

Billboard

U.K. Pub Claims Oldie 'Rights'—Bids for Data

By BRIAN MULLIGAN
(Music Week Staff Member)

LONDON — Carlin Music, through its affiliate Redwood Music, dropped a bombshell on U.K. publishers controlling copyrights of many much-performed standards last week requesting record companies to supply details of royalty payments made in respect of these songs and the companies to which they were paid.

Carlin Music managing director, Freddie Bienstock, told Music Week that about 7,000 titles are involved altogether, all of which it is claimed

W. Va. U.S. Atty. Fighting Piracy

By JOHN SIPPEL

CHARLESTOWN, W. Va.—U.S. Attorney John A. Field III here is heading up what may well be the most telling regional crackdown on illegally duplicated tape sale and distribution yet conducted in the U.S.

Field told Billboard exclusively that beginning Nov. 27, he is calling a special grand jury which will query many operators of variety stores, gas stations and the like from whom his investigators and FBI agents purchased alleged pirated tapes. Field said he feels the ques-

(Continued on page 62)



Shirley Sylvers is on her way. She sings. She performs. She writes. Her first album will be out soon and we think you'll like it.

A Pride Production. Produced by Keg Johnson, Jerry Peters and Michael Viner. (Advertisement)

are affected by the Reversionary Rights clause of the 1911 Copyright Act, under which copyrights revert to the composer's estate 25 years after death. The titles are all, in Car-

(Continued on page 48)

A SEASON OF HOPE:

Broadway Bulls: Disks & Pubs

By ROBERT SOBEL

NEW YORK — The Broadway musical may not be experiencing a spurt of box office business these days but it nevertheless is far from a publishing and recording wasteland. The words in both industries are, of course, proceed with caution, investments may be injurious to your economic health.

Be this as it may, Chappell continues to be one of major believers in the Broadway (and off-Broadway) musical as a profitable proposition. Of the 28 or so musicals planned for the Big Board, Chappell is already involved in five. According to Bob Baumgart, head of the theater department, this represents an increase over last year's involvement. "Of course, we are looking at more shows and may get involved in more. But rather than make any general statements regarding our interests, we

would rather wait until Broadway commitments are firmed, to announce our involvement in additional scores.

"However, we are bullish on Broadway, and all it needs is one big hit to make it really boom again. A hit which may very well come tomorrow," Baumgart stated. The six plays which Chappell has the publishing rights to and are set for Broadway are the Lerner & Loewe "Gigi," which opened to favorable reviews last week; "Lorelei" with music by Jule Styne, lyrics by Betty Comden and Adolph Green; "The Good Doctor" by Neil Simon, set for a Broadway opening this week (described as a play with music); "Good News" by DeSylva, Brown and Henderson; and "Gypsy," with score by Jule Styne and Stephen Sondheim. In addition, Chappell

NEW YORK—"Selectivity" was the key word in planning future LP releases and label chiefs were frowning brows to invent ways to hurdle the vinyl shortage barrier, a

By RADCLIFFE JOE, JIM MELANSON and PHIL GELORMINE

survey of U.S. labels revealed.

Art Kass, president of Buddah, keynoted the industry effort that in "terms of how many new acts we sign, all labels must be more selec-

tive." Kass felt there is a price increase imminent, based on increased manufacturing costs which would have to be passed on to consumers. Nat Tarnapol, president, Brunswick, echoed Kass' words, adding that he would pare everywhere except in servicing promotion copies to radio.

Lundvall Views

At Columbia/Epic Records, Bruce Lundvall, vice president, marketing, said that the vinyl shortage has delayed a number planned re-packagings until the first of the year.

"Because of the vinyl shortage," stated Lundvall, "we have also cut

(Continued on page 6)

has the rights to two off-Broadway vehicles, "Houdini," with score by David Spangler, and "Silver Queen Saloon," first country-oriented stage

(Continued on page 10)

Maple Leaf System Dropped—Industry Apathy Is Cited

By MARTIN MELHUISSH

TORONTO — The Maple Leaf System, a network of 10 major-market radio stations across Canada, whose goal was to give exposure to

deserving Canadian records, has disbanded. In the past, record companies have submitted their Canadian content records to the MLS, and the member stations would rate them from one to 10. An average rating of 6 on any record would automatically guarantee airplay on all MLS stations across the country.

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For Best Christmas
Buying Tips,
See page 22

Plea on Format Shift Hearings Is Rejected

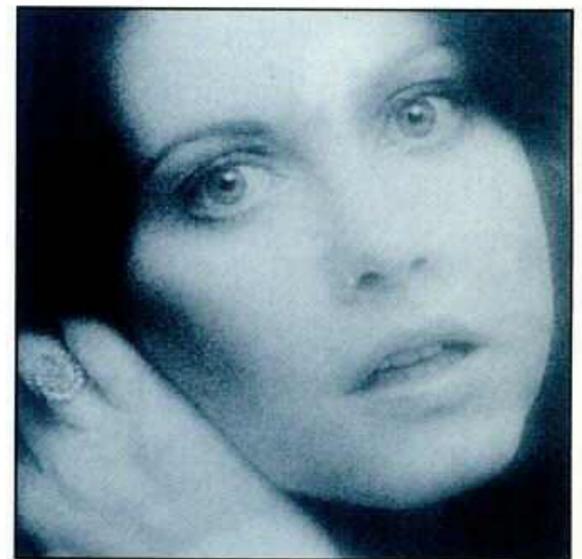
By MILDRED HALL

WASHINGTON—A three-judge panel of the U.S. Court of Appeals here has decided that the Federal Communications Commission has the right to deny citizen requests for hearings on a change of music format in a station transfer, when the station involved is not the sole dispenser of that kind of music in the area. The case at issue was a citizens' group protest against a switch from traditional classical format to contemporary rock when Zenith's WEFM-FM was sold to GCC Communications in Chicago, Zenith claimed financial loss under the classical format, and citizens chal-

lenged the claim. (Billboard, April 28.)

In an opinion written by Chief Judge David A. Bazelon, the Appeals Court panel frankly admitted that it is impossible to make any blanket judgment as to whether FCC interference in the format cases helps or hinders programming diversity for the public. But the current ruling at least establishes that the issue of diversity is stronger than the question of revenue loss, when a transfer case involves a "unique" music service in the area. WEFM-FM failed to qualify because it is

(Continued on page 10)



Pretty Olivia Newton-John lives in London and is currently touring Australia, while her latest MCA single, "LET ME BE THERE," is climbing the charts in Nashville. An album of the same title is scheduled for December. (Advertisement)

(Advertisement)

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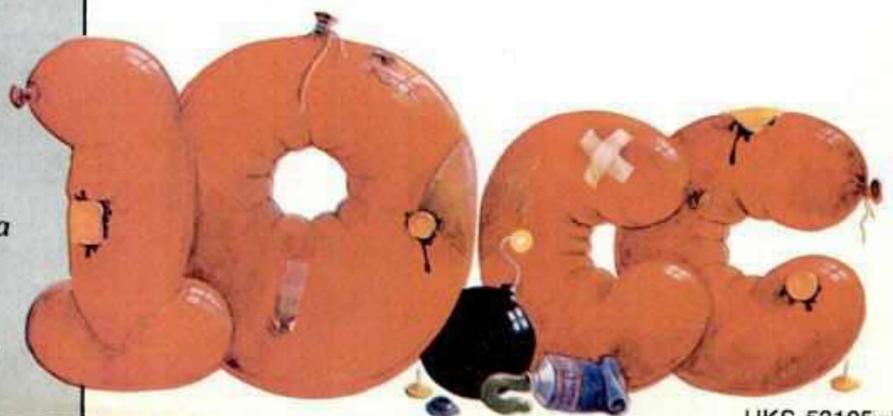
Greg Shaw says in ROLLING STONE

"(10 c.c.'s) debut album fairly bursts with originality, each idea fully realized and perfectly on target."



Ken Barnes says in PHONOGRAPH RECORD MAGAZINE

"10 c.c. is the most fascinating new group to emerge in ages, and no true pop connoisseur can afford to miss this album."



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All of John Denver is on
RCA Records and Tapes

Copyrighted material

NBC Slates Prime Time For 'Music Country U.S.A.'

LOS ANGELES—“Music Country U.S.A.,” an hour weekly country music series that met with success last summer as a replacement for the Dean Martin show, will bow Jan. 17 on NBC-TV. The 10-11 p.m. weekly show was called “Dean Martin Presents Music Country” last summer. The new version will follow the same format—a tightly-produced hour of about 15 artists per show with no regular host. It will be produced by Dean Martin-Greg Garrison Productions, with Garrison as executive producer. On-locale scenes will be shot in both Nashville and the Los Angeles areas.

With “Music Country U.S.A.” NBC-TV now has three hours weekly in prime time that offer a showcase for recording artists: “The Flip Wilson Show” 8-9 p.m. Thurs-

day, with “Music Country U.S.A.” later at 10 p.m., and “The Dean Martin Comedy Hour” 10-11 p.m. Fridays.

Laboe Starts Newies Label

LOS ANGELES—Art Laboe has formed Now Records as a division of his Original Sound Record Co., to distinguish new product from what he feels is the oldies identification given to parent firm. Now will go through independent distribution now handling OSR.

Laboe has signed several contemporary artists in recent months, including Ron Holden who will record on Now. Original Sound Records markets the “Oldies But Goodies” series of LP’s.

Also signed to the label is Sweet Chocolate. Original Sound vice president Paul Politi will serve in the same capacity for Now, with Brian Ross as director of A&R and production. Zapata, a group whose first single appeared on Original Sound, will now record on Now.

ligious. Each of 36 finalists will get \$500 and the winners in each category get \$5,000. Grand prize for best song in festival is \$25,000.

The Festival is financed by Sterling Recreation Organization, owners of radio stations and movie theaters throughout the Pacific Northwest.

“The Record Industry and the Drug Epidemic,” was the result of an investigation into rumored drug payola in the industry by his office staff during the summer. The report harked back to record advertising of the late sixties, uncovered no instances of past or current drug payola in the record industry, but insisted that there was “corporate irresponsibility” in the industry toward young consumers of popular music, for failure to censor “drug-oriented” lyrics.

RIAA quoted Senator Buckley’s own acknowledgment that the drug record controversy “has become somewhat academic, insofar as lyrics are concerned. Approving references to drugs have virtually disappeared from popular songs.”

RIAA, whose member companies have worked closely with government agencies in producing anti-drug abuse programs, quotes a government report by the National Commission on Marijuana and Drug Abuse, entitled “Popular Music and Drug Lyrics: Analysis of a Scapegoat.” The study found “no empirical evidence to indicate that hearing a pro-drug use message either through advertising or music will cause those who listen to use drugs illegally.”

Ingersoll Agrees

Others with similar views that rock music was a reflection rather than a cause of the use of youth drug culture of the sixties, included John Ingersoll, former head of the U.S.

(Continued on page 10)

BORK RECALLED IN SORD SUIT

CHICAGO—Andy Andersen, long-time owner of Record Center, local independent store, remembers well Robert H. Bork, presently acting attorney general, who replaced Eliot Richardson.

Andersen was one of the four retailer-plaintiffs in the class action suit, filed in 1958, against RCA, Columbia, Capitol and their wholly-owned distribution outlets in the circuit court here. Bork represented the defendant RCA. He was a member of the law firm of Kirkland, and Ellis. Bork was active in processing pre-trial testimony from Andersen and other plaintiffs, who were backed by the Society of Record Dealers. The suit ended in 1962 in an out-of-court settlement.

Kohlmar-Luth in Link-up With IEC

NEW YORK—International Entertainment Corp., newly-formed here, has acquired Kohlmar-Luth Entertainment. The merger is slated to expand the range of attractions

formerly handled by KLE, as well as to increase the variety of services normally offered talent pacts.

Heading the IEC complex is Roger G. Hall, former chief of RCA Red Seal Records, and before that manager of the Philadelphia Orchestra.

Kohlmar-Luth was formed in 1969 by Klaus W. Kohlmar and Murray Luth. Kohlmar, formerly with Sol Hurok and for 15 years director of the concert division of the William Morris Agency, and Luth, a former recording company executive, assembled a clients list which currently includes some 30 artists, among them Charles Aznavour, Jacques D’Amboise, Jose Greco, Hal Holbrook, the King Family, Norman Luboff, Carlos Montoya, Peter Nero, Bobby Short, William Windom and Fred Waring.

Under terms of the agreement with IEC, Kohlmar and Luth retain their positions as officers of KLE, and their booking staff is being increased in anticipation of expanded activities.

According to Hall, IEC’s over-all services will now extend beyond traditional management and booking facilities to include additional services such as career guidance, personal financial planning, public relations, and, where applicable, music publishing and marketing.

(Continued on page 10)

LA Distr. Closes

LOS ANGELES—The distributing firm of Sam and Dave’s has closed its doors, according to owner Don Davis.

The firm, which opened in June 1971, handled such labels as Jewel/Paula, Musicor, Stereo Dimension, and the Nashboro family. Before launching the distributor firm, Davis was with Record Merchandisers for 14 years.

Starday-King for Sale

By BILL WILLIAMS

NASHVILLE—Starday-King has ceased its operations here entirely, just a few weeks after voting president Hal Neeley out of his office. The entire complex, including its studios, labels and publishing, is up for sale.

Mike Shepard, named general manager of the firm, is among those now gone. So is Merle Kilgore, who headed the publishing companies. Ten of the last thirteen employees were dropped, with only engineer

Mike Stone, an accountant and a receptionist retained. A year ago at this time the firm had 43 employees.

Shepard said his plans are indefinite. The one-time promotion manager for Monument said he would probably relocate with another label here.

When naming Shepard manager a few weeks ago, the owners spoke of expansion and establishing a new contemporary label.

Merc Acts Get Gold

NEW YORK—The Mercury arm of Phonogram, Inc. has received RIAA certification for the two gold albums “Sing It Again, Rod” by Rod Stewart and “Uriah Heep Live” by Uriah Heep. It marks the third gold LP for each act.

\$11 Song Fee Could Win \$256 American Contest

LOS ANGELES—The First Annual American Song Festival has set \$11 as entry fee for each song submitted to the contest scheduled Labor Day Weekend in Saratoga Springs, N.Y.

At stake are \$128,000 in total prizes for the best amateur and professional entries in six categories: rock, pop, country, soul, folk and re-

RIAA Blasts Sen. Buckley

WASHINGTON—A 40-page report by New York’s Conservative senator, James Buckley, claiming that rock music has caused and fostered drug abuse in the late sixties, brought a strong statement from the Recording Industry Association of American (RIAA) last week, which quoted leading authorities with the opposite view.

Authorities on the youth drug problem have found no evidence of “cause and effect” between rock and the drug culture of that era, RIAA pointed out. The senator’s report,

Smith to Key NARM Meet

NEW YORK—Joe Smith, Warner Bros. Records president, will serve as keynote speaker for the 1974 NARM Convention, slated for March 24-28 at the Diplomat Hotel in Hollywood, Fla.

Smith’s address on the convention theme, “Partners + Professionalism Profits,” will highlight the opening business session on March 25.

Hill Records to UA for Global Distribution

LOS ANGELES—Veteran soul record executive Matty Hill’s label, Hill Records, is being distributed worldwide by United Artists. First single on the pact is Sonny Green’s “Don’t Write A Check With Your Mouth.”

NEWSMAKER

Art Kass Brewing Buddah Gold

NEW YORK — The Buddah Group, currently enjoying the best fiscal quarter in its somewhat brief five-year history, and having reflected an annual 20 percent sales increase over each of those years, owes a good deal of its success story to Art Kass, who was recently named sole president of Buddah (Billboard Nov. 24).

Founder of Kama Sutra Records and Buddah Records, Kass origi-

nated the Buddah Group when he



KASS

sold his interests to Viewlex in 1968—a deal which was eventually to see the Group also pick up Curtis Mayfield’s Curtom Records, Bill Withers’ Sussex Records and Faber-

gote’s Brut Records. Also formed at the time was a relationship with

Kass’ co-president for the last three years, Neil Bogart, who has now left the firm to start his own label.

