three monthly intervals and will bring together representatives from Polydor companies in Britain, the U.S., Japan, Holland, France, Germany and Polydor International head office. The meetings will be held in various countries through the year and the next assembly is scheduled for Jan. 18 and 19 at the MIDEEM, in Cannes.

Latin Hymn Hot in U.K.

LONDON—One of the strangest hits currently in the British chart is "Gaudete" by Chrysalis group **Steeleye Span**. The song is a 16th-century Latin hymn, which the group's guitarist/vocalist first heard at St. Mark's Church in Cambridge where his father is vicar.

Steeleye Span arranged the hymn for five unaccompanied voices in the original Latin, and it was included on their "Below the Salt" album released in September 1972. However, following the enthusiastic reaction the piece was receiving at live performances, **Steeleye Span** manager **Joe Lustig** persuaded Chrysalis to release it as a single in November

1972. It made no impact then; but re-released this year, it was selected as BBC Radio 1's record of the week and has had extensive airplay on other stations. Result is sales of 120,000.

Huippusavel Formed

HELSINKI—A new agency/record production/import/export organization, **Huippusavel**, has been formed here and is based at Sibeliuskatu 4, 0440 Jarvenpaa. Among the directors of the new company are **Jani Uhlenius** and **Mauri A. Numminen**, the Love recording act.

MEET

JOHANN

AT

MIDEM

Carlton Hotel

MELODIE DERWELT

Stand B 269

Wolfgang Mewes

Paul Lenz

Joachim Neubauer

Hotel Méditerranée

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	9	SPECTRUM Billy Cobham, Atlantic SD 7268
2	4	7	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
3	2	44	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
4	3	17	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
5	6	21	2 Deodato, CTI Q 6029
6	7	36	SWEETNIGHTER Weather Report, Columbia KC 32210
7	5	32	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
8	9	25	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
9	10	27	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
10	8	15	TURTLE BAY Herbie Mann, Atlantic SD 1642
11	11	46	SECOND CRUSADE The Crusaders, Blue Thumb BTS 7000 (Famous)
12	16	11	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
13	13	17	BODY TALK George Benson, Q 6033
14	15	9	SUPERFUNK Funk, Inc., Prestige P 10071 (Fantasy)
15	12	21	CLOSER TO IT Brian Auger, Oblivion Express, RCA APLI 0140
16	18	5	UN Sung HEROES The Crusaders, Blue Thumb BTS 6007
17	21	5	HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536
18	14	44	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
19	19	7	CONCERT IN JAPAN John Coltrane, Impulse AS 9246-2 (ABC)
20	32	5	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram)
21	17	25	'73 Ahmad Jamal, 20th-Century TC-417
22	27	5	MR. BOJANGLES Sonny Stitt, Cadet CA 50029 (Chess/Janus)
23	20	15	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
24	24	23	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
25	22	52	PRELUDE Deodato, Q 6021
26	29	9	BIG BAD JUG Gene Ammond, Prestige PR 10070 (Fantasy)
27	23	7	OOOH, SO GOOD 'N BLUE Taj Mahal, Columbia KC 32600
28	28	3	BLACK EYED BLUES Esther Phillips, Kudu 14 (CTI)
29	-	1	KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 60036
30	-	1	GIANT BOX Don Zebesky, CTI 6031-32
31	34	3	HORN CULTURE Sonny Rollins, Milestone M 9051 (Fantasy)
32	-	1	REVELATION Doug Carn, Black Jazz BJQD 16 (Ovation)
33	26	19	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
34	-	1	VILLAGE OF THE PHAROAHS Pharoah Sanders, Impulse AS 9254 (ABC)
35	35	11	BASIC MILES Miles Davis, Columbia KC 32025
36	31	19	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
37	33	11	GOLDEN HITS Ramsey Lewis, Columbia KC 32490
38	36	7	FORT YAHWEH Keith Jarrett, Impulse AS 9240 (ABC)
39	39	3	THE SAXOPHONE Various Artists, Impulse ASR 9253-3 (ABC)
40	40	3	SPIRIT OF THE NEW LAND Doug Carn, Black Jazz BJQD 8

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Canadian News

Editorial Sparks 3 Cover Versions

TORONTO—Three singles, all inspired by an editorial read by Canadian broadcaster, Gordon Sinclair over his "Let's Be Personal" program on radio station CFRB in Toronto on June 5, 1973, in which he chastizes the rest of the world for criticizing America, look as though they are destined to become the biggest breakout records of the year.

In a version issued by Avco-Embassy under the title, "The Americans (A Canadian's Opinion)," Avco's Hugo Peretti has underscored Sinclair's reading of his text with "The Battle Hymn of the Republic." Sinclair has asked that all royalties due to him from the sale of the record and other associated sources be paid to the American Red Cross.

Tex Ritter asked for and received permission from CFRB to record his reading of the text himself with a musical background. This record was produced in Nashville, Dec. 20, and will be released on the Capitol label. Ritter died last week in Nashville.

The third version was made by Armen Boladian, the head of Westbound Records, after a reading of the editorial by CKLW Windsor, newsman, Byron MacGregor on that station generated an instantaneous listener response of a record 3,500 calls.

MacGregor recorded his reading and Boladian added a musical track by the Detroit Symphony Orchestra playing "America The Beautiful." According to Chess-Janus, Westbound's distributors, reorders for the record are already coming in from many markets, notably, Detroit, Washington and Cleveland. According to Westbound, over a million copies were ordered in the first 10 days. CKLW have indicated that they will also donate their royalties to the American Red Cross.

An interview with Sinclair was aired on John Chancellor's NBC-TV program, Dec. 21.

Sound Reinforcement Co. Set in Calgary

CALGARY—Casandra Sound, being touted as "the largest sound reinforcement system of its kind in Canada," has opened in Calgary. The company offers instrument rental, lighting and special effects and photography services. Professional personnel are retained in all of these service areas.

According to Debby Chesher, spokeswoman for Casandra, the main consideration in the design was to build a system with the best sound available in a portable sound reinforcement system. "The complete system can also be broken down into smaller systems enabling us to handle engagements from the smallest auditorium to the largest indoor arena or outdoor stadium," said Miss Chesher.

The equipment includes four JBL 4520 speaker cabinets; eight JBL 4550 speaker cabinets in low frequency range; two JRL 2356 horns;

four JBL 2350 horns; two JBL 2355 horns and two JBL 2395 lenses in the mid-frequency range and four JBL 2356 horns and eight JBL 2345 horns in the high-frequency range. Along with this equipment is a UREI 24-channel Sound Reinforcement Console; a UREI Active Crossover; three Crown DC300-A Stereo Amplifiers in the low frequency range (2130 watts R.M.S.); 5); two Crown DC300-A stereo amplifiers in the mid-frequency range (1420 watts R.M.S.); two Crown DC300-A stereo amplifiers in the high frequency range (400 watts R.M.S.) and a Crown DC300-A stereo amplifier used as a monitor (110 watts R.M.S.). Also available are 14 Shure microphones; 10 SM-58's, four SM-54's and two SM-53's. Eight Community Light and Sound PBL stage monitors and two Electro-voice Sentry IV-2 monitors complete the equipment breakdown.