Even though Bogart has departed the scene, Kass is quick to credit Bogart, as he is a number of other label executives still with Buddah, for the steady growth pattern exhibited by the labels. “Sometimes people forget that Buddah is only five years old,” continued Kass. “Relative to the major labels in the industry, Buddah is young, but, nevertheless, our track record in sales and gold records has made the group one of the most viable independents on the market today.” One example cited by Kass is the gold single and LP recently awarded to Gladys Knight & the Pips, a group which signed with the label some seven months ago.

Kass said that he felt that having one head at Buddah would add to the label’s success story. “Looking forward to the future, there are a number of advantages in running the company myself, among them will be that people on the outside as well as employees will find it more expeditious to deal with a single executive.”

Challenges

Among the challenges facing Kass, as for the industry in general, are vinyl and paper shortages and across-the-board cost increases for record production, promotion and distribution. He said that the label has generally released some 100 singles and 75 LP’s each year and that label projections call for a reduction in both categories.

“We intend to become more selective in releasing product and signing

(Continued on page 10)

Dorren Slates Discrete Chip

SAN MATEO, Calif.—Quadrast Systems Inc. here, developer of the first discrete quadrasonic broadcasting system on a single FM station and instrumental in many of the new techniques for the discrete Quadradisc quadrasonic record system, has begun offering samples of its new integrated chip demodulator. The IC was developed by Lou Dorren, director of research, who said that equipment manufacturers were

being sent the samples in order that they can design equipment to accommodate it. The IC will be made available after the first of the year. “In fact, we’re tooling up now to manufacture them at a highly competitive price with any IC made,” Dorren said.

The QSI 5022 is a complete demodulator for one side of the room (two of them would be needed for a

(Continued on page 62)

LA AFM Hikes ‘Live’ Scale

LOS ANGELES—American Federation of Musicians Local 47 here has raised live performance scale to 10-15 percent, first such boost in six years. Union scale for leaders now ranges \$217 to \$414 for a six-day week, with sidemen getting half that amount.

The scale for musicians in demo

Dempster Forms Co.

LOS ANGELES—Robert Dempster Productions has been opened in Beverly Hills by the recently-exited MCA Records special marketing director. Dempster Productions will concentrate on TV direct-mail promotions of special record packages.

record sessions was also boosted. For a one-hour or two-song demo session, rates are \$25 to \$37.50. However, a representative publisher here stated that demo session rules have been changed enough by the union to make such projects much more attractive to buyers.

The local admitted that some musicians feared the rise in live rates would cut already-tight employment even more. But they felt the hike was necessary in order to keep up with cost of living.

The Los Angeles music union branch is reportedly out of the red after having cut back operations for some two years.

More Late News See Page 62

Stations Could Collect Records for Recycling

By CLAUDE HALL

LOS ANGELES—Radio Station KHS-AM is spearheading a drive to provide used records for recycling to pressing plants.

Mike Kasabo, music director,

came up with the idea. Chuck Blore, president of Chuck Blore Creative Services and programming consultant to the station, was conferring with executives of record pressing facilities.

There is a strong possibility that pressing plants would be called upon to pay a token fee for the used vinyl. The funds would be donated to charity.

In the campaign, radio stations are being called upon to request listeners donate old or unwanted albums and singles to the cause. The radio station would be the focal point for collecting the vinyl.

Kasabo also felt that radio stations could help the industry by returning stiffs. He said that he had between 8,000 and 10,000 albums and singles on hand at the station which were unusable because they didn't fit the format.

Radio stations can do an immense job toward helping the vinyl shortage, Kasabo felt. He called upon every radio station in large and small markets to contact the closest pressing plant to coordinate collecting vinyl.

Sentencing For Loecsey

LOS ANGELES—The sentencing of Arpad Josef Loecsey, also known as Art Goldman, a major manufacturer and distributor of pirated tapes, has been set in the U.S. District Court here for Dec. 17. Loecsey, who pleaded guilty to 20 counts of a 60-count federal indictment charging him with infringement of copyrighted sound recordings, could receive a fine of up to \$1,000 and prison term of up to one year on each of the 20 counts.

Loecsey, the principal of BIG Sounds, Superior Audio Distributors and Audio Specialties Distributing Co., had also pleaded no contest in October to 20 counts of violating the California state anti-piracy statute. He was fined \$10,000 and placed on probation for three years.

Unicom, Pepper Premium

NEW YORK—Unicom/Universal Communications, Inc. is joining with the Dr Pepper Co. to release a special premium LP featuring 10 records and recording artists seeking 1973 Grammy nominations.

Ed Newmark, Unicom Entertainment Corp. president, is producing the album, which will also be available in eight-track cartridge format.

"Dr Pepper Presents: The Sounds of '73" will be marketed for mail order sales beginning in January, as an adjunct to Dr Pepper's sponsorship of the television production of the Grammy Awards ceremony in March.

Newmark has already set titles for the LP, which will include recordings by artists such as Bette Midler, Stories, Donna Fargo, the Pointer Sisters and Dr. John.

The album will be sold as a premium for \$1, with the eight-track configuration tagged at \$3.

Support for the record will include extensive radio and television network spots in more than 100 markets, with artists featured on the album slated for possible spots in the ads.

Media advertising will be complemented by a strong point-of-purchase campaign that will carry over into an estimated 20,000 supermarkets throughout the U.S. Over 500 Dr Pepper bottlers are expected to participate by providing dealers with a complete sales promotion package including dealer loaders, pole stackers, carton stuffers, soft sheets, truck panels and display cards tying in with the LP release.

Newmark stressed that the package has "no connection whatsoever with the Academy," when asked whether NARAS was directly involved in the album's preparation.

Spokesmen for NARAS were unaware of the project when contacted. They also denied any connection between the Dr Pepper premium album and the 1973 awards procedures. Unicom Entertainment Corp. is a subsidiary of Unicom/Universal Communications, Inc., based in New York.

Moby Grape Settles Mgt. Tiff

SAN FRANCISCO—Though the original rock group Moby Grape is no longer active, a long-standing legal battle between the former members and their ex-manager Matthew Katz has been settled to the mutual satisfaction to all parties.

The suit itself dates back to early 1968 and contested, among other points, an appeal from a California



HELEN O'CONNELL, queen of swing band vocalists, joined an all-star team of former big band instrumentalists to tape soundtrack for ABC-TV movie "A Summer Without Boys," a Playboy production set in 1944. Seen with Miss O'Connell is radio actor Bret Morrison, voice of "The Shadow," who also is heard on soundtrack.

CBS Drives to Back Essex on Tour, Single

NEW YORK—A concentrated U.S. promotional tour to back U.K. singer David Essex, as well as a merchandising campaign to support his "Rock On" single, has been put together by Columbia Records. The tour, which will cover 14 cities over two weeks, begins Monday (26).

Sol Rabinowitz, vice president, music publishing and pop a&r, CBS Records International, said that the tour is primarily designed to introduce Essex to a broad spectrum of U.S. press, radio and television personnel and will involve personal appearances by Essex and screenings of "That'll Be The Day," a film in which Essex co-stars with Ringo Starr.

"Essex's single has sold between 350,000 and 400,000 units in the U.K. and we feel that the time is ripe to introduce him to the U.S.," said Rabinowitz. "Rock On" has been on Billboard's Hot 100 chart the past four weeks.

Rabinowitz stated that Essex, who has held the lead role in the U.K. production "Godspell" for the past six months, has not been an active stage performer, either in the U.K. or Europe. The fact that Essex has not performed as a recording artist to any great extent either has not hindered overseas sales, continued Rabinowitz. He added that Essex is forming a band and that they will probably return to the U.S., following the tour, for concerts and club dates.

Steve Popovich, Columbia vice president, national promotion, said that the label will be backing Essex's single, as well as a new album, with retail aids, including streamers, display cards, posters, and tie-in radio spots, and with radio giveaway contests for tickets to Essex's film. The campaign will also be geared to support Essex's next single, "Lamp Light." The label also has a local promo manager's contest to get station listings.

Cities on the tour are New York (26), Phoenix (27), Los Angeles (28), San Francisco (29), Seattle (30), Denver Dec. 1, Houston (3), Dallas (4), Ft. Worth (5), Philadelphia (6), Boston (7), New York (10), Toronto (11), and Montreal (12).

Labor Commissioner's ruling as to the right of the State to intercede in disputes between artists and managers.

The name, Moby Grape, now becomes the sole property of Katz and full agreement was reached by all parties concerned as to the disposition of prior recording and publishing interests.

Executive Turntable



GRADY



MERENSTEIN



PHILBIN

William F. Grady has been named vice president, operations, of Phonodisc, Inc. Prior to joining Phonodisc, Grady was head of fulfillment and manufacturing for Longines and Capitol Record Clubs. In the past, he has served as vice president of manufacturing for Columbia Records and later held a similar post with MCA Records and Famous Music Corp.

Lewis Merenstein, vice president of the Buddah Group, has been named the company's general manager and director of a&r. In his new position, Merenstein will also continue to direct Buddah's marketing and creative services divisions. He had joined Buddah in March of this year.

Peter Jay Philbin has been named international editor for U.S. popular product at CBS Records International. He will be responsible for the preparation of a weekly international news sheet. . . . Thomas Williams, former promotion manager of Toast Records, a subsidiary of Cinnamon Records, has been promoted to the post of promotion manager at Cinnamon. He succeeds Betty Gibson. Also, Barbara Sterling, most recently with National Sound Distribution, has been named sales manager for Cinnamon. And, Jerry Patterson succeeds Williams as promotion manager for Toast Records. . . . Toni Scott, formerly MGM Records a&r vice president, is now working as an independent producer for the label. Stan Mores is now MGM's a&r vice president.



BARBIERO



LEON



EBELING

Harold Davis, veteran distribution executive, has left Summit Distributors, Inc. in Chicago. Davis, who will remain in the industry, will announce plans shortly. . . . Don Davis has closed up the record distribution firm of Sam and Dave's in Los Angeles and is currently considering other activities in the record industry (see separate story in music section). . . . At Paramount Records, Michael Barbiero has been named a&r assistant and Michael Leon has been named director of artist development. Barbiero will be screening all new product submitted to the label and help make the final decision as to which product will be accepted, as well as be responsible for quality control. Leon, who will handle the newly-created position of artist development at Paramount, joins the label from Bell Records, where he was marketing administrator. . . . Thomas R. Ebeling has been appointed midwestern regional manager for TDK Electronics Corporation. Operating out of the firm's Chicago offices, Ebeling will be responsible for TDK's sales field force in 13 midwestern states.

Bill Sammeth has been appointed vice president in charge of publishing and product development for GTO, Inc., Los Angeles. Sammeth joins the firm from MGM Records, where he had served since 1971 as director of artist merchandising.

1st ASCAP South Meet Lures 200

NASHVILLE—Songwriters and publishers, some 200 strong, attended ASCAP's first general membership meeting in the South here Wednesday. They represented seven states.

ASCAP President Stanley Adams called the meeting "a logical recognition of the impressive and healthy growth" of the society, which he noted has doubled in less than five years. He called the accompanying jump in chart activity even "more dramatic."

Adams' brief talk to the membership dealt with the current state of ASCAP, and on the prospects for copyright revision next year. Cy Coleman, chairman of the executive committee of the society, gave that group's report, while Alan Shulman reported on the finance committee, a glowing summary. Others to make

comments included: Wesley Rose, an ASCAP director and president of Milene Music; Operations director Paul Marks, distribution manager Paul Adler, Southern region executive director Ed Shea, and ASCAP's new general counsel, Bernard Korman.

The meeting was followed by a cocktail reception.

Adams remained here to attend a board meeting of the Country Music Association the following day.

Croce Strikes Gold

NEW YORK—"Life and Times," the second album the late Jim Croce recorded for ABC/Dunhill has been certified gold by the RIAA. Last summer's gold single, "Bad Bad Leroy Brown" is from "Life and Times."

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So Sad (No Love Of His Own)
Rockin Till The Sun Goes Down
Fallen Angel / We Will Shine



Their new album is called
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and they will be on "Midnight
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On Columbia Records 





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LARRY NORMAN, right, composer-performer looks away as Bert Bogash, left, mits with Secretary of the Interior Rogers P. Morton. Both Norman and his Beechwood publishing aide were in the Capitol to work a special concert in conjunction with the Johnny Horizon '76 "Help Clean Up America" campaign.

Col \$6.98 Jazz Series

NEW YORK—Columbia Records has established a new \$6.98 series of jazz recordings, consisting of 31 titles imported from France.

Among the titles to be released, according to Rick Blackburn, Columbia director of national sales, will be material by jazz artists such as Miles Davis, Duke Ellington, Louis Armstrong, Fats Waller, Benny Goodman and Art Tatum. Included in each package will be discographical material on the respective artist.

"This new jazz series will meet the increasing interest expressed by jazz collectors and the general consumer alike in imported, vintage jazz product," said Blackburn. He said that double record sets in the series will carry a suggested list price of \$9.98.

PVCrisis Perks Skull Sessions

• Continued from page 1

short certain free-goods programs on catalog product which were scheduled to run through November. They were stopped at the end of October," he said.

The vinyl shortage has some beneficial implications for Lundvall. He stated that it would force the industry to introduce "important business disciplines" into marketing and promotional activities.

Among the benefits seen by Lundvall were a lessening of cut-outs being released by various labels; a possible alleviation of the return problem by not flooding the market with product; curtailment of "wild discounting practices," and a move away from the "oversaturation" by all labels of album product by new artists who have not proven themselves as best-selling artists. Lundvall emphasized that his views were in regard to the entire recording industry and not just Columbia/Epic.

In terms of radio promotion, both Stan Montiero, Epic's national director of promotion, and Steve Popovich, Columbia's national director of promotion, agreed that the servicing of promotional product to radio stations "has not been curtailed." They did state that the re-servicing of product to disk jockeys is being watched, so as not to create waste. Also being watched, according to the two, is record give-away weekends at radio stations. They said that in each case where a give-away contest is utilized at a radio station a determination has to be made that the contest is essential to promoting the success of the product.

No Effect

Charles Koppelman, Columbia's national director of a&r, said that the vinyl drought will "not have any effect on the label's a&r department." He said that Columbia will "maintain its standards for the signing of a new artist, as well as producing new product by existing label acts. There will always be vinyl for artists that meet our standards, he said.

Musicor Plans

Art Talmadge, Musicor, said he has deleted bulk shipments of promotion records to distributors. "We used to send boxes of a new LP. Now we send one," Talmadge explained that when an album picks up airplay from his factory sampling, additional LP's will then be shipped to the area distributor to bulwark the new breakout. Musicor has dropped the "white label" promotion copies and is now shipping specially-marked commercial copies, cutting out the special promo copy press run. Talmadge has also curtailed discount

and incentive programs to discourage overstocking.

Schlachter Preparations

Marv Schlachter, Chess/Janus chief, said he, too, has curtailed automatic promotion LP shipments to distributors. He said each new release is now reviewed for individual promotion treatment. He pointed out that no change has been made in the firm's own service mailing to stations and reviewers. Schlachter said that his labels will introduce a \$6.98 suggested list price on certain LP product as of January. He, too, is halting discount and incentive programs.

Elektra-Asylum has been forced to delay several November LP's till January, Mel Posner stated. He said the label is revamping its complimentary list and recycling test pressings. Loren Becker, president of Evolution, said he would cut back on twin LP releases and double jackets for single LP's, conserving both paper and vinyl.

At Avco, Bud Katzel said his company was negotiating with an unidentified Coast pressing plant that has offered pressing services in exchange for the company's returns, which are normally scrapped.

RCA and Bell could not be reached for comment at press time.

Inventory Gain Near: O'Connell

By EARL PAIGE

CHICAGO—The vinyl crunch has actually helped Phonogram, Inc. trim inventory investment, a fundamental area of business efficiency the label has long examined, said David O'Connell, vice president and treasurer.

"We were looking at dollar investment in inventory and obsolescence in number of releases long ago," he said in reference to a planning meeting at which Phonogram president Irwin Steinberg invited an outside consultant to brainstorm many aspects of the business (Billboard, Aug. 25), and in reference to studies prior to this.

O'Connell said the vinyl shortage has caused delays in a couple of cases with new releases, but said, "I think (Phonogram moves) have helped to minimize inventory building in the warehouses. We have been able to keep to an absolute total on a constant basis, even with new releases."

Dual Changes

Two steps are the placing of pressing orders daily instead of every second or third day. Also, holding inventory on certain titles in one pressing plant instead of three and then shipping via air from the one

plant to distributors, especially on new releases until sales potential build.

He said the vinyl crisis is serious. "Some days the truck (with compound) doesn't show up until the second shift and this means they close down the presses at two o'clock, it's that kind of business right now.

"We have been hurt. Not working Saturdays and Sundays during November at the pressing plants has hurt us." Len Dimond, production coordinator at Phonogram, and Phillip Raifaizen, vice president manufacturing at PRC Recordings in Richmond, Ind., echoed O'Connell, both indicating delays of around 15 percent on LP product at times.

CE-4 Crunch

Raifaizen said he thought there is perhaps a more serious problem with compound for CD-4 discrete disks and added that Tenneco 3805D pellets used for this are in short supply.

O'Connell said there has been no serious problem with a shortage of paper but that there has been a price escalation. "Paper has gone up out of sight." He described this aspect of the shortage as "inconvenient" rather than "serious," noting that more frequent processing of pressing orders results in more coordination of paper to album cover fabricators, more handling therefore all along the line.

Over all, he said Phonogram has a very tight artist roster and release schedule. "I believe we achieve far more sales per release than I daresay for some of our competition." In some cases, and again pointing out that the label has a tight deejay sample list, Phonogram has elected not to service on a couple of releases, he said.

Southern Labels' Mixed Reactions

By BILL WILLIAMS

NASHVILLE—Reaction from labels in the South and Southwest in regard to the vinyl slash was mixed.

Jarrell McCracken, Word, Waco, Tex.: "Naturally we've become more selective about our releases. Some of our 'ordinary' releases are being postponed, or put off indefinitely. It's what we call a priority approach, and we're holding off on any new artists until after we've passed the crisis. However, we're not dropping anyone. We are cutting out all our premium sales and doing away with anything marginal. It's just made us totally conservative."

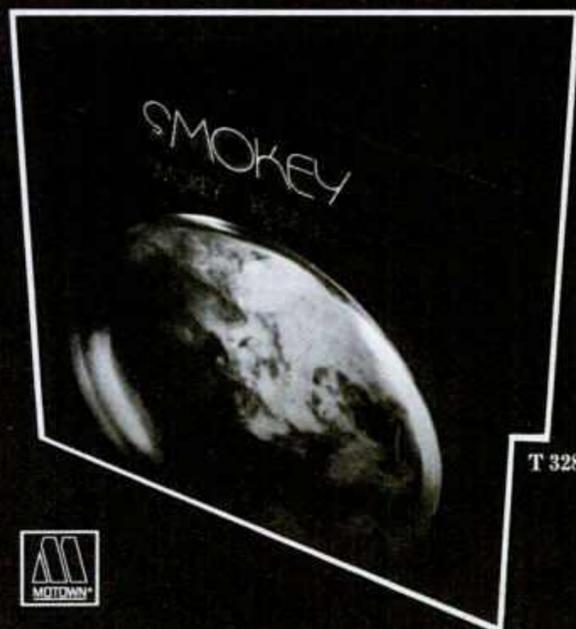
Stan Lewis, Jewel/Paula, Shreveport, La. (Continued on page 62)



Smokey Robinson: "Baby Come Close"

T 54239

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Earnings Reports

CREATIVE MANAGEMENT ASSOCIATES

3rd qtr. to Sept. 30:	1973	1972
Revenues	\$2,904,024	\$2,880,752
Net income	438,603	388,667
Per share	.43	.37
nine-months		
Revenues	7,296,733	7,008,877
Net income	575,482	499,202
Per share	.56	.47

COLUMBIA PICTURES INDUSTRIES (Bell Records)

1st qtr. to Sept. 29:	1973	1972
Gross income	\$62,264,000	\$51,814,000
Net income (loss)	261,000	(5,179,000)
Per share (loss)	.03	(.79)

a—Restated to reflect accounting changes made in June 1973. Changes were adopted retroactively to the beginning of the fiscal year ended June 30, 1973; the effect was to reduce net income for the 1973 fiscal year by \$21.1 million of which approximately \$6.2 million, or 95 cents a share, was applicable to the first quarter ended Sept. 30, 1972.

RECOTON CORP.

9 mo. to Sept. 30:	1973	1972
Sales	\$3,718,000	\$3,451,000
Net income	51,000	117,000
Per share	.14	.32
Shares	360,000	360,000

K-TEL INTERNATIONAL

1st qtr. to Sept. 30:	1973	1972
Sales	\$8,830,000	\$4,972,000
Net income	197,000	395,000
Per share	.05	.10

a—Reflects a \$115,000 net currency translation loss charged to cost of sales occurring in the 1973 first quarter as compared with a \$14,000 net currency translation gain in 1972.

Goody Reduces Per Share Loss

NEW YORK—Sam Goody, Inc. reports an improved earning picture for the three and nine-month periods ended Sept. 30. Share earnings for the quarter showed a reduction from an 8 cents per share loss in 1972 to a 6 cents per share loss during the current year. For the nine-month period the per share loss was reduced from 14 cents in 1972 to 10 cents in 1973.

Sales for the quarter at \$6,743,000 were about \$260,000 less than last year's sales for the same period. The current figures did not include sales from the distribution of the RCA record line, which was terminated by the corporation Nov. 1. Retail sales for the quarter increased approximately \$800,000 to \$6,105,000 or 15 percent, while retail sales for the nine months of 1973 increased \$3,762,000 to \$18,270,000.

Off the Ticker

ABC raised quarterly dividend to 20 cents a share from 16 cents a share, payable Dec. 15 to holders of record Nov. 23. The increase is ABC's second this year. It raised its payout to 16 cents from 15 cents a share and announced a two-for-one stock split in February.

JERVIS, Lake Success, N.Y., parent company of Harman/Kardon and James B. Lansing (JBL), reported new sales and earnings records for the year ended Aug. 31.

GULF & WESTERN INDUSTRIES expects first quarter earnings of over \$1.25, up from 98 cents a year ago.

THORN ELECTRICAL INDUSTRIES, London, has reached an agreement in principle with Clarkson International Tools Ltd. on an offer to acquire Clarkson's stock for the equivalent of about \$38 million.

Thorn, which makes audio products, said it would value Clarkson's common and Class A shares at about \$1.68 each. Thorn said it would offer about \$503 cash for each \$240 face amount of Clarkson convertible debentures.

MEMOREX, Santa Clara, Calif., reported a net loss of \$3,895,000, or 89 cents a share, in the third quarter, compared to a net profit of \$248,000, or six cents a share, in the same quarter a year ago. Revenues rose to \$43,202,000 this year against \$36,438,000 for the quarter a year ago.

CETEC INC., North Hollywood, Calif., manufacturer of professional audio equipment, is designing broadcast equipment for the new WSM television studio at the Grand Ole Opry House (Opryland USA) in Nashville. Cetec is a subsidiary of Computer Equipment Corp.

The audio company manufactures equipment under the Cetec, Gauss and Langevin brand names to the broadcasting, industrial, consumer and educational markets.

WSM is being outfitted with an audio mixing console which incorporates systems for simultaneous live broadcasting, and is designed for 24 and 16 channel recording, with full quadrasonic mixdown and overdub capabilities.

MOTOROLA'S Robert Galvin, chairman, and William Weisz, president, said the company's outlook "indicates sales and earnings records for both the fourth quarter and for 1973."

In the automotive products division, where sales increased during the third quarter (but earnings decreased from last year due in part to critical material supply problems), of major interest was the receipt of a three-year multimillion dollar commitment from Ford Motor Co. to supply automotive entertainment centers for selected models during the 1974, 1975 and 1976 model years.

Motorola-branded entertainment product sales were substantially ahead of the third quarter last year.

Costs associated with phasing out of the audio business continued to adversely affect the profitability of the consumer products division.

Overall, however, both Galvin and Weisz said that while "there are several uncertainties in the economic outlook for next year, the continuing strong demand for most of our products is reflected in further sales and earnings increases in our preliminary budgets for 1974."

Market Quotations

As of closing, Wednesday, November 21, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	5	367	12 1/2	10 1/2	10 1/2	- 1 1/2
41	20 1/2	ABC	8	1098	22 1/2	20 1/2	20 1/2	- 2 1/2
15 1/2	5	AAV Corp.	4	41	5 1/2	5	5	- 1/2
15 1/2	3 1/2	Ampex	8	504	4 1/4	4	4	Unch.
8 1/2	2	Automatic Radio	5	105	3	2 1/2	2 1/2	- 1/2
20 1/2	8 1/2	Avco Corp.	3	294	8 1/2	8 1/2	8 1/2	- 1/4
15	6 1/2	Avnet	5	880	8 1/2	7 1/2	7 1/2	- 1 1/4
73 1/2	22	Bell & Howell	8	508	26 1/2	24 1/2	25	- 1
14 1/2	6 1/2	Capitol Ind.	7	117	8 1/2	7 1/2	7 1/2	- 1
52	25 1/2	CBS	8	965	26 1/2	26 1/2	26 1/2	- 2 1/2
14 1/2	3 1/2	Columbia Pictures	—	293	4	3 1/2	3 1/2	- 1/2
3 1/2	2 1/2	Craig Corp.	4	173	2 1/2	2 1/2	2 1/2	- 1/2
14	4 1/2	Creative Management	5	59	5 1/2	4 1/2	4 1/2	- 1/2
123 1/2	45 1/2	Disney Walt	27	4644	52 1/2	45 1/2	45 1/2	- 7 1/2
6	2 1/2	EMI	10	72	3 1/2	3 1/2	3 1/2	Unch.
74 1/2	56 1/2	General Electric	20	3343	64	62 1/2	62 1/2	- 1 1/2
44 1/2	21 1/2	Gulf + Western	6	818	26 1/2	25 1/2	25 1/2	+ 1/2
16 1/2	7	Hammond Corp.	6	234	7 1/2	7 1/2	7 1/2	- 1/2
42 1/2	6 1/2	Handleman	6	439	7 1/2	6 1/2	6 1/2	- 1/2
2	1	Harvey Group	31	91	1 1/2	1 1/2	1 1/2	- 1/2
62 1/2	29 1/2	ITT	7	3505	31 1/2	30	30	- 1 1/2
40 1/2	8 1/2	Lafayette Radio Elec.	5	248	10	8 1/2	8 1/2	- 1/2
35 1/2	16	Matsushita Elec. Ind.	6	1823	17 1/2	16	17 1/2	- 1/2
34 1/2	3 1/2	Mattel Inc.	—	873	4 1/2	3 1/2	3 1/2	- 1/2
35 1/2	18 1/2	MCA	8	65	24 1/2	22 1/2	22 1/2	- 2
27 1/2	12 1/2	MGM	14	104	13 1/2	12 1/2	12 1/2	- 1/2
32 1/2	8 1/2	Metromedia	5	661	8 1/2	8 1/2	8 1/2	- 1/2
90	74 1/2	3M	33	2281	84 1/2	81 1/2	81 1/2	- 2
40 1/2	7	Morse Electro Prod.	4	580	8 1/2	7	7	- 1
67 1/2	42 1/2	Motorola	19	1680	54 1/2	51	52	- 1 1/2
39 1/2	20 1/2	No. American Philips	6	112	21 1/2	20 1/2	20 1/2	- 1/2
51 1/2	16 1/2	Pickwick International	10	194	19	16 1/2	17 1/2	- 2 1/2
25 1/2	5 1/2	Playboy Enterprises	5	155	6 1/2	5 1/2	5 1/2	- 1/2
45	19 1/2	RCA	9	4116	20 1/2	19 1/2	19 1/2	- 1/2
57 1/2	28 1/2	Sony Corp.	27	3350	30 1/2	29 1/2	30 1/2	- 1 1/2
39 1/2	11 1/2	Superscope	6	885	26 1/2	20 1/2	21 1/2	- 4 1/2
49	15 1/2	Tandy Corp.	11	1142	22 1/2	18 1/2	19 1/2	- 1/2
23	4 1/2	Telecor	5	105	4 1/2	4 1/2	4 1/2	Unch.
14 1/2	2 1/2	Telex	—	1386	4	3 1/2	3 1/2	- 1/2
10 1/2	2	Tenna Corp.	—	120	2 1/2	2 1/2	2 1/2	- 1/2
32 1/2	9 1/2	Transamerica	8	2316	10	9 1/2	9 1/2	- 1/2
20	11 1/2	Triangle	7	45	14 1/2	13 1/2	13 1/2	- 1
17	6	20th Century	7	459	6 1/2	6 1/2	6 1/2	- 1/2
30	11	Warner Communications	5	2018	12 1/2	11 1/2	11 1/2	+ 1/2
20 1/2	8 1/2	Wurlitzer	12	65	8 1/2	8 1/2	8 1/2	- 1/2
12	1	Viewlex	—	186	1 1/2	1 1/2	1 1/2	- 1/2
56 1/2	28 1/2	Zenith	10	716	31 1/2	28 1/2	29	- 1 1/2

As of closing, Wednesday, November 21, 1973

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 Ind.	5	1 1/4	1 1/4	1 1/4	Recoton	10	1 1/4	1 1/4	1 1/4
Bally Mfg. Corp.	2303	38	31	32 1/2	Schwartz Bros.	27	1 1/2	1 1/2	1 1/2
Cartridge TV	—	1/2	1/2	1/2	Wallich's	—	1/2	1/2	1/2
Data Packaging	56	5 1/2	5	5	Music City	—	1/2	1/2	1/2
Gates Learjet	226	7 1/2	6	6	Omega-Alpha—(Suspended)	—	—	—	—
GRT	79	1 1/2	1 1/2	1 1/2	MMC Corp.	—	1/16	1/16	1/16
Goody Sam	12	2	2	2	Seeburg	277	22 1/2	20 1/2	20 1/2
Integrity Ent.	—	1 1/2	1 1/2	1 1/2	Orox	15	2 1/2	2	2
Koss Corp.	79	13 1/2	13	13	Kustom	69	3 1/2	3 1/2	3 1/2
M. Josephson	4	11	10 1/2	10 1/2	Memorex	—	3 1/2	3 1/2	3 1/2

*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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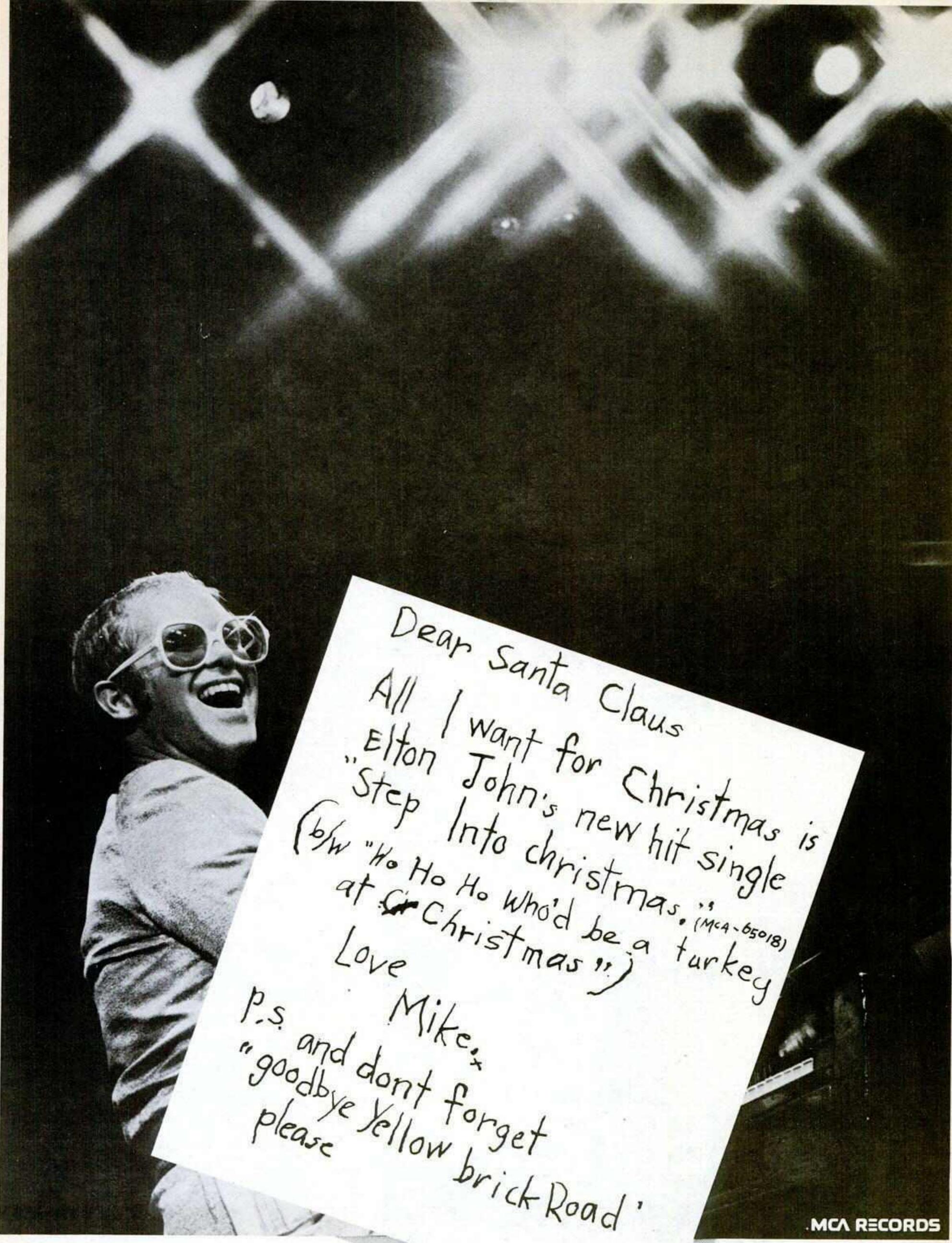
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 Love

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 P.S. and dont forget
 "goodbye Yellow brick Road"
 please

MCA RECORDS

Plea on Format Shift Hearings Is Rejected

• Continued from page 1

one of three classical outlets, although only one other reaches the entire Chicago area served by the Zenith station.