CKLC Holds Disk Auction —Proceeds to United Way

KINGSTON, Ont.—Each year radio station CKLC in Kingston, runs a record auction on two consecutive nights between 6 and 10 p.m., co-hosted by deejay Duke Murray and the stations program director, Gary Parr. Special phones are installed and an on-the-air auction is run with the help from area high school students and the donations of records from Canadian record manufacturers.

Six albums are put on the auction block at one time and the bidding is opened. The students take calls for about 10 minutes on each set of LP's, close the bidding and then announce the names of the successful bidders. All the donation, which this year exceeded \$1,000, go to the United Way.

Gary Parr has since announced his resignation from CKLC as program director, a split which station manager John Bermingham indicated was amicable. Parr had been with CKLC since 1964. He has been program director since 1970. His resignation was effective as of Jan. 1 and the station is considering applications for the position. Parr is considering several possibilities for employment.

Dunphy Hot In Alberta

EDMONTON—Boot recording artist Sean Dunphy, is meeting success in the province of Alberta where he recently played a six-week stint at the Londonderry Hotel, Edmonton.

Dunphy, who is Irish, is becoming a regular visitor to Canada of late since his chance meeting with Stompin' Tom Connors in Ireland during one of Connors' tours. He was so taken with Connors' music that he decided to record some Canadian material, the result of which has been three albums for Boot Records utilizing Canadian compositions.

While in Edmonton, Dunphy discovered the Damon Studios and was so impressed with the quality of the sound there that he decided to record an album during his stay. Since his latest single, "Pal of My Cradle Days" has been at the top of the Irish charts lately, the new LP will bear the same title. The album will be released world-wide by Boot, this month.

Much Pub, ATV Music in Deal

MONTREAL—Brian Chater of Summerlea/Winterlea Music, the publishing arm of Much Productions, has announced the signing of an agreement with Sam Trust of ATV Music Corp. to represent the company for the Canadian market.

Apart from the wide variety of English hits available in the ATV and Welbeck Music catalogs, the deal also includes Sweco Music, owners of many hit songs by the late Nat King Cole and Maclen Music who hold the rights to nearly all songs composed by the Beatles.

From the Music Capitals of the World

TORONTO

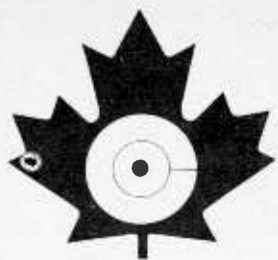
Axe Records has signed Toronto singer/songwriter **Doug Goodeve**. His first single for the label, "Back in the City Again," recorded at Toronto Sound will be released in January. . . . **Commander Cody and His Lost Planet Airmen** will play for two nights at Vancouver's Commodore Ballroom, according to band manager **Joe Kerr**. . . . Atlantic recording artists **Yes** will appear at Maple Leaf Gardens in Toronto on Feb. 22 and at the Forum in Montreal on Feb. 25. The Toronto date is a Concert Productions International presentation. . . . The Cantaur Theatre Company of Montreal is presenting its first musical, "The Tooth of Crime," a rock musical by **Sam Shepard**. **John Palmer** is the director. Music is by Quebec group, **Dionysos**. . . . **Ronnie Hawkins** with **Rita Chiarelli** and **Elephant** currently appearing at the Nickelodeon in Toronto.

A&M Record's **Greg Adams** is writing the music score to the film "A Quiet Day in Belfast." According to Irving/Almo's Canadian publishing manager, **Graham Powers**, the movie was filmed live in Belfast and shows the modern-day conflict between Catholics and Protestants. . . . **James Leroy** of the band **James Leroy and Denim** was admitted to hospital in Ottawa on Dec. 26, com-

plaining of chest pains. The band had to cancel their week's stint at the Generator in Toronto and were replaced by **Schroeder**. . . . **Copper Penny** played at the Guelph Reformatory on Dec. 26. The band's latest single is "Where's the Answer?" . . . **Bachman-Turner Overdrive** sold 188,000 copies of their first album. Their latest single, "Let it Ride" from their new album "Bachman-Turner Overdrive II" is already getting good reaction across the country.

K-Tel has picked up the song "Flip, Flop and Fly" by the **Downchild Blues Band** for inclusion on one of their future hit anthologies. . . . CBLT, the Canadian Broadcasting Corporation's Toronto television affiliate, has picked up **Don Kirshner's "Rock Concert"**. . . . "Last Kiss" by **Wednesday** on Ampex Records went Canadian gold on Dec. 19. The record was produced by **John Driscoll**. . . . **Earl Jive** of Radio CHOM-FM in Montreal passed out free consomme to the people who had lined up to purchase tickets to the **Dylan/Band** concert to be held at the Montreal Forum on Jan. 11 and 12. The soup was courtesy of **Donald K. Donald** and CHOM. In addition, Jive taped requests and comments of the Dylan fans and played the records they requested the following morning.

Capitol



Canada

EXCLUSIVE!

A SPECIAL PREVIEW: HOW IT WAS IN 1974

January 12, 1974

(EDITOR'S NOTE: Due to a freak time-warp, an extraordinary document has come into our hands. It appears to be part of one chapter from an in-depth history of Capitol-EMI Canada written many years in the future, and it deals with the first part of 1974. Because we believe you will all want to know how this year is going to turn out; we are taking this opportunity to reprint the document here in full.)

It had been the best of years. It had been the worst of years. Never before had Capitol-EMI Canada fallen down on its 85% same-day order fill. Never before had there been such demand for our record and tape product.

But by the beginning of '74, the doubters were sneaking back. "Fluke," they said. "Bullshit hype." Even some of the Loyal Company Men were making contingency plans for when the magic wore off. "After all," they excused themselves, "we don't own the customer's minds. We can't even rent them."

But of course, as we now know, they were wrong. The company and its artists did have control over people's minds. Their A&R people sensed months in advance what people were going to be wanting. Their manufacturing people made sure it was going to be available.



TORONTO: Sam "The Record Man" Sniderman flanked by staffers, with Star Brite supersalesman John Toews who would deal you the shirt off his back.

Their sales people opened the channels of distribution. Their advertising people made sure that potential customers knew it was available. Their promotion people made sure it was heard. Their publicity people let the world in on the good news. (And recorded it thus for posterity.)