Judge Bazelon is much concerned with First Amendment rights, and at one time wrote a highly critical comment on the dangers of censorship in the FCC's drug lyric policy, a policy affirmed by a three-judge Appeals Court panel in January, and more recently by the Supreme Court. (Billboard Oct. 27).

"Important First Amendment rights are at stake when music formats are regulated," the Bazelon opinion held. "Music and other forms of cultural expression are traditionally protected under the First Amendment." Taking another swipe at the FCC for its drug lyric order, the judge held: "There is even the possibility of repression when, for example, the lyrics of popular songs communicate controversial ideas. Danger lurks in government regulation of what music can be put on the airwaves. . . ."

The Bazelon opinion said that government interference, and decisions for or against holding hearings

Gold for Taylor

NEW YORK—Johnny Taylor's single "I Believe in You (You Believe in Me)," has been certified gold by the RIAA. Taylor records for Stax Records.

on a challenge to format change, could cut either way. The government can promote diversity in some cases, and in others may reject a new and more controversial format. Yet relying solely on the marketplace, without government regulation, can result in less diversity, a choking off of new ideas in music or other programming, because of the "concentration of ownership and difficulty of access" in broadcasting.

"At present we simply do not know how to ideally resolve the conflict between diversity and freedom from regulation. . . . But at the present juncture, and with the facts of this case, the current approach of minimizing regulation, except when diversity is more seriously threatened, appears to be reasonably in accord with the goals of the Federal Communications Act and the First Amendment."

Senior Circuit Judge Fahy dissented from the court's vote against requiring the FCC to hold hearings on the financial issue. Judge Fahy felt that Zenith's claim of substantial losses with the classical format should have been threshed out in hearings, as requested by the challenging citizens' committee. But the majority on the three-judge panel held that the FCC had been given sufficient proof that when Zenith switched operation of WEFM-FM to a commercial basis, and not as a research and development adjunct to the corporation, the station lost money.

Broadway Bulls: Disks & Pubs

• Continued from page 1

musical to reach New York City.

E.H. Morris is another major publisher stepping up its Broadway activity. And, according to Sylvia Herscher, theater department director, the company has tripled its show in-

volvement over last year's season. These include "He Who Gets Slapped," score by Clint Ballard and Barbara Damoshek; "Sextet" by Lee Goldsmith and Larry Hurwit; "Annie," score by Charles Strouse and Martin Charnin; and "R.J." (Rainbow Jones), score by Jill Williams.

Other musicals in various stages of development which may reach the Broadway boards, and owned by Morris, are "Olympian Games," score by Barbara Damoshek and Kenneth Cavender; a musical based on "Come Back Little Sheba"; and "Valentine's Day" by Ron Cowan and Saul Naishat. However, Miss Herscher said, "it's a long way between the page and the stage."

Buddah Gold is Kass Art

• Continued from page 3

new artists," continued Kass, "and that can only lead to greater profits and to stronger backing for label acts." He stated that Buddah's policy on packaging would not change.

Kass added that the company will continue to place a greater emphasis on album product over singles. "We started in the industry with a good single track record, but since then, our sales have increasingly been reflected in LP product. And, we will continue our LP market stance," said Kass.

Other publishers involved this year are the Tommy Valando firm, which has "Chicago" (once titled "All That Jazz"); Robert Stigwood Organization, which acts as producer as well, with "Rachel Lily Rosenbloom (And Don't You Forget It)," co-produced with Ahmet Ertegun; "Sgt. Pepper's Lonely Hearts Club Band" and "Joseph and the Amazing Technicolor Dreamcoat," both are rock musicals which will probably see the light of Broadway lights this season. Belwin-Mills, which last year had "Pippin," is eyeing some of the projected works, but has not firmed anything yet.

RIAA Blasts Buckley

• Continued from page 3

Bureau of Narcotics and Dangerous Drugs; Dr. David Smith, founder of the Haight-Asbury medical clinic; and Peter Hammond, former director of the National Coordinating Council on Drug Abuse Education, who is now director of communications for the White House special action office for Drug abuse prevention.

Kass also stated that Buddah will remain a "strong advocate" of independent distributors. "There will be absolutely no change in our policy of using the independents. If anything, now that fewer labels are using the independent, he has become more valuable, in that more time can be spent on each individual line."

On the recording end, it's interesting to note that seven musicals were recorded during last year's season. Six shows are still running and are among the 10 longest-running plays. These are "A Little Night Music" and "Irene" (Columbia); "Don't Bother Me, I Can't Cope" (Polydor); "Grease" (MGM); "Pippin" (Motown); and "Seesaw" (Buddah). The sole Broadway casualty was "Cyrano," track recorded by A&M Records.

IEC Acquires KLE

• Continued from page 3

Co-directors of IEC are Steven Lorenz, chairman of the board, and Geoffrey Lorenz, chief executive officer. The Lorenzes are also senior officers of Lorenz Industries of Dayton, Ohio, a music publishing firm.

Viewing the increase in production costs, Kass said that it was inevitable that LP prices are going to go up. He would not speculate when Buddah would actually increase its suggested list price, but said that when it comes, it will be \$6.98. "The whole industry has not given the album the respect it deserves," continued Kass. "When you consider the talent and costs which goes into making an album, a raise in price will not be an injustice at all." He stated that he believes that the consumer would not have an adverse reaction to higher prices on quality product.

This season so far has been the recording of "Gigi" by RCA Records; "Raisin," last week by Columbia. MGM has the recording rights to "Lorelei"; RCA has the rights to "Gypsy"; Atlantic has rights to "Rachel Lily Rosenbloom." Brunswick Records has slated a recording session for "The Pajama Game," sometime after its Dec. 9 opening. And a single, "Watch Your Heart," one of the new "Pajama Game" tunes, will be recorded by Barbara McNair, who is featured in the show.

The use of film soundtracks will also continue to play an important role in Buddah's plans, he said. "Buddah does not view a soundtrack as a simple soundtrack. We will become involved in soundtracks, as we have in the past, only if the label can control the music from the very beginning. In that sense, the music originates as an album which is then utilized as the film's soundtrack." He cited Curtis Mayfield's "Superfly" LP, as well as his upcoming score for the film "Claudine," which will be recorded as an LP by Gladys Knight & the Pips, as examples of label policy.

Also, Donny Osmond of the Osmond Brothers has recorded a single "Thank Heaven for Little Girls" for MGM; Marta Heflin has recorded "The Earth and Other Minor Things" and "In This Wide, Wide World," and Carroll O'Connor and Jean Stapleton, stars of the "All in the Family" TV show, have recorded "I Remember It Well" as part of their first album together for RCA. All are tunes from "Gigi."

Regarding the release of quadraphonic product on Buddah, Kass said that there "are no immediate plans for Buddah quadraphonic disks. But, we will be watching the market for any new developments."

In all, Kass, who has been an industry executive for the past ten years, foresees a healthy picture for the Buddah Group. "The momentum of the company is at an all-time high and my intent," he concluded, "is to maintain it to the fullest."

Deal to MIDEM Aids School

NEW YORK—Travellers to MIDEM are being offered a special low-cost flight from New York under an arrangement between the Third Street Music School Settlement and Air France designed to benefit the school's scholarship fund. Savings in air fare and extras will total more than \$200, according to Sam Chase, flight committee chairman.

Chase added that participants will be asked to contribute \$25 or more to the scholarship fund. The music-record industry has long been a supporter of the school. Flight bookings are being handled by Cesia Travel Service here.

Stax in Push On Hamilton

NEW YORK—Stax Records is providing special merchandising support for Stax/Enterprise artist Chico Hamilton and his quintet, whose new LP is slated for year-end release.

College and in-store posters, network radio spots and print ads in underground, college and consumer press will focus on the campaign theme, "Dynamite Man."

The push will also be geared to Hamilton's touring activities in 1974, which will take his group in Brazil, Japan and Europe. Act is touring the U.S.

The Who Get Gold

NEW YORK—"Quadrophenia," a double album by The Who, has been certified gold by the RIAA. The Who record for MCA Records.

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Mississippi (Fantasy 9438)
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Mississippi

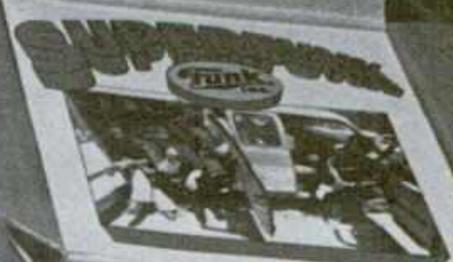


Redwing "Take Me Home" (Fantasy 9439)
The new LP by the group that set the Rolling Stone critics to dancing. Original material performed with excitement, warmth, and lots of class.

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Funk Inc. "Superfunk" (Prestige 10071)
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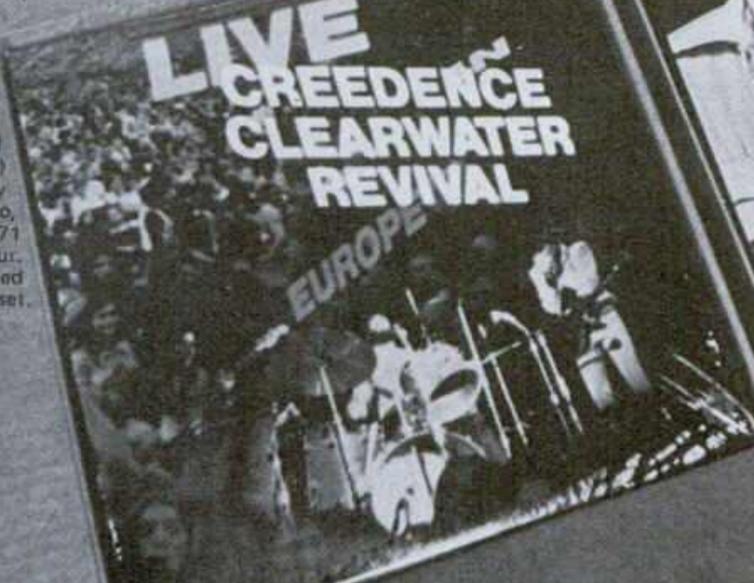


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Jerry Garcia/
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"Live at Keystone" (Fantasy 79802)
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Creedence Clearwater Revival "Live in Europe" (Fantasy CCR-1)
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Sonny Rollins "Horn Culture" (Milestone 9051)
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From Fantasy Prestige Milestone

Talent

Signings

Buzzy Linhart has signed a long term publishing agreement with Warner Bros. Music, according to company president Ed Silvers. Linhart composed the song "Friends," popularized by Bette Midler and featured in the motion picture, "The Last of Sheila." He also wrote "The Love's Still Growing" for Carly Simon's initial album and the score for the off-Broadway show, "The Trials of Oz." A new Atlantic album is scheduled for January release.

Atlantic Records has signed Canned Heat to the label. First album under the deal was recorded in Muscle Shoals and titled "One More River to Cross." Group formerly recorded for United Artists. ... Producer Jerry Ragavoy has signed a production deal with Epic Records. All Ragavoy-produced material released on Epic Records will appear with his Rags Records logo. ... Aisha Rishelle has signed with In-vincible/Tahiti Record label and, for personal management, to International Talent Counselor.

Jeanne Napoli and Barbara Glas-son, the singing duo known formerly as the PJs, have signed with Creative Management Associates. ... Clive Stevens has signed an exclusive publishing/production pact with CAM-USA. Stevens is the leader of the Atmospheres, a group produced by Jimmy Ienner.

Coven signed with Sidney A. Seidenberg for world-wide management. The MGM group is currently represented with the single, "One Tin Soldier," from the motion picture, "Billy Jack."

TV REVIEW

Stevens Portrait Shows Artist in Right Light

As the first anniversary of late night TV rockers approaches, and the news of prime-time music shows also breaks, it's equally exciting to see the first attempts at screening entire shows built around strongest pop artists. ABC-TV's "In Concert" has been first through the gate with "Moon and Stars," screened Nov. 6 in the series usual late-night slot.

The Stevens special pointed up both the inherent strengths of such an approach, and a few of the pitfalls. Viewers were treated to a portrait of Stevens' music of unusual depth, as Stevens moved through material from various phases of his recording career since joining A&M's roster. The quality of the stereo-FM track for simulcast was excellent, showcasing the possible technical heights this medium could reach, and both Stevens and a superb back-up including stalwarts Alun Davies, Jean Roussel and Gerry Conway, long-time Stevens' collaborators, made that aspect of

the show more than just a technical triumph.

Visually, the show was also a tasteful effort, free from the surplus of quick-cutting and "action" shots that have often plagued rock on television and proved distracting rather than compelling. The current addition to star filters—that turn points of light on the image into prismatic flares—was probably the only flaw here, being rather overused.

Yet the show itself hit many lulls, despite some strong changes of pace provided by Linda Ronstadt and Dr. John, each performing a Stevens composition, and by one of the show's highlights, an excellent animated version of Stevens' drawings of Teaser and Firecat riding a moonshadow (and naturally framed by that song), the show's flow was broken by the necessary flurry of commercial breaks. Late night shows have long been plagued by those breaks, but here it was the sheer frequency that proved the problem.

Stevens is a dark and quiet personality, and the show was virtually without any spoken comment. While small-screen addicts might have been disappointed by the lack of chatter, it was a refreshing departure from the usual inanity of forced conversations that are often included to provide humor or personality. There may well be artists who, in such a special, could talk to us as well: Stevens seemed more comfortable just singing, and it helped give the show a more natural feel.

SAM SUTHERLAND

Sanatana Changes European Tour

NEW YORK—Santana, Columbia Records act, has rerouted their current European tour following a change in bookings for Yugoslavian dates.

The group was reportedly banned from Yugoslavia, where they were scheduled to play early December dates in Ljubljana and Belgrade.

The band will now go from Vienna to Madrid, where they will play on Dec. 4.

'Midnight Special' Shines With Bowie & Choreography

LOS ANGELES—David Bowie's 90-minute taped in Britain "Midnight Special" Nov. 16 offered far more than the Britisher's network TV debut. It provided some of the most inventive and skillfully handled choreography (from Matt Mattox) and segues from music to film and back as has been used in the TV concert format.