And even in the bleak months of January and February, there was good news. Some of it, to be sure, was a holdover from the company's fantastically successful Star Brite promotion of the previous Christmas season. But now that all the machinery was in motion, the wheels behind the wheels wanted to maintain the momentum. Star Brite became a Winter Wonderland, and The Season To Be Jolly was officially extended to Lent.

The Gods smiled. The Ringo album had a major resurgence when YOU'RE SIXTEEN stormed the charts, and all the majors were busily putting 2' 50" ads for the album on hourly rotation. Meanwhile WALK LIKE A MAN was turning that American Band's album into gold all over again.

Paul McCartney, whose "Band On The Run" had entered the race late in '73, did not peak until March as more and more people realized,

that the old Beatlemania was still alive on this album.

And Steve Miller, suddenly discovered for his hit single THE JOKER, had gradually caused the entire Miller catalogue to soar. It may be hard for you to believe this now, but it was not until 1974 that Steve Miller was really accepted in Canada. And as for "The Joker" album itself, it and Helen Reddy's "Long Hard Climb" proved to be among the most backbreaking of the Capitol albums—just keeping it in stock was a strain.

Meanwhile The Band had caused the nation's most acid-tongued critics to dilute their vaunted venom. You may still remember these first blossoms of recognition for the great rockabilly throwback, "Moon-dog Matinee":

Bruce Kirkland in the Toronto Star, even then the fifth largest paper in North America, made hundreds of thousands of readers sit up and take note when he began his weekly record column with this paragraph:

The Band has released its first studio-made album in two years and, frankly, it's hard to find the right superlatives to convey the incredible extended high this super-charged music infuses in one. So let us try "virtuoso," a word so rarely applicable to rock music that it's impossible to breathe it in the same sentence as even the Beatles without suppressing a large giggle. Too lofty a word for The Band then? Not so. It denotes both experimenters in the arts and those who excel in the techniques of an art and what better way to caress the refined creation these five musicians (four of them Canadians) have wrought for us on Moondog Matinee.

He was not alone, even then. Smaller papers like the Mississauga Times were early on the Bandwagon; their Peter Donato wrote the Moondog Matinee is "Great music with no hint of nostalgia, played by the best there is, The Band." Jon Caulfield in the Toronto Citizen picked it as his "Record Of the Year."

This, however, is but of historical interest now. What is still important to this day, is the excitement that was caused by The Band's February appearances with Bob Dylan. While The Band cannot be said (except by rabid fans) to have stolen the show, it was their live performances that propelled them into superstardom. The Watkins Glen album never did catch up with Moondog Matinee; it was, nonetheless, gold a lot faster.

If '74 was the year of The Band, 1973 had been the year of Pink Floyd. By Christmas of that year, their "Dark Side of The Moon" had



MONTREAL: On tour, here's Julien Clerc, furred owner of the mass-circulation face and the sell-out voice, with Capitol's Tremblay and Desjardins.

reached a sales figure unmatched in Canada since "Abbey Road." "Meddle" had turned to gold. Their tour has been a record-breaker. Their in-concert movie "The Pink Floyd" was seen by more people than any rock movie since "Gimme Shelter." Some of their catalogue albums were beginning to sell better than they had since their release.

To keep up this astonishing enthusiasm until the new album was recorded, Capitol put out "A Nice Pair," a repackaging of the Sid Barrett-led album, "Saucerful of Secrets," together with selections from "Pink Floyd," "Relics" and "Ummagumma" and the single FLAMING which had never before been available on LP. It was a brain-wave. Because of the special price it sold like Happy-hour beer. Because of its evolutionary interest, it caused reviewers and radio stations to prepare major retrospectives on the band. Some AM stations play-listed album cuts and even rotated them like singles. And the fever was still high when the big album was released. The rest is history.

Even in 1974, the winter months did not maintain the volume of the pre-Christmas splurge. But while the total sales declined, the share of market actually went up.

In large measure this can be attributed to the fact that Capitol-EMI people had become more concerned to spread the market, to discover new audiences for artists that might previously have been steered in only one direction.

Thus it was that in 1974 Merle Haggard came to be embraced by pop people. Easy listening people caught on to the charisma of Bob McBride. Bill King began to interest the jazz critics and their readers/listeners. And Al Martino became a friend of the country programmer.



Love Productions Ltd., purveyors of Capitol-distributed Daffodil Records, are enjoying the fruits of their most successful year in business, and are poised for an outstanding '74.

Daffodil can claim ten Canadian-content singles out of the fifteen they released during the year—not bad for a company that turned a profit. Of these, COUSIN MARY by Fludd has proved to be the hottest. Its success whetted the appetites of a number of U.S. companies, and now that the bargaining is over, the single will be coming out on Sire Records for the pleasure of American ear owners. As well it is being released in Australia and New Zealand, also on the Daffodil label.

Other notable single successes this year were A Foot In Coldwater's LOVE IS COMING which enhanced the group's steadily growing stature across Canada, and KINGSTON by Joe Probst which uncovered a country audience for this German-born Canadian singer.

Daffodil's licensed artists include Spain's Waldo De Los Rics, whose "Sinfonias" and "Mozartmania" were both certified Canadian gold this year for sales in excess of 50,000 units. And Waldo's latest, "Operas," is already nearly halfway

(Advertisement)



EDMONTON: Noted actor Leslie Neilson will help bring "Cantata Canada" to vivid life for a national TV audience on the CBC's Tommy Banks Show, Wednesday, January 9th at 10:30 p.m. Excerpts from this rock musical about the people, places and times of this country will be performed by the record artists, Privelege. Producer Doug Hutton will also appear. It is a taste of things to come: both Banff's School of Fine Arts and Toronto's CNE expect to present this work in the summer of '74.

For the first time, "Angel" had become a household word, thanks to the Red Back Book, the splendid all-formats duets of Yehudi Menuhin and Stephane Grapelli recorded on "Jalousie," and the great film soundtracks from Ben-Hur, El Cid, A Streetcar Named Desire, Voyager, The Informer, The Robe, and other popular Angel "classics."

With these and a lot of help from the classical hits of Waldo De Los Rios, heads and housewives began to venture into Rachmaninov and Prokofiev and Shostakovich and the magic of Christopher Parkening.

Also in early 1974: —Island Product Manager Mike Docker introduced record buyers to some of the less-familiar artists on the label with a series of in-store listen-ins.

LOVE LINES



there after only two months of release.

Daffodil also has the rights to the legendary British catalogue of Immediate Records and has been able to export these historic recordings to the United States through an arrangement with Peters International Inc. of New York.

1973 was capped by the release of YOU'RE DRIVING ME CRAZY (FAITH HEALERS)—the first single from the label's newest signing, Cochrane—which received heavy exposure on the country's airwaves and augured well for the future of this dynamic trio.

For the new year things look bright indeed for Canada's leading progressive indie. The first quarter of '74 will see the release of a second Daffodil LP from Fludd, recorded this year at The Manor in England. "Hang On To Your Resistance," the album debut of Cochrane is slated for February. A fourth classical album from Waldo De Los Rios, this one entitled "Concertos," is expected in March. And the second album from Christmas should be released in April, and will be "the surprise of the year" according to Love President Frank Davies.

Davies was also optimistic about his company's publishing arms,

—National Promotion Manager John Small introduced his promotion manual to the company music-pushers. (Since then it has gone into many printings, and is considered something of a Bible in the industry.)

—National Publicity Manager Wilder Penfield introduced his "Motivation X"—which must remain classified information until 50 years after his death.

—The prediction of astrologer Byron Barwick for Shirley Eikhard in the January '74 Macleans, came true and made his reputation. He had said: "Imminently there is a love affair and some extraordinary experiences. July, 1974 will be good—ages 21 and 22 will be phenomenal. There should be a time of high productivity before she turns 19 in November of this year." In 1974 Shirley Eikhard, already a folksinger of some renown, became a ROCK STAR.

—Anne Murray played dates at colleges and with symphony orchestras, introducing whole new audiences to her special music.

—Fludd and A Foot in Coldwater started to make big waves in the United States.

—Flying Circus, newly re-formed, turned their '73 sleeper "Last Laugh" into a '74 mover with a series of stunning one-nighters.

—Karo had her first English-language smash, and surprisingly, found it gave her new clout in the French market.

—HANG ON TO YOUR RESISTANCE, the title song for the debut album by Cochrane, was released in mid-January. It paved the album's way even better than had YOU'RE DRIVING ME CRAZY (FAITH HEALERS), which had already received pretty extraordinary airplay on Canadian majors for a debut single.

Freewheeled Music (CAPAC) and Love-Lies-Bleeding Music (BMI). Both of these will be expanding under the direction of the well-known publisher, Franklin Boyd, whose company has become Love's new Toronto-based publishing representative, and includes the music of Crowbar and King Biscuit Boy.

Other major projects for the new year include the finalizing of arrangements for the third A Foot In Coldwater album, to be recorded in the U.S., and the release of fifteen more albums from the Immediate (UK) series as U.S. sales of this product continue to grow. Love is also preparing to export Immediate product to Europe through EMI Scandinavia.

CROWBAR CLASSICS

The latest release from Daffodil is a compilation of choice cuts from Crowbar's early days as Canadian boogie kings. 100 proof distilled essence of Crowbar taken from their three Daffodil albums, "Bad Manners," "Heavy Duty," and the gold live album, "Larger Than Life."

Inside its eye-grabbing black and white sleeve, "Crowbar Classics" contains two sides of unrelenting rock 'n' roll culminating in Crowbar's classic classic OH WHAT A FEELING! What a rush! Memories are made of this.

YOU SURE LOVE TO BALL—Marvin Gaye, (Tamla 54244)
I JUST CAN'T GET YOU OUT OF MY MIND—The Four Tops (Dunhill 4377)
SEE TOP SINGLE PICKS REVIEWS, page 62

Recording Industry Association of America seal of certification as million seller (Seal indicated by bullet)
STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like 'THE JOKER', 'TIME IN A BOTTLE', 'SHOW AND TELL', etc.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Belwin Mills.

HOT 100 A-Z—(Publisher—Licensee)

A-Z index table listing song titles and their corresponding chart positions, such as 'Abra-Ca-Dabra', 'Amen', 'American Tune', etc.

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SYL JOHNSON IS THE NAME.

If you've heard his most recent hit singles "We Did It," "Anyway The Wind Blows" or "Back For A Taste Of Your Love" you know the name. If you haven't, there's a really fine funky, soulful surprise waiting for you.

Syl Johnson sings, writes songs, plays guitar and harmonica... and drives audiences wild.

He started playing guitar and harmonica when he was seven, when the blues got into him through the likes of John Lee Hooker and Howlin' Wolf. By the time he was fourteen he was playing backup guitar to bluesman Eddie Boyd. His blues credentials went on to include gigging with such bluesmasters as Muddy Waters, Magic Sam, Howlin' Wolf and Junior Wells. He's played on albums with Jimmy Reed and Elmore James. And all the time Syl Johnson was blossoming into a performer on his own.

Meeting Willie Mitchell was a turning point for Syl Johnson. Mitchell first spotted him performing at Chicago's Burning Spear nightclub and eventually signed him to a recording contract. And that was the beginning of a collaboration that was to give the music world a real taste of new talent.

So, if you know the name, you know the talent. If you don't, you can. It's all on his debut album.

"BACK FOR A TASTE OF YOUR LOVE." The new album by Syl Johnson.



Produced by Willie Mitchell
XSHL32081



PHOTO: JERRY'O



During 1973

The



Music Publishing Companies
with the joint efforts of some of the finest
writers and recording artists in the world
have placed 40 songs on the
best selling charts

The Songs

"My Old School" • "Reeling In The Years" • "Show Biz Kids" • "Do It Again"
• "One Less Set Of Footsteps" • "Bad, Bad Leroy Brown" • "Time In A Bottle" •
"Love Is What You Make It" • "Where There's Smoke There's Fire" • "Slip
'N' Slide" • "Love For You" • "Your Mama Don't Dance" • "Say You Love Me
Too" • "I Like To Live The Love" • "Ain't No Woman" • "Shambala" • "Love
Music" • "If That's The Way You Want It" • "Are You Man Enough" • "My
Maria" • "One Tin Soldier" • "This Time I'm Gone For Good" • "Mama's Little
Girl" • "Sweet Understanding Love" • "River Of Love" • "Ashes To Ashes" •
"Rocky Mountain Way" • "Who Gets Your Love" • "Keeper Of The Castle" •
"Meadows" • "Feel Good" • "Smoke" • "Doing What Comes Naturally" •
"You Really Haven't Changed" • "La China" • "Don't Let Him Catch You With
Your Work Undone" • "Don't Let Him Down" • "I Won't Let That Chump
Break Your Heart" • "It Doesn't Have To Be That Way"

The Writers

Donald Fagen & Walter Becker • Jim Croce • Harvey Price & Dan Walsh •
Charlie Merriam • Ken Loggins & Jim Messina • Dave Crawford & Charles
Mann • Dennis Lambert & Brian Potter • Daniel Moore • Daniel Moore & B.W.
Stevenson • Deadric Malone & O. Perry • Renaldo Benson, Val Benson & Ivy
Hunter • Joe Walsh • Alan Ciner • Dee Irvin • Charles Wright •
Johnny Carver & Ron Chancey • Gato Barbieri • Franklin Williams • Clay Graham