Bowie offered material covering the full spectrum of his career to date, from "Space Oddity" with its film of rocket launchings to his current single, "Sorrow," which featured an elaborate dance number with the artist as the central character. There were also a number of costume changes throughout the show, much the same as Bowie once offered in his stage act. Costumes were effective in matching theme and song. The vocals were prerecorded and lip synced, and Bowie showed a good measure of skill at this art.

Part of the appeal of the show was the lineup of guests Bowie chose, including Marianne Faithfull (making her first network appearance in almost eight years) and the Troggs, best known for "Wild Thing" and a group currently enjoying a revival in Britain. There were areas of difficulty with both of these guests, however. Ms. Faithfull has never had a spectacular voice, and it seemed to be even less so on the special. The one bright spot surrounding her appearance was a fine dance number centering around a Kurt Weil type number. The Troggs put out their usual fine solid rock, but the biggest hit, "Wild Thing," was nearly ruined

by lighting techniques which blotted out the group. One other act, Carmen, showed musical skill but seemed strangely out of place on a rock special and would have been more at home as a lounge type act.

Still, despite the difficulties, the show proved that rock and dance can be mixed successfully and that the dance need not be the tired cliché variety. The dance numbers on this show were imaginative and suited each performer perfectly. And David Bowie is still one of the most electrifying rock artists of his day.

BOB KIRSCH

New on The Charts

WEDNESDAY, (95)
"Last Kiss," Sussex.

That great early-rock classic of teen love wiped out in a car crash returns to the charts in a clean and airy new version by a 2½-year-old Canadian rock group foursome whose members range in age from 21 to 23. Producer and originator of the idea was Canada Ampex national promotion/a&r chief John Dee Driscoll, who was seeking some particularly strong offbeat piece of material to establish the group. Disk broke in Detroit on CKLW-AM and the original gold version by J. Frank Wilson & the Cavaliers has also been resericed by Roulette and is winning airplay. Wednesday is managed by Bill Diel (416) 576-1561.

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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.

- KAY ADAMS** (Capitol): Ban Dan Club, Ventura, Calif. Dec. 7.
- BUDDY ALAN** (Capitol): Convention Center, Ft. Worth, Texas, Dec. 1; Anchorage, Alaska (7-8); Manor Lounge, Stone Park, Ill. (9); Eldorado, Boise, Idaho (10-11).
- LUTHER ALLISON** (Motown): MacAles-ter College, St. Paul, Minn. Dec. 1; Minneapolis, Minn. (2-4).
- ERIC ANDERSEN** (Columbia): War Me-

- morial, Syracuse, N.Y. Nov. 26; Taylor Univ. Upland, Ind. (28).
- BRIAN AUGER** (RCA): Rivolis Theatre, Indianapolis, Ind. Dec. 1; Humpin' Hanna's, Milwaukee, Wisc. (4-5); Performing Arts Center, Akron, Ohio (6); Fox Theatre, Atlanta, Ga. (7); CEC Conference, Kitchener, Ont. (9); Bitter End, N.Y. (12-17).
- BACHMAN-TURNER OVERDRIVE** (Mercury): Brandon, Manitoba, Dec. 1; Winnipeg, Manitoba (2).
- BACK DOOR** (Warner Bros.): Whiskey A Go Go, Los Angeles, Dec. 7-9.
- JOAN BAEZ** (A&M): Vienna, Austria, Dec. 2; Munich, Germany (4); Dusseldorf, Germany (6); Paris, France (9).
- BARKAYS** (Stax): Tour of Nigeria & Africa, Dec. 16-22; Reid's Arena, Youngstown, Ohio (24).
- GARY BARTZ** (Fantasy): Brooklyn College, N.Y. Nov. 28.
- BEACH BOYS** (Reprise): Ellis Auditorium, Memphis, Tenn. Dec. 1; Civic Auditorium, Knoxville, Tenn. (2); St. Louis, Mo. (3); Madison, Wisc. (5); Eastern Ill. Univ., Charleston (6); Cleveland, Ohio (7); Boston Music Hall, Mass. (8); Univ. of Rhode Island, Kingston (9); Univ. of N.H., Durham (10); Constitution Hall, Washington, D.C. (12); Union, N.J. (13); Spectrum, Philadelphia (14); Seton Hall, South Orange, N.J. (16); Brooklyn College, N.Y. (18); Madison Square Garden, N.Y. (19).
- WILLIAM BELL** (Stax): Biloxi, Miss. Dec. 1.
- CAPTAIN BEYOND** (Capricorn): Academy of Music, N.Y. Dec. 15.
- BIG BAND CAVALCADE** (RCA): Civic Auditorium, Birmingham, Ala. Dec. 1; Municipal Auditorium, New Orleans, La. (3); Civic Theatre, Lake Charles, La. (4); Lufkin High School Auditorium, Texas (5); Wise Auditorium, Tyler Jr. College, Texas (6); Music Hall, Houston, Texas (7); Del Mar College Auditorium, Corpus Christi, Texas (8); Jacob Brown Memorial Auditorium, Brownsville, Texas (9); Memorial Fair Park, Harlingen, Texas (10); Convention & Community Center Theatre, San Antonio, Texas (11); McFarland Auditorium, Dallas, Texas (12); Wilbarger Me-

- morial, Vernon, Texas (13); Herral Memorial Auditorium, Plainview, Texas (14); Hereford, Texas (15).
- BLACK OAK ARKANSAS** (Atco): Barton Coliseum, Little Rock, Ark. Dec. 1; Hollywood Palladium, Los Angeles (7); Winterland Arena, San Francisco (8); Celebrity Theatre, Phoenix, Ariz. (9); Regis College, Denver, Colo. (11); Rainbow Ballroom, Fresno, Calif. (14); JayJay's, San Diego, Calif. (15-16); Civic Memorial Auditorium, Fargo, N.D. (18); Civic Arena, Bismarck, N.D. (19).
- KARON BLACKWELL** (Dot): Copa Hilton, Tulsa, Okla. Dec. 3-15.
- ART BLAKEY** (Fantasy): Jazz Showcase, Chicago, Dec. 5.
- BLOODROCK** (Capitol): Whiskey A Go Go, Los Angeles Dec. 5-9.
- TONY BOOTH** (Capitol): Convention Center, Ft. Worth, Texas Dec. 1; Stetson, Alpine, Texas (6); Starting Gate, Huntsville, Texas (7); Rambling Rose, Iliano, Texas (8).
- DELANEY BRAMLETT** (Columbia): Ascot Raceway, Gardena, Calif. Dec. 2.
- TERESA BREWER** (RCA): Rainbow Grill, N.Y. Nov. 26-Dec. 3.
- JIM ED BROWN** (RCA): Tour of Germany, Dec. 3-18; Ector County Coliseum, Odessa, Texas (29); Coliseum, San Angelo, Texas (28); Randy's Rodeo, San Antonio, Texas (31).
- BROWNSVILLE STATION** (Bell): Irvine Auditorium, Philadelphia Dec. 1.
- BRUSH ARBOR** (Capitol): Boys Academy, Elsinore, Calif. Dec. 2.
- DORSEY BURNETTE** (Capitol): Brandin' Iron, San Bernardino, Calif. Dec. 1.
- JETHRO BURNS** (RCA): New Orleans, La. Dec. 5; Chicago (13-14).
- KENNY BURRELL** (Fantasy): Town Hall, N.Y. Dec. 8; Miami Beach, Fla. (13-15); Parisian Room, Los Angeles (18-29).
- JERRY BUTLER** (Mercury): Montgomery Coliseum, Ala. Dec. 1; Nanuett Theatre-Go-Round, Rockland County, N.Y. (3-9).
- CHARLIE BYRD** (Fantasy): Wright State, Dayton, Ohio, Dec. 1; Ball State, Muncie, Ind. (2); USMA, Kings Point, N.Y. (4); Sullivan County Community College, S. Fallsburg, N.Y. (5); Alle-

(Continued on page 14)

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- "LIGHT AS A FEATHER," #3 Album of the year
- RETURN TO FOREVER, #3 Jazz Combo of the year
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another and to their audience.
The "Hymn of the Seventh Galaxy" is outa sight!

**RETURN TO
FOREVER FEATURING
CHICK COREA**

Who/Where/When

• *Continued from page 12*

gheny College, Cumberland, Md. (6-7); Maryland Inn, Annapolis (11-30).
HAMID HAMILTON CAMP (Elektra): Metro Club, N.Y. Dec. 6-11; Main Point, Bryn Mawr, Pa. (13-16); Exit Inn, Nashville (18-22).

GLEN CAMPBELL (Capitol): Mill Run Theatre, Chicago Dec. 6-9.
CANNED HEAT (United Artist): Coliseum, Frankfort, Ky. Dec. 3; Masonic Temple, Detroit (4).
***TOMMY CASH** (Epic): West Plains High School Auditorium, Mo., Dec. 1; NCO Open Mess-Homestead A.F.B., Fla. (7);

Curtis Hixon Hall, Tampa, Fla. (8); Expressway Club, Jacksonville, Fla. (14); NCO Open Mess-Robins A.F.B., Warner Robins, Ga. (15).
***HARRY CHAPIN** (Elektra): Univ. of Pittsburgh, Pa. Dec. 1; S.U.N.Y. Fredonia, N.Y. (2); St. Frances College, Loretta, Pa. (3); Salisbury State College, Md.

(4); St. John's College, Staten Island, N.Y. (7); Davidson College, S.C. (8); Lehman College, N.Y. (14); Fordham Univ. N.Y. (15).
CHEECH & CHONG (A&M): Celebrity Theatre, Phoenix, Ariz. Dec. 7.
JERRY CLOWER (MCA): Spartanburg, S.C. Dec. 7; Lakeview Club, Hartsville,

S.C. (8); Nashville, Tenn. (10); Macon, Ga. (13); Milton, Fla. (14); Orange Bowl, Miami, Fla. (28).
***JUDY COLLINS** (Elektra): Univ. of Indiana, Bloomington, Nov. 30; Clowes Memorial Hall, Indianapolis, Ind. Dec. 1; Kleinhans Auditorium, Buffalo, N.Y. (8); Bushnell Auditorium, Hartford, Conn. (9); Univ. of Vermont, Burlington (10); Elting Gym, SUNY, New Paltz, N.Y. (14); Carnegie Hall, N.Y. (22-23).

***COMMANDER CODY** (Paramount): 57 Doors, Dallas, Texas, Nov. 26; E. Montana Univ., Billings, Dec. 7; Univ. of Montana, Missoula (8); Gonzaga Univ. Spokane, Wash. (9); Troubadour, Los Angeles (11-16); San Mateo County Fairgrounds, Calif. (21).

THE COMMODORES (Motown): Tour of Europe & Iran, Dec. 15-30.
***RITA COOLIDGE** (A&M): Civic Auditorium, Saginaw, Mich. Dec. 1; Epileptic Foundation, Murray State Univ., Ky. (7).

***ALICE COOPER** (Warner Bros.): Municipal Auditorium, Nashville, Dec. 8; Coliseum, Greensboro, N.C. (9); Dane County Exposition Center, Madison, Wisc. (11); Univ. of Michigan, Fieldhouse, Ann Arbor (12); Maple Leaf Gardens, Toronto, Ont. (14); Onondaga County War Memorial, Syracuse, N.Y. (15); Scope, Norfolk, Va. (16); Washington, D.C. (19); Stadium, Tampa, Fla. (22); Coliseum, New Haven, Conn. (26); Forum, Montreal, Quebec (27); Broom County Arena, Binghamton, N.Y. (29); Memorial Auditorium, Buffalo, N.Y. (31).

***COUNTRY JOE & THE ALL STAR BAND** (Vanguard): Tivoli Concert Hall, Copenhagen, Denmark Nov. 26; Scandinavia (27-29); Goldsmith College, London (30); Pavilion, Hemill-Hemstead, England Dec. 2; Univ. of Cardiff, England (3); Univ. of Liverpool, England (4); New Univ. Ulster, N. Ireland (5); Queens College, Belfast, N. Ireland (6); Univ. of Reading, England (7); Polytechnic, Bristol, England (8); Holland (13-16); Boarding House, San Francisco (27-31).

FLOYD CRAMER (RCA): Hampton, Va. Nov. 30; Knoxville, Tenn. Dec. 1; Albuquerque, N.M. (7); Tucson, Ariz. (8).
PAPA JOHN CREACH (Grunt): Academy of Music, N.Y. Dec. 1; Auditorium Theatre, Rochester, N.Y. (6).

ANDRAE CROUCH & THE DISCIPLES (Light): Melbourne, Australia, Dec. 1-2; Biscayne (3); Sydney (4-5); Christchurch, New Zealand (7); Wellington (8); Napier (9); Auckland (10); The New Hebrides (11-12); Fiji (13-16); Tonga (17-18); American & Western Samoa (19-21); Hickam Air Force Base, Honolulu (23).

CYMANDE (Janus): Scope, Philadelphia Dec. 10.

***KATHY DALTON** (Discreet): State Univ. of N.Y. Stony Brook, Dec. 1; Univ. of Southeastern, Mass., North Dartmouth (2); Max's Kansas City, N.Y. (5-10).

***DALTON & DUBARRI** (Columbia): Coliseum, New Haven, Conn. Nov. 27; C.W. Post College, Greenvale, N.Y. (28).

DANNY DAVIS (RCA): Harrah's, Lake Tahoe, Nev. Dec. 6-20.

SKETER DAVIS (RCA): Ballenger Field House, Flint, Mich. Dec. 2; Fairgrounds, Detroit (15-16).

***SPENCER DAVIS GROUP** (Vertigo): Ithaca College, N.Y. Dec. 1; Civic Center, Ottawa, Calif. (2); New Jersey (7-8).

***DEODATO** (CTI): Colgate Chapel, Colgate Univ. Hamilton, N.Y. Dec. 1.

DETROIT (Rainbow): Teddy's, Milwaukee, Wisc. Nov. 30-Dec. 1; Knight's Palace, Arlington Heights, Ill. Dec. 2; Stone Hearth, Madison, Wisc. (3); Uprising Club, DeKalb, Ill. (5); The Lottery, Aurora, Ill. (7-8); Scherwood Club, Ind. (9).

JIMMY DICKENS & THE COUNTRY-BOYS (Columbia): Flint, Mich. Dec. 2; Browns Mills, N.J. (7); Charleston, W.Va. (8); Detroit, Mich. (15-16); Great Lakes, Ill. (31).

DIRTY MARTHA (Castle): Bronze Bell, Albany, N.Y. Dec. 1-10; Allen's, Albany, N.Y. (12-16); A Step Further, Somersdale, N.J. (18-23).

DIXIE HUMINGBIRDS (ABC/Dunhill): Max's Kansas City, N.Y. Dec. 12-16.

***WILLIE DIXON** (Ovation): Univ. of Utah, Salt Lake City, Nov. 27; Notre Dame Univ., Nelson, B.C. Dec. 1; Victoria, B.C. (2); Jubilee Auditorium, Edmonton, Alberta (3); Jubilee Auditorium, Calgary, Alberta (4); Gardens Auditorium, Vancouver, B.C. (5); The Walrus, Seattle, Wash. (6-8).