**We Challenge Any Other Publisher
To Make That Statement**

TOP LPs & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL						
107	90	45	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument K2 31909 (Columbia)	5.98	6.98	6.98					138	140	72	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95				170	157	15	JACKSON FIVE Get It Together Motown M 783 VI	5.98	6.98	6.98							
108	89	24	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98	6.98	6.98					139	135	76	KENNY LOGGINS w/ JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98					171	197	2	ROD STEWART/FACES Coast To Coast Overture & Beginnings Mercury SRM-1-697 (Phonogram)	5.98	6.95	6.95							
109	113	40	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98	11.98					140	145	7	SHA NA NA From The Streets Of New York Kama Sutra KSSB 2075 (Buddah)	5.98	6.95	6.95					172	175	4	JO JO GUNNE Jumpin' The Gunne Asylum SD 5071	5.98	6.98	6.98							
110	105	14	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95	6.95	6.95					141	129	14	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98	6.98	6.98					173	170	31	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98	6.98	6.98	7.95						
111	109	21	MOTT THE HOOPLE Mott Columbia KC 32425	5.98	6.98	6.98					142	138	12	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98	6.97	6.97					174	198	2	DAVID ESSEX Rock On Columbia KC 32560	5.98	6.98	6.98							
112	110	7	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98	6.98	6.98					143	142	29	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98					175	180	2	BILLY JACK/ORIGINAL SOUNDTRACK Billy Jack BIS 1001 (Warner Bros.)	5.98	6.97	6.97							
113	112	6	BUFFALO SPRINGFIELD Atco SD 2-806	9.98	9.97	9.97					144	141	9	BILLY PAUL War Of The Gods Philadelphia International K2 32409 (Columbia)	5.98	6.98	6.98					176	167	27	DIANA ROSS Touch Me In The Morning Motown M 772 L	5.98	6.98	6.98							
114	87	17	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98	6.98	6.98					145	146	58	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98					177	185	4	SONNY & CHER Live In Las Vegas, Vol. 2 MCA 2-8004	9.98	10.98	10.98							
115	130	3	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98	6.98	6.98					146	144	26	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98	6.95	6.95					178	172	24	JOE WALSH Barnstorm Dunhill DSX 50130	5.98	6.95	6.95							
116	118	9	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98	6.98	6.98					147	161	3	HARRY CHAPIN Short Stories Elektra EKS 75065	5.98	6.98	6.98					179	177	5	THE KINKS Preservation Act 1 RCA APL1-5002	5.98	6.95	6.95							
117	116	17	CHER Half Breed MCA 2104	5.98	6.98	6.98	7.95				148	147	22	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98	6.95	6.95					180	155	16	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94	6.95	6.95							
118	117	23	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98		149	136	8	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98	6.98	6.98					181	187	2	JAMES GANG Bang Atco SD 7037	5.98	6.98	6.98							
119	119	54	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98					150	148	39	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98					182	187	1	ALVIN LEE & MYRON LEFEBRE On The Road To Freedom Columbia KC 32729	5.98									
120	123	45	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98							151	149	61	WAR The World Is A Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95				183	165	65	AL GREEN I'm Still In Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98							
121	143	40	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98	6.98	6.98	7.95				152	150	8	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98							184	181	43	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98							
122	127	5	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98	6.97	6.97					153	153	38	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98				185	184	9	CURTIS MAYFIELD Live In Chicago Curton CRS 8018 (Buddah)	5.98	6.95	6.95						
123	120	17	MARIE OSMOND Paper Roses MGM SE 4910	5.98	6.95	6.95					154	153	4	BROWNSVILLE STATION Yeah! Big Tree BT 2102 (Bell)	5.98	6.98	6.98					186	182	18	TEMPTATIONS Anthology Motown M 782A3	9.98	11.98	11.98							
124	115	13	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98	6.98	6.98					155	154	14	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98	6.98	6.98					187	178	14	MANDRILL Just Outside Of Town Polydor PD 5059	5.98	6.98	6.98							
125	121	30	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98	6.98	6.98					156	159	26	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98	6.97	6.97	7.95				188	151	9	FOCUS Live At The Rainbow Sire FAS 7408 (Famous)	5.98	6.95	7.95	6.95						
126	122	5	BADFINGER Ass Apple SW 3411 (Capitol)	5.98	6.98	6.98					157	166	4	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98	6.98	6.98					189	196	8	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98	7.95	7.95							
127	125	73	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95				158	171	2	BLOODSTONE Unreal London XPS 634	5.98	6.98	6.98					190	192	2	BURT BACHARACH Living Together A&M SP 3527	5.98	6.98	6.98							
128	126	58	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98	11.95				159	164	5	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98	6.98	6.98					191	—	1	KOOL & THE GANG Jazz De-Lite 4001 (P.I.P.)	5.98	6.95	6.95							
129	128	31	EDDIE KENDRICKS Tamba T 327 L (Motown)	5.98	6.98	6.98					160	162	10	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98	6.97	6.97					192	195	2	TOM JONES Greatest Hits Parrot XPAS 71062 (London)	5.98	6.98	6.98							
130	134	106	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98					161	158	40	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98					193	179	8	CREEDENCE CLEARWATER REVIVAL Live In Europe Fantasy CCR 1	6.98	6.98	6.98							
131	156	3	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98	6.98	6.98					162	163	44	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95				194	186	7	RORY GALLAGHER Tattoo Polydor PD 5539	5.98	6.98	6.98							
132	132	6	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98	6.98	6.98					163	176	2	JAMES BROWN Payback Polydor PD 2-3007	7.98	9.98	9.98					195	—	1	R.E.O. SPEEDWAGON Ridin' Out The Storm Epic KE 32378 (Columbia)	5.98	6.98	6.98							
133	133	39	DEEP PURPLE Made In Japan Warner Brothers BWS 2701	9.98	9.97	9.97	12.95				164	168	58	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97	7.95		196	191	59	STEELY DAN Can't Buy A Thrill ABC ABCX 758	5.98	6.98	6.98							
134	124	18	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98	6.98	6.98					165	160	3	TIM WEISBERG Dreamspeaker A&M SP 3045	5.98	6.98	6.98					197	—	1	GUESS WHO Best Of, Volume II RCA APL 1-0269	5.98	6.98	6.98							
135	131	35	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98					166	174	4	IKE & TINA TURNER Nut Bush City Limits United Artists UA LA 180 F	5.98	6.98	6.98					198	188	21	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95	5.98	5.98							
136	139	11	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98	6.95	6.95					167	190	2	BILLY JOEL Piano Man Columbia KC 32544	5.98	6.98	6.98					199	152	10	SPOOKY TOOTH Witness Island SW 9337 (Capitol)	5.98	6.98	6.98							
137	137	24	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98	6.98	6.98	7.95				168	173	22	MARLO THOMAS & FRIENDS Free To Be... You & Me Bell 1110	5.98	6.95	6.95					200	189	8	HAWKWIND Space Ritual United Artists UALA 1 20 HZ	5.98	6.98	7.98	6.98						

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Gregg Allman..... 17	Billy Cobham..... 40	Grand Funk Railroad..... 65	Mahavishnu Orchestra..... 49	Queen..... 98	Staple Singers..... 198
Allman Brothers Band..... 32, 120	Alice Cooper..... 10, 163	Grateful Dead..... 78	Mandrill..... 187	Ringo Starr..... 9	Ringo Starr..... 9
America..... 48	Chick Corea..... 132	Al Green..... 69, 135, 183	Dave Mason..... 77	Bonnie Raitt..... 142	Steeley Dan..... 146, 196
Ashford & Simpson..... 161	Creedence Clearwater..... 193	Jo Jo Gunne..... 172	Johnny Mathis..... 116	Helen Reddy..... 44, 145	Cat Stevens..... 73
Brian Auger..... 137	Jim Croce..... 1, 4, 16	Richard Harris..... 46	Curtis Mayfield..... 185	Reiner & Brooks..... 153	Rod Stewart..... 171
Burt Bacharach..... 190	Crusaders..... 189	Hawkwind..... 200	Harold Melvin & Blue Notes..... 57	Charlie Rich..... 11	Barbra Streisand..... 80
Bachman-Turner Overdrive..... 148	Deep Purple..... 94, 133	Isaac Hayes..... 200	Bette Midler..... 7, 81	Rolling Stones..... 28, 130	Stylistics..... 66
Badfinger..... 126	De Franco Family..... 156	Isaac Hayes..... 200	Steve Miller Band..... 5	Linda Ronstadt..... 58	Temptations..... 74, 186
The Band..... 33	John Denver..... 12, 121, 173	Isaac Hayes..... 200	The Mothers..... 68	Diana Ross..... 115, 176	Marlo Thomas & Friends..... 169
Beach Boys..... 31	Deodato..... 118	Jackson 5..... 50	Mott The Hoople..... 111	Diana Ross/Marvin Gaye..... 42	Three Dog Night..... 89
Bobby Blue Bland..... 136	Rick Derringer..... 67	James Gang..... 181	Maria Muldaur..... 100	Todd Rundgren..... 29	Traffic..... 76
Black Oak Arkansas..... 101	Neil Diamond..... 6, 128	Jethro Tull..... 157	Martha & Muffin..... 100	Santana..... 26	Marshall Tucker Band..... 99
Bloodstone..... 159	The Dramatics..... 141	Billy Joel..... 168	New Riders of Purple Sage..... 124	Seals & Crofts..... 56, 138	Ike & Tina Turner..... 167
David Bowie..... 35	Doobie Brothers..... 59, 127	Elton John..... 3, 104	Olivia Newton-John..... 131	Sha Na Na..... 140	Uriah Heep..... 106

Eddie Kendricks "Boogie Down" (T54243)

The follow-up single to
"Keep On Truckin'" is
truckin' across the board
and up the charts.



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Col Club, Stores Tie Via Charge Accounts

• Continued from page 3

presently geared for no less than that number. He stated that as the program grows, steps will be taken to computerize smaller accounts into the system.

Club's Policy

Regarding the record club's policy on the offer, Angona said that "Columbia House will be very liberal. The store's policy will be our policy. The store will be responsible for its own billing, as well as handling customer complaints, and their decision on any problem will be adhered to by Columbia."

Solicitation of club members will be done via special mailings to charge customers, as well as with in-store circulars and displays. Angona stated that consumer print advertising, radio spots and television advertising would also be utilized to generate consumer interest. All ads would tie in with the respective account, he said. Also, each month, charge customers would receive in their store charge bill brochures to join the club; and for those who have already elected to join, information and selection forms on the club's product. Columbia House will foot the entire mailing and printing bill for the inserts and brochures.

As an incentive to join the club, new members will be offered eight albums or tapes for \$1.00. They will then have a commitment to buy six additional LP's or tapes over a two-year period. Angona said that when the membership commitment is met, each member will receive one free

album or tape for every LP or tape he orders through the club. For each order made the club member will pay mailing and handling costs, which will also be reflected on his monthly charge bill from the store. All shipping will be done through Columbia House facilities in Terra Haute, Ind., while sales activities will be handled out of the division's New York offices. The time between the customer's order and actual delivery date at home was placed by Angona at approximately three to four weeks.

Talks With Stores

Among the stores currently negotiating with Columbia House are: Jordan Marsh, Miami; J.C. Penney, N.Y.; Burdines, Miami; Halle Bros., Cleveland; Montgomery Ward, Chicago; Titcher-Goettinger, Dallas; Boleks, Los Angeles; Heck Co., Washington, D.C.; Powers Dry Goods, Minneapolis; the Emporium, San Francisco; Gimbel's, Pittsburgh; and H.C. Capwell, San Antonio. Angona stated that Gimbel's, Jordan Marsh and Powers have already agreed to participate in the program. He added that Columbia House's criteria for working with any retail operation was the firm's number of charge customers and its credit rating.

"We have big hopes for the program and for the growth of the division," continued Angona. "The initial phase, in terms of mailing promotional pieces and membership forms, will begin in mid-1974 and we hope to have the program in full operation by August or September of the year."

Another benefit of program, as seen by Angona, is that participating accounts would be able to add a source of sales revenue without employing additional sales help; without allocating floor space for record displays; without handling inventory; and without incurring promotional and marketing expenses.

Gold for E, L & P

NEW YORK—Emerson, Lake & Palmer have earned their fifth gold record with an RIAA certification for the group's latest Manticore album, "Brain Salad Surgery." Manticore is distributed by Atlantic Records.

Inside Track

Jeff Baxter and Denny Dias of the Steely Dan group, along with Rick Derringer and Elliott Randall, have formed the Guitar Club Institute of the Electric Guitar, ultimately to record an album. Purpose is to gather at least seven or eight members to record the work, with the rhythm section to be supplied by members of Steely Dan.