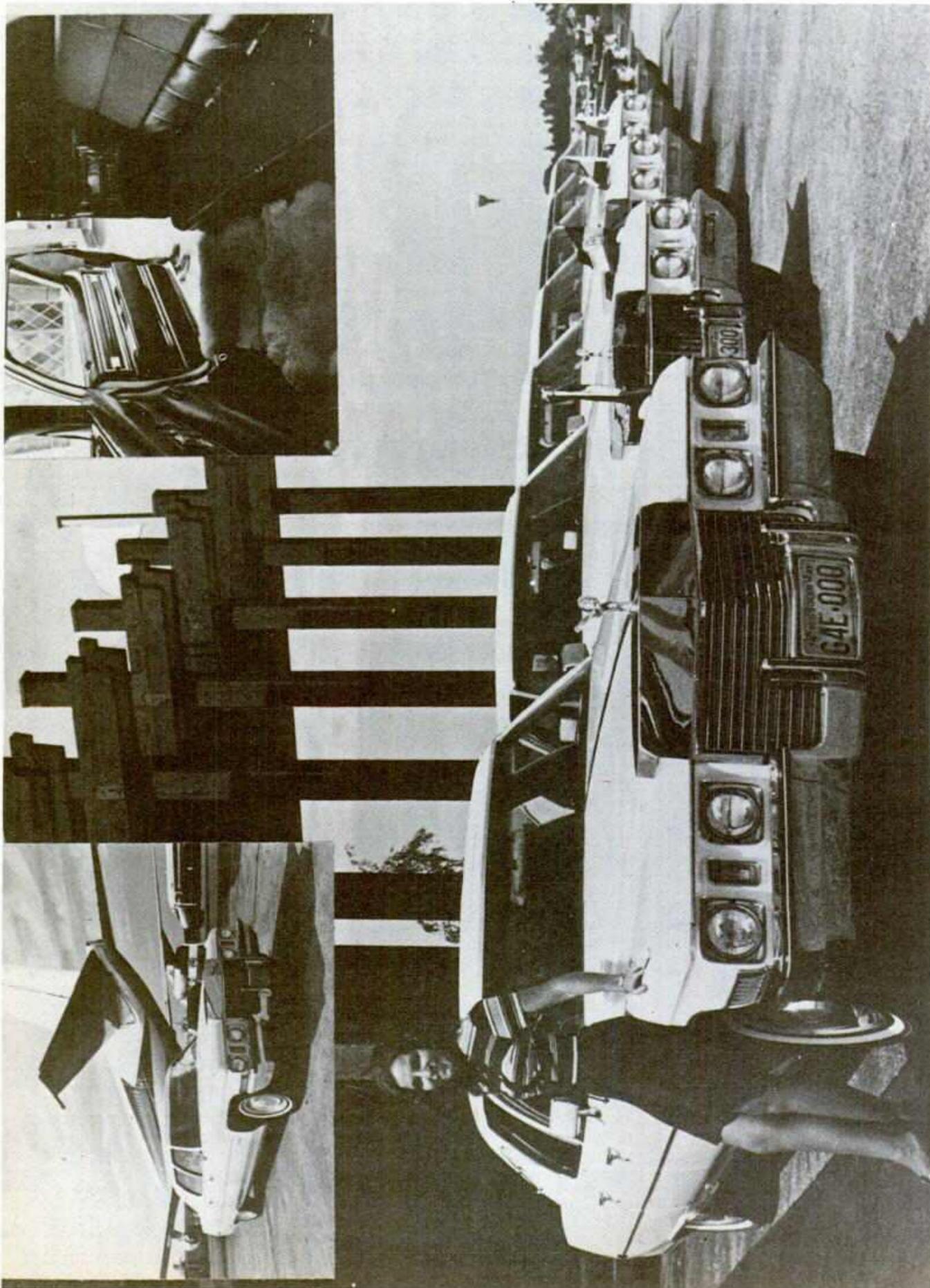
DYNAMIC SUPERIORS (Motown): Kozy Kat, Richmond, Va. Dec. 14-17; Mark IV, Washington, D.C. (18-23).

***EAGLES** (Asylum): St. Anselms College, Manchester, N.H. Dec. 1; George Washington Univ. Washington, D.C.

(Continued on page 16)

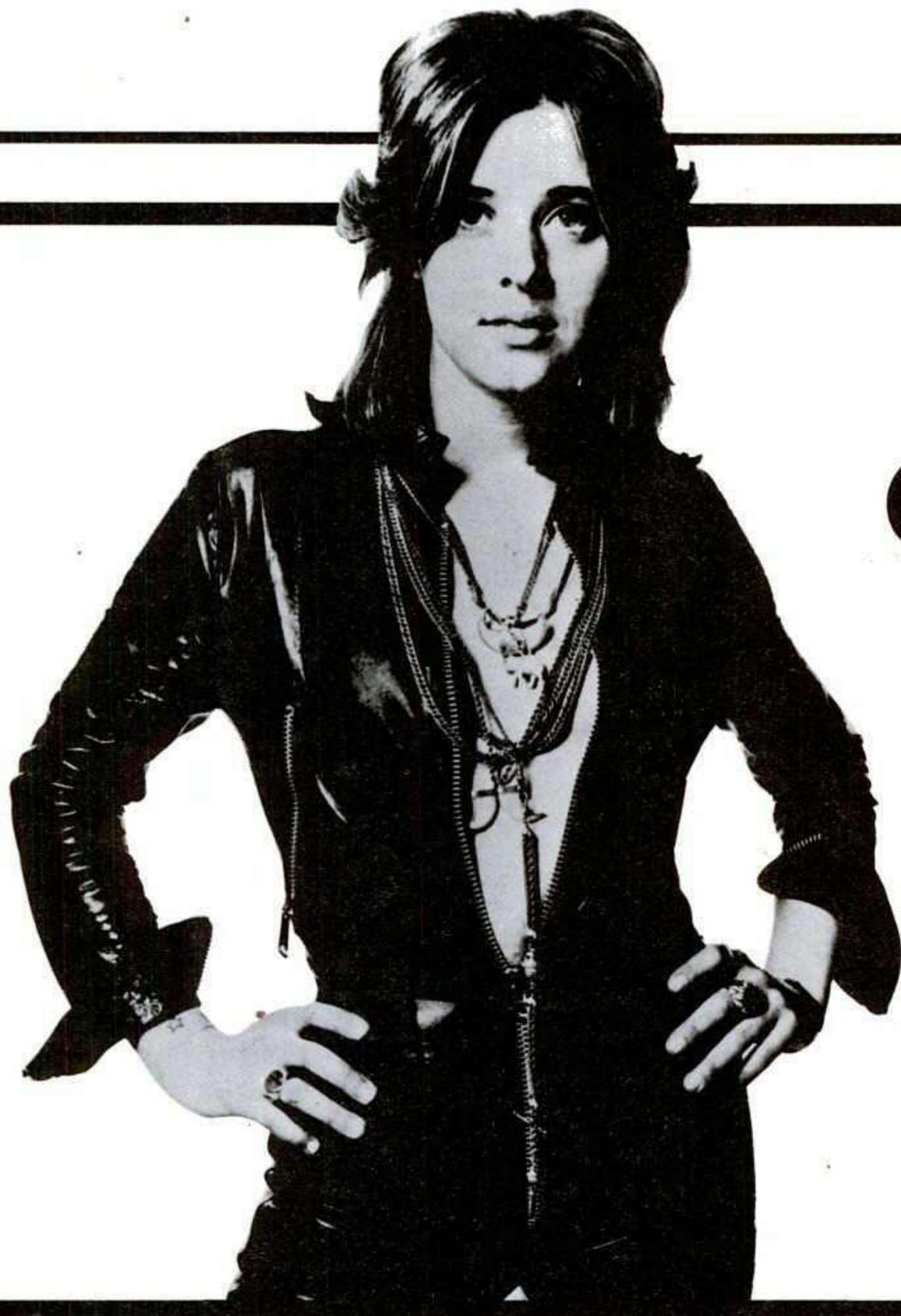
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GLADYS KNIGHT & THE PIPS

Empire Room, New York

Gladys Knight & the Pips, having recently gone gold with their Buddah Records "Imagination" LP and "Midnight Train To Georgia" single, added a bit more lustre to their growing national fame with a rousing and extremely professional performance here.

To begin, let us put aside the notion that this group is solely r&b oriented. True, there is an r&b flavoring throughout their material; but to pigeonhole them as such would be an injustice to both their talents and listening audience. Refreshingly, they can put it together in terms that create solid and exciting music on any level.

Miss Knight, as to be expected, is the key to the group's abilities. She fronts the Pips, William Guest, Edward Patten and Bubba Knight (her brother), with both voice and stage presence that continually reinforces the inherent strength of their material. At her best when singing in the higher register of her voice, Miss Knight knows what she can do—and she does it well.

The Pips themselves are not to be categorized either. They are more than the typical "doo-wop" backup voices from the past. They dance, they cajole and, more importantly, they become an integral part of the entire musical pattern, with voices as free spirited and exciting as that of Miss Knight.

In all, the groundwork for the long overdue national attention the group deserves seems to have been laid rather well. Stand-out numbers for the night included "Where Peaceful Waters Flow" and "Midnight Train To Georgia."

THE BLUES PROJECT
LYNYRD SKYNRD

Avery Fisher Hall, New York

Last summer one of the finer New York bands to emerge from the proliferation of mid-sixties groups, the Blues Project, got back together for a one shot concert and jammed Central Park, remembered by legions who bought their records and loved their work. Halloween night, hot on the heels of MCA's release of that event, "Reunion in Central Park," the congenial outdoor atmosphere of the outdoor Schaefer concert was established inside darkened Fisher Hall.

Unlike many reformed groups parading their oldies in front of an audience for nostalgic purposes only, the music of the Blues Project holds up surprisingly well. And Al Kooper (keyboards), Danny Kalb (lead guitar), Steve Katz (rhythm guitar and harmonica harp), Andy Kulberg (bass and flute) and Roy Blumenfeld (drums) were all up to the task at hand, delivering a varied program of their own brand of rock, blues and ballads—their greatest hits.

Katz's solo spots, "Steve's Song" and "Catch the Wind," were quite evocative, dressed tastefully by the masterful keyboard work of Al Kooper. Kulberg's beautiful flute playing highlighted "Flute Song" and Kalb still displayed stinging guitar leads, while Blumenfeld's drumming helped drive "Wake Me, Shake Me" and their encore number, "Two Trains Runnin'" to new heights. Occasional moments of sloppiness could be forgiven when a group is this good without having played together for six years.

Lynyrd Skynrd, a surprisingly powerful

seven man, southern band, discovered and produced by Al Kooper on MCA's Sounds of the South label, dispensed a ripe program of ingratiating, bluesy rock. Group spotlights three guitarists who exchange leads and rhythm riffs, keeping the music varied and creating a rich, full-bodied sound topped off by the raunchy vocals of Ronnie Van Zant. Skynard received headliner response. PHIL GELORMINE

AL GREEN
LAURA LEE

Apollo Theater, New York

Al Green's intensity as a performer has managed to surface even in his slick club act, as well as in concert hall packages designed for the broader pop audience and accordingly sweetened. Little surprise, then, that Green's Apollo stand should showcase the essential Green, his ebullient style presented with an unadorned directness that dazzled the loyal r&b following that returned to see their man as he approaches his peak.

Green's superb Memphis-bred balance of elegant control and Gospel fervor was supported here by his basic band, a muscled, limber rhythm section that typifies the spare tension a solid r&b unit generates with the leanest and most understated of styles. Against that sizzling backup, Green set up momentum through a set built on hits but still much more than a dutiful catalog. Green, who records for Hi, has sufficient energy and presence to infuse newer material and established killers with remarkable potency, and a responsive audience drove the pitch even higher.

Laura Lee, Hot Wax artist, opened the evening seriously crippled by problems with vocal miking. Her strong, sweet voice and emphatic style were sadly stilled by the great beast kilowatt. Hopefully, she'll be heard to better advantage. SAM SUTHERLAND

GLEN CAMPBELL
DONNA FARGO

Hilton Hotel, Las Vegas

It's Down-Home Rural Rhythm with up-town class. Donna Fargo has come a long way since her last Vegas outing. She's more at ease. Her personality comes across as the sweet-ex-school teacher. Only flaw is perhaps a tendency to be too sweet. She offers "Stand By Your Man," "Delta Dawn" and her hit-turned-trademark, "Happiest Girl in the Whole U.S.A."

Glen Campbell either had a bad throat or is singing deliberately in a lower key. Nevertheless this is perhaps his best outing yet on the huge Hilton stage. The pasted-on intensity is gone replaced by a fun loving sense of humor that warms up the crowd. His individual song style remains in his reprise of Jimmy Webb hits and a salute to Hank Williams which is actually his latest album. "Behind Closed Doors" was particularly effective and the hit would have been his had he recorded it. An unusual rendition of the soliloquy from "Carousel" was very effective as was his "Teddy Bear" imitation of Elvis and the unusual bagpipe closing.

Campbell was backed by the six Good Time Hour Singers and the Joe Guercio Orchestra. LAURA DENTI

Creative Trends
'Jesus' Film Star
Still Struggles

By NAT FREEDLAND

LOS ANGELES—Since starring in the title role of the "Jesus Christ Superstar" film, Ted Neeley hasn't found producers banging on his door. "But at least now I can get into the door to see the producers," Neeley says philosophically.

Neeley is a slight, quiet Texan who has been singing in rock bands since 1966. To date the most constant element of his recording career seems to have been bad breaks. However, RCA has just shipped "1974 A.D.," Neeley's first album solo since a forgotten 1967 Capitol release.

First making his mark as a lead singer in the heyday of Sunset Strip mid-'60s discotheques, Neeley found his current niche as an actor/rocker when he went to New York and won out as replacement for one of the lead roles in "Hair."

Title Role Specialist

He then played the title role in a staging of "Tommy" at Hollywood's Aquarius Theater and titled in "Jesus Christ Superstar" at the debut of the Universal Studio Amphitheater. Most of the key players from this production, including Neeley and Carl Anderson as Judas, were shifted to Universal's film of the rock opera.

Neeley has a fragile, sensitive stage presence which, along with his strong singing, has made him a natural for portraying protagonists in the current crop of rock theater pieces. With his light blond hair and sporting a beard, he also looked simulta-

neously like a rock type and the older standard portraits of Jesus.

Neeley has never studied either music or acting. He says of his film debut chores, "Norman Jewison, the director, was very helpful and inventive in working with a generally



TED NEELY

inexperienced cast. He had a way of presenting you with ideas as if you were thinking of them yourself."

His Own Studio

Neeley lives in a just-folks North Hollywood house, a few minutes from Universal. His main current project is conversion of his garage to a fully professional 8-track studio.

Neeley's work crew is a nucleus of good old Texas boys who have been associated with his bands from the start. Most recently they were the pit band in MCA's touring company of "Tommy" which Neeley starred in this summer.

Chelsea Starts Own Trends

By ELIOT TIEGEL

LOS ANGELES—Wes Farrell has a simple formula for running his independent labels: Never copy that which is successful and avoid trends.

"The consumer is much too sophisticated to be taken by carbon copies," he says.

Farrell's Chelsea Records and new Roxbury label are today linked with hot rock bands and soft soul vocal groups. A far cry from the bubblegum field upon which he built his reputation, working with such acts as the Cowsills and David Cassidy and the Partridge Family, among others.

Today, Farrell works with the likes of New York City and Brown Sugar, his two soft soul vocal groups, the latter his female entry. His contemporary rock acts include Chris-

topher Cloud, Atlee Yeager and Monkey Meeks.

"I'm not going to copy what I did with David Cassidy. There's nothing challenging about repeating yourself. I'm looking for new sounds, other approaches."

Trend Is Suction

In seeking material Farrell avoids trendy sounds. "I believe a trend is like a vacuum cleaner. One person starts it and everybody gets sucked in. I prefer finding artists with a distinct style and being able to provide them with proper promotional support."

Musically, Farrell looks for songs which tell a story and showcase an artist, whether it is Wayne Newton and Lulu in the middle-of-the-road-crossover to top 40 field or Austin Roberts and Brian Cadd in the contemporary field or Johnny Whitaker in the teen market.

Farrell believes the American public seems able to maintain loyalties to a number of musical stylists, supporting a rock band one week, a soul act the next and a countryish rock group later on.

Thus an independent label can gear its product to a multiplicity of styles rather than specializing in one form of music.

Working in the music business 14 years, Farrell was tagged with the bubblegum monicker from 1966 through 1971. He says it never bothered him, adding: "Is 'I Think I Love You' a bubblegum song? I don't think we have a song in our catalog that is bubblegum."

(Continued on page 62)

Who/
Where/
When

• Continued from page 14

(2); Queens College, N.Y. (6); Palace Theatre, Providence, R.I. (7); Capitol Theatre, Passaic, N.J. (8); Univ. of Maryland, Baltimore (9); Hofstra Univ., Hempstead, N.Y. (10); Soldiers & Sailors Memorial Hall, Kansas City, Kansas (14); Shrine Mosque, Springfield, Mo. (15); Tucson Community Centre, Ariz. (19); Community Concourse, San Diego (20).

EBONY'S (Epic): Municipal Auditorium, Bangor, Maine, Nov. 29; Sugar Shack, Boston, Dec. 31-Jan. 6.

STONEY EDWARDS (Capitol): Houston, Texas Dec. 1-2.

ELECTRIC LIGHT ORCH. (United Artists): Miami, Fla. Dec. 1; Tampa, Fla. (2); Civic Arena, Pittsburgh, Pa. (6); Philadelphia, Pa. (7).

THE ELEVENTH HOUSE featuring Larry Coryell (Vanguard): Amherst College, Mass. Dec. 1.

EMERSON, LAKE & PALMER (Manticore): Metropolitan Sports Arena, Minneapolis, Minn. Dec. 1; Amphitheatre, Chicago (2-3); Cobo Hall, Detroit (4-5); Maple Leaf Gardens, Toronto, Ont. (7); Cornell Univ. Barton Hall, Ithaca, N.Y. (8); Montreal Forum, Quebec, Canada (9); Boston Gardens, Mass. (10); Spectrum, Philadelphia (11); Nassau Coliseum, N.Y. (13); Coliseum, New Haven, Conn. (14); Civic Center, Baltimore, Md. (15); Madison Square Garden, N.Y. (17-18).

EXILE (Wooden Nickel): Electric Flag, Wheeling, W. Va. Dec. 1; Club 68, Lebanon, Ky. (15); Wild Goose, Chicago (26-30).

JOSE FELICIANO (RCA): La. Tech., Rustin Nov. 30.

EDDIE FLOYD (Stax): Louisiana Area Dec. 10.

FOCUS (Sire): Ithaca College, N.Y. Dec. 1; Civic Center, Ottawa, Calif. (2).

FOGHAT (Bearsville): Denver Coliseum, Colo. Nov. 27; Omaha Civic Arena, Nebr. (28); Assembly Center, Tulsa, Okla. (29); Tarrant County Convention Center, Ft. Worth, Texas (30); Municipal Auditorium, San Antonio, Texas Dec. 1; Coliseum, Houston, Texas (3); Cowtown Ballroom, Kansas City, Mo. (5); Civic Center, Charleston W. Va. (7); Coliseum, Savannah, Ga. (8); The Dome, Rochester, N.Y. (14).

FOUR TOPS (ABC/Dunhill): Las Vegas Hilton Hotel, Nev. Dec. 7-20.

FRIENDS OF DISTINCTION (RCA): Imperial Hotel, Nassau, Bahamas Nov. 26-Dec. 2.

DAVID FRIZZELL (Capitol): Deb's Cafe, Creston, Wash. Dec. 7-8.

DON GIBSON (Hickory): Bayfront Center, St. Petersburg, Fla. Dec. 9.

RALPH GRAHAM (Sussex): Timothy's Too Supper Club, Framingham, Mass. Dec. 10-Jan. 5.

DARREN GREEN (RCA): Detroit Institute, Mich. Nov. 27-Dec. 1.

JO JO GUNNE (Asylum): Auditorium, Milwaukee, Wisc. Nov. 28; St. Paul Arena, Minn. (29); Nash Gym, Yankton, S.D. (30); Rainbow Ballroom, Fresno, Calif. Dec. 7; Auditorium, Long Beach, Calif. (12).

GUESS WHO (RCA): Eastern New Mexico State Univ. Portales, Dec. 1; Minneapolis, Minn. (7); Green Bay, Wisc. (8); Lincoln, Nebr. (9).

MERLE HAGGARD (Capitol): Omaha (Continued on page 18)

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(Continued on page 62)

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NOVEMBER

- 23...Syrian Mosque Pittsburgh, Pa.
- 24...Convention Center Louisville, Ky.
- 25...Sports Arena Toledo, Ohio
- 26...Convention Center Indianapolis, Ind.
- 27...Hare Arena Dayton, Ohio
- 28...Music Hall Cleveland, Ohio
- 30...Omni Atlanta, Ga.

- 3 Coliseum Portland, Oregon
- 4...Arena Seattle, Washington
- 6...Arena Denver, Col.
- 7...Sports Arena San Diego, Cal.
- 9...Arena Long Beach, Cal.
- 11...County Coliseum El Paso, Texas
- 12...Sam Houston Coliseum Houston, Texas
- 13...Municipal Auditorium San Antonio, Texas
- 14...Salt Palace Salt Lake City, Utah
- 16...Auditorium St. Paul, Minn.
- 21...Century Convention Hall Wichita, Kansas
- 22...Soldier & Sailor Mem. Aud. Kansas City, Kansas

- 23...Convention Hall St. Louis, Mo.
- 26...Spectrum Philadelphia, Pa.

JANUARY

- 5...McCormick Place Chicago, Ill.
- 6...Cobo Hall Detroit, Mich.
- 8...Providence Civic Cen. Providence, R.I.
- 9...Nassau Coliseum Uniondale, L.I.
- 12...Veterans Memorial Hall Columbus, Ohio
- 16...Ellis Aud. Memphis, Tenn.
- 18...Capitol Theatre Washington, D.C.
- 20...Springfield Civic Springfield, Mass.
- 25...Scope Norfolk, Va.

DECEMBER

- 1...Agridome Vancouver, B.C.
- 2...Coliseum Spokane, Washington

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Who/Where/When

Continued from page 16

Civic Auditorium, Nebr. Dec. 1; Arie Crown Theatre, Chicago (2).
CHICO HAMILTON (Stax): Gullivers, N.J. Dec. 14.
ALBERT HAMMOND (Epic): Civic Auditorium, Bakersfield, Calif. Dec. 9; Music Center, Los Angeles (11).
FREDDIE HART (Capitol): High School Auditorium, Washington, N.C. Dec. 7; High School Auditorium, Jacksonville, N.C. (8).
JOHN HARTFORD (Warner Bros.): Wake Forest Univ. Winston-Salem, N.C. Dec. 1.
DONNY HATHAWAY (Atlantic): Philharmonic Hall, N.Y. Dec. 7.
HAWKWIND (United Artist): Santa Monica Civic, Los Angeles Dec. 5.
SHERMAN HAYES (Capitol): Bitter End, N.Y. Dec. 5-10.
DAN HICKS (Blue Thumb): Troubadour, Los Angeles, Dec. 6-9.
CLINT HOLMES (Epic): Sheraton-Lanhan, Md. Dec. 26-31.
DR. HOOK (Columbia): Pepperdine Univ. Malibu, Calif. Dec. 1; Troubadour, Los Angeles (18-23).
HOT TUNA (Grunt): Maples Pavilion, Stanford Univ. Palo Alto, Calif. Dec. 1.
RANDY HOWARD (Utopian): Esquire Lounge, Key West, Fla. Nov. 19-Dec. 1.
HUMBLE PIE (A&M): Municipal Auditorium, San Antonio, Texas Dec. 1; Coliseum, Houston, Texas (3); Hara Arena, Dayton, Ohio (6); Univ. of Michigan, Ann Arbor (7); Fairground Coliseum, Indianapolis, Ind. (8); Amphitheatre, Chicago (9).
BOBBY HUTCHERSON (Blue Note): Bach Dancing, El Granada, Calif. Dec. 2; Ash Grove, Los Angeles (11-16).
MILLIE JACKSON (Polydor): Ethel's Cocktail Lounge, Detroit Dec. 7-10.
STONEWALL JACKSON & THE MINUTE MEN (Columbia): Flint, Mich. Dec. 2; Detroit (15-16).
AHMAD JAMAL TRIO (20th Century): Club El Cetera, Washington, D.C. Nov. 27-Dec. 2.
JAMBALAYA (A&M): Univ. of Nevada, Reno, Dec. 1.
WAYLON JENNINGS (RCA): Western Place, Dallas, Texas, Nov. 27-29; Hot Springs, Ark. (30).
GRANDPA JONES (Dot): Sheraton Hotel, Columbus, Ohio Dec. 20.
EDDIE KENDRICKS (Motown): Memorial Auditorium, Kansas City, Mo., Dec. 8; Capitol Centre, Washington, D.C. (9).
STAN KENTON (Phase 4 Stereo): Country Club of Detroit, Grosse Pointe Dec. 1; Clarenceville High School, Livonia, Mich. (3); Seneca College, Willowdale, Ont. Canada (5); National Guard Armory, Vincennes, Ind. (8); Newtower Motel, Omaha, Nebr. (12); St. Joseph Country Club, Mo. (15); Copa Hilton, Tulsa, Okla. (16).
MERLE KILGORE (Starday): Curtis Hixon Hall, Tampa, Fla. Dec. 8.
FREDDIE KING (Capitol): Univ. of Calif. Riverside Dec. 1; Starwood, Los Angeles (2-4); Crabshaw Corner, Sacramento, Calif. (5); Bodega Club, Campbell, Calif. (6); Sports Arena, San Diego (7).
ROBERT KLEIN (Buddah): Queens College, N.Y. Dec. 1; Passim, Cambridge, Mass. (5-8); Bubba's Coral Gables, Fla. (11-15); Plattsburg State Univ., N.Y. (16).
GLADYS KNIGHT & THE PIPS (Bud-

dah): Jackson Memorial Coliseum, Fla. Dec. 1; St. Croix, Virgin Islands (6-7).
LEO KOTKKE (Capitol): N. Va. Community College, Annandale, Va. Dec. 1; Univ. of Nebr. Lincoln (7); Kiel Opera House, St. Louis, Mo. (8); Cowtown Ballroom, Kansas City, Mo. (9); Fort Lewis College, Durango, Colo. (10).
KRIS KRISTOFFERSON (Epic): Civic Auditorium, Saginaw, Mich. Dec. 1; Epileptic Foundation, Murray State Univ. Ky. (7); Mary E. Sawyer Auditorium, La Crosse, Wisc. (9).
LINDA LEWIS (Reprise): Max's Kansas City, N.Y. Dec. 5-10.
LIGHTNIN' (Rainbow): Primo Showbar, Ann Arbor, Mich. Nov. 30-Dec. 1.
LA WANDA LINDSEY (Capitol): Maverick, Tucson, Ariz. Dec. 6; Cabaret, El Paso, Texas (7); Caravan, Alamogordo, N.M. (8).
LITTLE MILTON (Stax): Phelp's Lounge, Detroit Dec. 28-30.
LOS INDIOS TABAJAROS (RCA): Southern Alberta Jubilee, Calgary Alb. Canada Nov. 30.
BOB LUMAN (Epic): Ft. Wayne, Ind. Dec. 1; Chicago (2); Des Moines, Iowa (3); Waco, Texas (24).
CHUCK MANGIONE (Mercury): Eastman Auditorium, Rochester, N.Y. Dec. 1; Univ. of Western Ont., London, Ont. Canada (2); Finger Lakes Community College, Canandaigua, N.Y. (6); State Univ. of N.Y., Fredonia (7).
AL MARTINO (Capitol): Beverly Hills Club, Southgate, Ky. Dec. 4-9; Executive Inn, Evansville, Ind. (10-16).
JOHN MAYALL (Polydor): Quinipiac College, Hamden, Conn. Dec. 1; Fairleigh-Dickinson College, Madison, N.J. (2); Opera House, St. Louis, Mo. (4); Univ. of Ky. Lexington (7); Ball State Univ., Muncie, Ind. (8); Playhouse Theatre, Winnipeg, Man. Canada (10); Oil Can Harry's, Vancouver, B.C. Canada (11); Paramount, Portland, Oregon (12); Kennedy Pavilion, Spokane, Wash. (13); Memorial Auditorium, Sacramento, Calif. (15); Selland Area, Fresno, Calif. (16).
CHARLIE MCCOY (Epic): Coliseum, Hampton, Va. Nov. 30; Fieldhouse, Maxwell, Tenn. Dec. 1; Ice Palace, Minneapolis, Minn. (8).
ROD MCKUEN (Buddah): Santa Monica Civic Auditorium, Calif. Dec. 15-16.
MIRACLES (Motown): Huntington Park Inn, Philadelphia Nov. 29-Dec. 1; Madison Square Garden, N.Y. (2); Soul Train, Los Angeles (16); Ambassador Hotel, Los Angeles (22).
JAMES MONTGOMERY (Capricorn): Ohio State Univ. Columbus, Ohio Dec. 1; Shippensburg State College, Pa. (2).
GEORGE MONTGOMERY (Decca): Ballenger Field House-C.S. Mott Community Center, Flint, Mich. Dec. 2; Cortland, N.Y. (7); Williamsport, Pa. (8); Fairgrounds, Detroit (15-16).
MARIA MULDAUR (Reprise): Ebbets Field, Denver, Colo. Dec. 13-16; Roxy Theatre, Los Angeles (20-23); Boarding House, San Francisco (27-31).
MARTIN MULL (Capricorn): Capitol Theatre, Passaic, N.J. Dec. 1; Lyric Theatre, Baltimore, Md. (2); Hofstra Univ., Hempstead, N.Y. (10).
RICHARD NADER'S ROCK & ROLL REVIVAL: Nassau Coliseum, N.Y. Dec. 8; Cobo Hall, Detroit (9).
NARVEL FELTS (Mega): Portland, Oregon Dec. 5; Veterans Auditorium, Providence, R.I. (8).

TRACY NELSON/MOTHER EARTH (Columbia): Liberty Hall, Houston, Texas Dec. 6-9; Castle Creek, Austin, Texas (11-15).
RANDY NEWMAN (Warner Bros.): Wake Forest, Winston-Salem, N.C. Dec. 1; Binghamton, N.Y. (2); Univ. of New Haven, Conn. (7); William Patterson College, N.J. (8); St. Lawrence, N.J. (9).
YOKO ONO (Capitol): Front Center, St. Petersburg, Fla. Dec. 1; Auditorium, Jacksonville, Fla. (2).
THE ORIGINALS (Motown): The Total Experience, Los Angeles, Nov. 29-Dec. 1.
ORLEANS (ABC): Duke Univ., Durham, N.C. Dec. 1; Camden, N.J. (6); Nyack College, N.Y. (7); Max's Kansas City, N.Y. (12-17).
ORPHAN (London): Hofstra Univ., Hempstead, N.Y. Dec. 8; Nassau College, Hilltop House, Springvale, Maine (13).
OSIBISA (Warner Bros.): Oakland Coliseum, Calif. Dec. 2; Paramount Theatre, Seattle, Wash. (7); Paramount Theatre, Portland, Oregon (8); Civic Auditorium, Stockton, Calif. (9); Academy of Music, N.Y. (15).
TOMMY OVERSTREET (Dot): Montego Bay Motel, Lawton, Okla. Dec. 1; Jaycees, Magnolia, Ark. (5); Chip 'n Dance, Rendon, Texas (7); Big Valley Tri. H.S., Buffalo Gap, Texas (8); Hacienda Hotel, Las Vegas (14-Jan. 9).