Carly Simon's fourth album for Elektra, "Hotcakes," will ship gold this week, making it her fourth record award. Included in the album's 11 songs are nine new ones from Ms. Simon. The LP was recorded in New York and Los Angeles and produced by Richard Perry, producer of Ringo Starr's gold "Ringo." ... Rogers, Cowan & Brenner to represent producers Terry Cashman and Tommy West for public relations. Cashman & West, noted for their work with the late Jim Croce, will unveil their next production, the Dawson Boys, at a special press function at Reno Sweeney in New York next Wednesday (16). ... Ramsey Lewis is lending his recording talents to Earth, Wind & Fire's third album for Columbia, "Open Your Eyes." ... Elvis Presley turns 39 on

Tuesday (8). ... Andy Pratt is in his studio with producer George Martin working on his next LP. ... The Moody Blues will be playing five concerts in Japan, two in Hawaii, and three in California in January and February, to complete their four-month, 10-country world tour. They then begin work on their eighth album for London's Threshold Records. ... Boz Scaggs has formed a new band featuring Les Dudek, the guitarist who traded leads with Dicky Betts on the Allman Brothers' hit single, "Ramblin' Man." ... Looking Glass lead singer, Elliott Lurie, set to record a solo album for Epic. ... Ironically, only last month Capitol Records released a definitive compilation of Tex Ritter material, a three-record package titled, "An American Legend."

Irving Rosenthal, 77, operator of Palisades Amusement Park, Ft. Lee, N.J., died of a heart attack Dec. 27 at his New York home. He sold the park two years ago for \$12,500,000 to the Centex-Winston Corp. as a site for highrise apartments. Recording artists were often featured at the park, giving free performances which Rosenthal instituted. His wife, songwriter Gladys Shelley, survives.

Concert Tour Impact

• Continued from page 1

this industry," declared Andy Miele, vice president of marketing. Miele said that the LP has already sold more than 110,000 copies since its release five weeks ago.

The record's package features a 12" x 14" painting of an FM radio dial turned to 102.5, the call letters of WNEW-FM, New York station which broadcast the first Blues Band

simulcast in the U.S. The WNEW-FM simulcast is the performance captured on the two-record, \$5.98 package.

Fred Ruppert, Famous Music's national promotion director, said that "the FM simulcasts present a dynamic and yet untapped medium for album promotion. This album is Famous Music and Sire Records tribute to FM radio."

Songwriters' Showcase

• Continued from page 3

derstand why every producer and a&r department doesn't come around weekly. Where else can they find professional quality songs already screened for them?"

Songwriters Showcase still operates on a shoestring. The office is a converted garage behind Chandler's West Hollywood cottage, where they hold two full days of live 30-minute auditions each week. Recently, their tape recorders, typewriters and musical instruments were stolen.

Songwriters who can't perform their own material may bring in others to play the songs. No publishing rights must be given up by writers who participate in the showcase.

Songwriters Showcase has recently formed the Alternative Chorus Foundation to win themselves nonprofit tax status. "We could use help from a lot more record companies to really do this job in the best way," said Braheny. "We'd like to develop a real office staff and replace the equipment we lost."

Labels Pare Jan. LP's

• Continued from page 1

Label Family	Pop (+Soul & MOR)	Country
Columbia	34	7
Warner Bros.	11	
Atlantic	12	
Elektra-Asylum	5	
RCA	13	5
ABC	10	
A&M	9	
United Artists	9	
Capitol	8	2
MCA	6	
Famous	13	2
Polydor	9	
MGM	2	4
Chess/Janus	8	
20th Century	2	
Phonogram	4	
Bell	3	
Musicor	5	
London	3	
Pickwick	10	
Fantasy	0	
Ranwood	0	
TOTAL	176	20

Billboard's Top Single Picks

Number of singles reviewed this week 39 Last week 36

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FOUR TOPS—I Just Can't Get You Out of My Mind (3:42); producers: Steve Barri, Dennis Lambert, Brian Potter; writers: D. Lambert, B. Potter; publishers: ABC/Dunhill, Soldier, BMI Dunhill 4377 (ABC). A gloriously rich production featuring a large orchestral setting, creates a happy feeling for this fine vocal effort. The tune is another from their "Main Street People" LP and emphasizes their fine harmonic blending. Flip: no info available.

MARVIN GAYE—You Sure Love to Ball (3:35); producer: Marvin Gaye, writer: M. Gaye; publisher: Jobete, ASCAP, Tamla 54244 (Motown). You can't be more explicit about the sexual meaning of this tune, complete with a moaning girl at the beginning of the arrangement. Gaye sings the song softly, telling his sexy mama that he's aware of her main desire in life. The tune is fare for adults, but for subteens it certainly sounds risqué. Flip: no info available.

recommended

GLEN CAMPBELL—Houston (I'm Comin' to See You) (3:20); producer: Jimmy Bowen; writer: David Patch; publishers: Kayteekay, Hudmar, ASCAP, Capitol 3808.

CORNELIUS BROTHERS & SISTER ROSE—Big Time Lover (3:29); producer: Bob Archibald; writer: L. Cornelius; publishers: Unart, Stage Door, BMI, United Artists 377.

HURRICANE SMITH—Beautiful Day, Beautiful Night (3:08); producer: Norman Smith; writer: E. Smith; publisher: Chapel, ASCAP, EMI 3809 (Capitol).

BLACK SABBATH—Sabbath, Bloody Sabbath (3:33); producers: Black Sabbath; writers: Black Sabbath; publisher: Roll-erjoint, no society listed. Warner Bros. 7764.

TRAVIS WAMMACK—Muscle Shoals, Alabama (3:05); producer: Rick Hall; writer: T. Wammack; publisher: Rick Hall, ASCAP, Fame 373 (United Artists).

CHARLIE ALLEN AND PACIFIC GAS & ELECTRIC—Gumbo Jones (3:28); producer: John Hill; writers: C. Allen, J. Hill, S. Michlin; publishers: Mom's Best, ASCAP, Pop's Best, BMI, Dunhill 4374 (ABC).



recommended

BOBBY WOMACK—Lookin' for a Love (2:37); producer: Bobby Womack; writers: J.W. Alexander, Z. Samuels; publisher: Kags, BMI, United Artists 375.

GLEN CHANDLER—Without You Here (3:23); producer: Gene Chandler; writers: I. Thompson, E. Dixon; publisher: Defrantz Monique, ASCAP, Curtom 1992 (Buddah).



GEORGE HAMILTON IV—Claim on Me (2:40); producer: Bob Ferguson; writer: Lee Clayton; Resaca (BMI); RCA DJHO-0203; Part of the secret of the George Hamilton success has been purity and simplicity. He stays with that format in his newest release, which is given his special treatment, and the excellent production of Bob Ferguson. Flip: no info available.

DAN PEDDICORD—Proud Country Lady (2:13); producer: Stan Silverberg; writer: Dan Peddicord; Barton (ASCAP); Capitol 3806. A newcomer to the label, he sounds very much like a winner. Good voice and material, and a fine arrangement by Larry Muhoberac.

BILLY JOE SHAVER—Black Rose (2:41); producer: Kris Kristofferson; writer: Billy Joe Shaver; Return (BMI); Monument 8593. This is one which will grow on you. Shaver, already recognized as an outstanding writer, comes through strong with his vocal.

MARTY ROBBINS—Twentieth Century Drifter (2:59); producer: Marty Robbins; writer: Marty Robbins; Mariposa (BMI); MCA 40172. It's all about "race driving, and written specifically for a movie. Couple the race driving fans with the followers of Robbins, and it can't miss. Flip: "I'm Wanting To"; producer: same; writers: Ronny Robbins, Karen Russell; publisher: same.

MURRY KELLUM—Lovely Lady (2:59); producer: Lewis Willis & Johnnie Morris; writers: Murry Kellum, Sonny Ladet; Toast (BMI); Cinnamon 777. That great Nashville-Memphis combined sound for which Cinnamon is now famous is never better exemplified than in this exceptionally strong upbeat tune, which began catching on the first day of its release. Flip: "Alive and Doing Well"; all credits same.

recommended

US—Nice and Easy Does It (2:12); producer: Gary Walker and US; writers: US; Terri (ASCAP); MGM South 7028.

WYATT WEBB—Daddy Was A Carpenter (3:01); producer: Dan Hoffman; writer: Glen Goza; Dunbar/Shelby Singleton (BMI); Plantation 108.

DON BARNETT & THE NU-JAYS—Canadian Sunset (2:16); producer: Brian Fisher; writers: Heywood-Gimbell; Vogue (BMI); Medallion 216.

JIMMY HALL—Good Time Girl (2:35); producer: Charlie McCoy; writers: Troy Seals, D. Goodman, W. Jennings; Danor (BMI); Monument 8595.

CARL CURTIS—Rock A Bayou (2:12); producer: Jerry Foster; writers: Gayle Barnhill, Johnny Christopher, Unichappel/Easy Nine (BMI); Toast 318.

STONEWALL JACKSON—O' Blue (2:42); producer: Jim Vienneau; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP); MGM 14675.

JANUARY 12, 1974, BILLBOARD



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- When You Wish Upon A Star · 3:41
From Pinocchio
- Bibbidi Bobbidi Boo · 1:29
From Cinderella
- The Bare Necessities · 2:07
From The Jungle Book
- Snow White Medley · 6:58
Whistle While You Work
I'm Wishing
Heigh-Ho
With A Smile And A Song
Someday My Prince Will Come

Side Two

- Zip-A-Dee-Doo-Dah · 2:34
From Song of the South
- A Dream Is A Wish Your Heart Makes · 3:15
From Cinderella
- Winnie The Pooh · 3:30
From Winnie The Pooh
- Lavender Blue (Dilly Dilly) · 3:24
From So Dear To My Heart
- Once Upon A Dream · 1:40
From Sleeping Beauty
- *Mary Poppins Medley · 3:09
Feed The Birds
Chim Chim Cher-ee
A Spoonful Of Sugar
Supercalifragilisticexpialidocious

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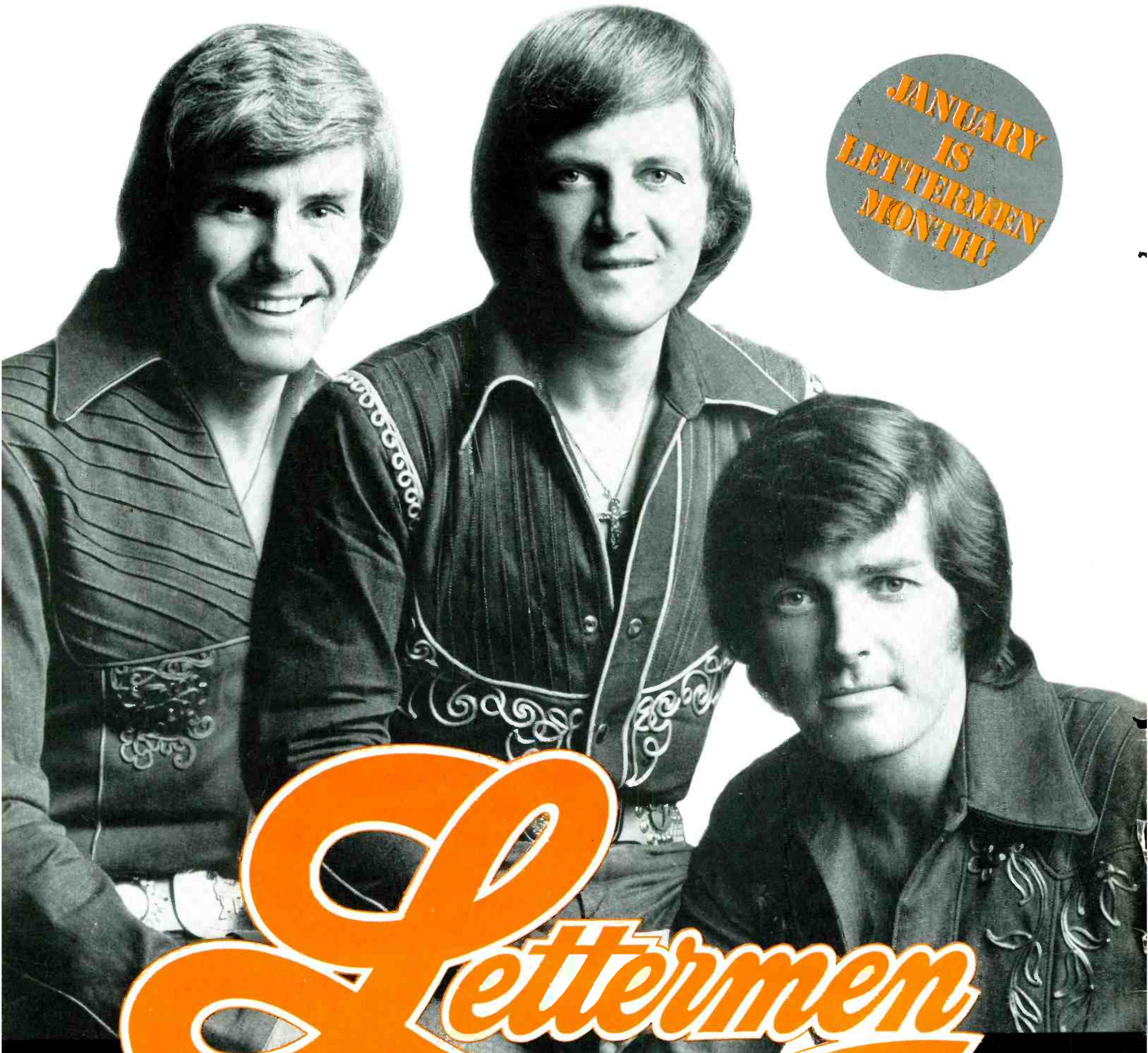
(Winnie the Pooh)

(Song of the South)

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- ★ The Way You Look Tonight
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