BUCK OWENS (Capitol): Convention Center, Ft. Worth, Texas Dec. 1.
STU PHILLIPS (Capitol): Convention Hall, Hutchinson, Kansas Dec. 8.
COURTLAND PICKETT (Elektra): St. Bernards Hall, New Orleans, La. Dec. 9.
RAY PILLOW (Mega): Imperial Room, Tampa, Fla. Dec. 17-23.
POCO (Epic): Albany, N.Y. Dec. 1; Salem State College, Mass. (2); Wagner College, Staten Island, N.Y. (3); Kiel Auditorium, St. Louis, Mo. (6); Minneapolis, Minn. (7); Green Bay, Wisc. (8); Lincoln, Neb. (9); Denver, Colo. (10); Roxy, Los Angeles (13-16).
POINTER SISTERS (Blue Thumb): Capitol Theatre, Passaic, N.J. Dec. 1; Lyric Theatre, Baltimore, Md. (2); Auditorium, Portland, Oregon (6); Arena, Seattle, Wash. (7); Queen Elizabeth Theatre, Vancouver, B.C. Canada (8); H.I.C. Honolulu, Hawaii (25).
JIM POST (Fantasy): Jewish Community Center, Binghamton, N.Y. Dec. 2; Clarkson College, Pottsdam, N.Y. (6).
DORY PREVIN (United Artist): Troubadour, Los Angeles Dec. 1-2.
RARE EARTH (Rare Earth): County Auditorium, Charleston, S.C. Dec. 1; Coliseum, Charlotte, N.C. (2); Curtis Hixon Auditorium, Tampa, Fla. (7); Sportatorium, Miami, Fla. (8); Civic Center, Baton Rouge, La. (9); Coliseum, Corpus Christi, Texas (26); Fair Grounds Pavilion, Oklahoma City, Okla. (28); Assembly Center, Tulsa, Okla. (29); Coliseum, Denver, Colo. (30).
SUSAN RAYE (Capitol): Convention Center, Ft. Worth, Texas Dec. 1; Jefferson Sr. High School, Mo. (2); Rio Palm Isle, Longview, Texas (7); Convention Hall, Hutchinson, Ky. (8).
REDBONE (Epic): Civic Center, Philadelphia, Pa. Nov. 30-Dec. 1.
HELEN REDDY (Capitol): Community Center, Tucson, Ariz. Dec. 1; Celebrity Theatre, Phoenix, Ariz. (2); Queen Elizabeth Theatre, Vancouver, Canada (5); Opera House, Portland, Oregon (6); Arena, Seattle, Wash. (7); Civic Auditorium, Bakersfield, Calif. (9).
JERRY REED (RCA): Saginaw, Mich. Dec. 1; Springfield, Ill. (2).
LOU REED (RCA): Massey Hall, Toronto, Canada Nov. 29; Akron Civic Theatre, Ohio Dec. 1; Music Hall, Boston (5); Springfield, Mass. (6); Tower Theatre, Upper Darby, Pa. (7); Century Theatre, Buffalo, N.Y. (8); Kennedy Center, Washington, D.C. (16); Academy of Music, N.Y. (21); Auditorium Theatre, Chicago (22).
DEL REEVES (United Artist): Milwaukee, Wisc. Dec. 1; Lakeland College, Mentor, Ohio (2); Stanford, Ky. (3-8); Savannah, Ga. (11); Fisher Auditorium, Indiana, Pa. (15); Arena, Dayton, Ohio (16).
RETURN TO FOREVER featuring **CHICK COREA** (Polydor): Princeton Univ., N.J. Nov. 30; Hamilton College, Clinton, N.Y. Dec. 1; East Carolina Univ., Greenville, N.C. (6); Univ. of Pa., Philadelphia (8).
CHARLIE RICH (Epic): Frog Hop Ballroom, St. Joseph, Mo. Dec. 1; Amarillo, Texas (24).
JEANNIE C. RILEY (MGM): Bayfront Center, St. Petersburg, Fla. Dec. 9; Chilhowie, Va. (15).
PAT ROBERTS (Dot): Tukwila, Wash. Nov. 26-Dec. 1; Portland, Oregon (5);

Tacoma, Wash. (7); Hood River, Oregon (8).
DIANA ROSS (Motown): Sahara Hotel, Lake Tahoe, Nev. Dec. 21-31.
TODD RUNDGREN (Bearsville): Tulane Univ. New Orleans, La. Dec. 2; Kansas State College, Hays (4); Univ. of Kansas, Pittsburg (7); Univ. of Mo., Columbia (8).
JOHNNY RUSSELL (RCA): West Palm Beach Auditorium, Fla. Dec. 1; Bay Front Auditorium, St. Petersburg, Fla. (2); Sam Houston Coliseum, Texas (6); Civic Center, Lake Charles, La. (7); Municipal Auditorium, Birmingham, Ala. (8); Memorial Auditorium, Chattanooga, Tenn. (9); Municipal Auditorium, Columbus, Ga. (13); Carolina Coliseum, Ala. (15); Jacksonville Coliseum, Fla. (16).
LEON RUSSELL (Shelter): Auckland, New Zealand Dec. 2.
BOBBY RYDELL (Perception): MGM Grand Hotel, Las Vegas, Nev. Dec. 4-23.
SUSAN ST. MARIE (Dot): Jaycees, Magnolia, Ark. Dec. 5.
SANTANA (Columbia): Ljubljana, Yugoslavia, Dec. 2; Belgrade, Yugoslavia (3) 1 Italy (6-8).
EARL SCRUGGS (Columbia): S.M.U., Dallas, Texas, Dec. 1; Clarkson College, Pottsdam, N.Y. (6); Shubert Theatre, Philadelphia (7).
SHA NA NA (Buddah): Auditorium Theatre, Chicago Dec. 27-31.

BEVERLY SILLS (ABC): Music Center, Los Angeles Dec. 9.
RED SIMPSON (Capitol): Hitchin' Post Night Club, Fountain, Colo. Dec. 7-8.
SKYLARK (Capitol): University, Bowling Green, Ohio Dec. 2.
LYNYRD SKYNYRD (MCA): Ebbets Field, Denver, Colo. Dec. 4-9.
SLY & THE FAMILY STONE (Epic): Madison Square Garden, N.Y. Dec. 7; Indianapolis, Ind. (14); Chicago (15); Sports Center, Minneapolis, Minn. (16).
SAMMI SMITH (Mega): Portland, Oregon, Dec. 7; Veterans' Memorial Auditorium, Providence, R.I. (8).
SONOMA (ABC): Freedom Hall, Louisville, Ky. Dec. 9.
JAMES LEE STANLEY (RCA): Back Door, San Diego, Calif. Dec. 7.
THE STAR SPANGLED SHORBOARD BAND (Ashwood House): Toronto, Canada Dec. 10.
STATLER BROS. (Mercury): West Palm Beach, Fla. Dec. 1; St. Petersburg, Fla. (2); Capitol Center Col., Washington, D.C. (8).
STATUS QUO (A&M): Jai-Alai, Fla. Dec. 1; Curtis Hixon Hall, Tampa, Fla. (2); Florence State Univ. Ala. (4); Case Western Reserve Univ. Cleveland, Ohio (6); Millersville State College, Pa. (8); Trenton Civic Auditorium, N.J. (9); Whiskey, Los Angeles (12-16).
STEELWIND (RCA): Keystone, Berkeley, Calif. Nov. 26; San Diego, Calif. (3).

(Continued on page 27)

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 — Radio Station General Manager

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INTERVIEW

Nelson Credits 4,000 CMA Members; Backs Radio's New Act Acceptance

EDITOR'S NOTE: This is the fourth installment of an in-depth interview with Don Nelson, general manager of WIRE-AM, Indianapolis. WIRE-AM is one of the nation's leading country music stations and in this interview Nelson spells out the various factors contributing to the station's success. The interview was conducted by radio-TV editor Claude Hall, Billboard Magazine, in Nashville during the annual country music convention.

HALL: WIRE-AM gets involved, doesn't it? Like the station's program director Bill Robinson being at the country music convention... doing a remote broadcast from Nashville.

NELSON: Many people don't know it, but Opryland has a great broadcast facility. Bill Robinson, of course, is just finishing up his term of office of two years on the board of the Country Music Association. And it was necessary that he be here for the entire week for the various CMA functions. At the same time, Bill was concerned because ratings are just

about to start in Indianapolis and he didn't want anybody doing his morning show except Bill Robinson. So he put this remote together and it's the best long distance remote I've ever heard. I listened yesterday morning before leaving Indianapolis and marveled. If he hadn't had Bill Anderson with him on the show and Donna Fargo and the other artists who've been dropping by... and if he hadn't kept saying that he was in Nashville... no one would have known. Because the quality was there... the production was there... it was just very well done. We had both our sports director and news director on deck in Indianapolis. We had a telephone line open to the studio in Indianapolis the whole time, too, 8:30-9 a.m. where Bill chats back and forth between records with our sports director to sort of bring listeners up-to-date with what's happened overnight. Well, they did this, each with a telephone to their ear in the different cities and their conversation went out over the air. Worked out

very well. But, yes, Bill has served two years on the CMA board. I served for two years before that. It has always been my philosophy that you get involved in you industry... that you take the time to do these kind of things. The reason country music is great... I mean the basic reason it's had such tremendous acceptance... lies in the Country Music Association. It's the only form of music that I know that has 4,000 people fighting for it. It's the only form of music that has such a tremendous fraternity. Where else but in country music would the manager of a station in Indianapolis have dinner with the program director of a station in Houston and a recording artist from Nashville at a Billboard Radio Programming Forum in Los Angeles? That's what has made country music great—a central organization and all kinds of people with central thoughts. Many people don't realize the time and effort and money invested by members of the CMA into getting a country music radio station in New York. And in other formats—contemporary or nostalgia or whatever, there's never been that kind of effort to get a particular format into a market. And when Chuck Renwick went to WHN-AM in New York and did make the decision to go to a country format, the amount of help he got out of Nashville was just astronomical. No one company could have afforded to do the things that the CMA did for WHN-AM... the talent shows... the seminars. I flew in there one day. Bill Anderson came in. I've forgotten who the representative was from the CMA board, but we did a day-long seminar on country music for the national advertising rep of WHN-AM. And this is what has made country music great—the pulling together. The CMA has done a fantastic job.

HALL: You mentioned earlier about country music radio playing records by new artists. Do you think there's a greater response to new product in country radio, than in other types of formats?

NELSON: I'm having trouble answering that because, well, you tend to get tunnel vision in radio... I might not know what other formats do.

HALL: Of course, progressive stations play a lot of new product.

NELSON: It's difficult to say because if you look at Billboard's Hot 100 Chart, you find a tremendous amount of new artists always cropping up. So, I'd hesitate to say that there's a better reception for new artists in country music than in other kinds of radio. But I think there's a closer rapport between radio stations. If we do something important in Indianapolis, the key men in other cities all know it soon. And, by the same token, we know what they're doing. Because we talk to each other on the telephone more. We have newsletters, too. So, I think that would help a new artist get going faster.

HALL: Well, it seems to me that country stations are more receptive than Top 40 stations, at least, to new artists... new product.

NELSON: Well, Top 40 stations keep going into... I read recently about a major market Top 40 station cutting back on its playlist to 30 records for the ratings survey period. Obviously, this type of maneuver has worked and worked in a lot of markets for Top 40 formats. But it

(Continued on page 24)



ROBERT E. HENLEY, LEFT, vice president and program manager of WGN-AM in Chicago, and WGN-AM air personality Roy Leonard, right, talk with Joe Smith, president of Warner Bros. Records. Smith flew into Chicago from his Los Angeles headquarters to present the station with a premiere copy of Frank Sinatra's new album, "Ol' Blue Eyes Is Back," and did an interview with Leonard.

Diamond P Schedules 2 Mini-Documentaries

LOS ANGELES—Diamond P Enterprises, syndication firm here that has been extremely successful with its prestige series of 12-hour documentaries on recording artists such as Glen Campbell and Dionne Warwick, is launching a series of mini-documentaries.

Merrill Barr, head of sales for the syndication firm, said that two series will be available as of Feb. 1, a country music "Star of the Month" series and a contemporary MOR "Star of the Month" series that would also be suitable for Top 40 airplay. In both cases, an hour show will be delivered to the station each month. The hour shows will follow the same format as the popular longer series. Each hour will have 12 minutes available for local commercials. The shows can be aired as many times as the station wishes.

Shows will be priced based on the radio station's rate card and the market size. In some cases, Barr said, he might provide the mini-documentaries as a bonus to a long-term deal on the firm's other product. For example, the firm has several hours of country music programming available for the holiday season and, in addition, the weekly three-hour "Continental Country" show will be an all-Christmas music show that week. By signing up for the "Continental Country" show, a station might get the mini-documentaries as a bonus.

The documentaries are being produced by Phillip Browning and Frank Furnio; Chuck Druce is engineer.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Don LeBrecht has been appointed operations manager of WPAT-AM-FM in Paterson, N.J.; he'd been with CHFI-FM in Toronto as station manager before joining the New York City station. Promoted to WPAT-AM-FM program director is news director **Bob Leeder**. . . . Forgot to mention, I think, that **Bruce Earle** and **Jay Blackburn** are now working with the consulting firm of Arthur H. Holt & Associates, Bethlehem, Pa. They'd been in El Paso, Blackburn at KINT-AM-FM and Earle at XEROX-AM just a swig of tequila south of the border. . . . **Jenny Jamison** is a chick who does the 1-3 p.m. show on KSTL-AM, St. Louis, and **Don O'Day**, another air personality on the station is trying to get a record re-released that Jenny did on the Dot label back in 1961 called "If I Can Stay Away." O'Day writes that the station is getting requests for the disk. Says, "Numerous times I even called **Larry Bonnac** at Dot in Nashville, but he is always unavailable." See, Larry, you're not as well known in country as you thought; O'Day don't even know how to spell Baunach.

WBBM-FM in Chicago credits its success in the recent ARB ratings, a weekly cume of 711,100 listeners, to its music policy of playing a long list of records—over 100 current songs, "mostly all available in albums, as contrasted to the very short lists of single records played by AM Top 40 stations in the market." General manager **John Catlett** also points out that FM stations in Chicago now account for 25 percent of all metro listening. . . . **WDAT-AM**, Daytona Beach, Fla., needs a good personality-oriented morning man. Talk to **Dick Lang**. . . . **Steve Mitchell**, 213-656-0930, is looking; was last at

KIQQ-FM, Los Angeles, but the station went through some changes. Real changes. I was listening to **Gene Price**, now the morning personality on the station, and he was doing his usual fine job, but **Crosby, Stills & Nash** followed by **Dionne Warwick**?

Ken Stevens is one of the air personalities out in ownership changes at KMEN-AM, San Bernardino, Calif., and he's looking. 213-823-6656. . . . **Terry Black**, 714-541-8887, is looking for a country job. Had been at KGUY-AM in Palm Springs, Calif. . . . **Denny Allen**, **Terry Blackburn** and **Cliff Brothers** at KLKC-AM, Parsons, Kans., are devoting two nights a month to entertaining the kids at the local state

(Continued on page 24)

CATV Catches Tex. DJ Stints

CORSICANA, Tex.—Air personalities at KAND-AM, radio station managed here by Richard C. Parker, work under the constant attention of a television camera. "We are affiliated with the Corsicana Cable Co.," said KAND-AM program director Jay Harper, "and when the local access channel isn't being used for anything else, we switch to the camera mounted in the control room." Music and visual of the air personality go out on CATV. Lineup at the station includes Dewey Beal 5:30-11 a.m., Harper until 3 p.m., Chris Cole 3-7 p.m., Robert W. Kelly 7-midnight, with Scott Hayes and Ken Carver handling weekend air work.

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Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

BUFFALO: WPHD-FM, David Cahn
CINCINNATI: WEBN-FM, Mary Decioccio
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KCFR-FM, Jeff Polleck
EUGENE: KFMF-FM, Janice Whitaker

LONG BEACH: KNAC-FM, Ron McCoy
MILWAUKEE: WZMF-FM, Steve Stevens
NEW YORK: WNEW-FM, Dennis Elsas
NORFOLK: WOWI-FM, Larry Dinger
PHILADELPHIA: WMMR-FM, Dennis Wilen

PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCMF-FM, Bernie Kimball
SAN DIEGO: KPRI-FM, Mike Harrison
SAN JOSE: KSJO-FM, Douglas Droese

ST. LOUIS: KSHE-FM, Shelley Grafman
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington

GREG ALLMAN, "Laid Back," Capricorn KGB-FM & AM, KFMF-FM, CHUM-FM, WOUR-FM
BADFINGER, "Ass," Apple KSJO-FM, WNEW-FM
THE BAND, "Moondog Matinee," Capitol KSHE-FM
THE BEACH BOYS, "In Concert," Brother/Reprise KSHE-FM, KFMF-FM, WNEW-FM, WMMR-FM, KPRI-FM, KCFR-FM
BLACK OAK ARKANSAS, "High On The Hog," Atco KFMF-FM
BOBBY BLUE BLAND, "His California Album," Dunhill WNEW-FM
DAVID BOWIE, "Pin Ups" RCA KGB-FM & AM
BUCKWHEAT, "Hot Tracks," London WOUR-FM, KPRI-FM
BUFFALO SPRINGFIELD, Atco CHUM-FM, WEBN-FM, KPRI-FM
DAVID BUSKIN, "He Used To Treat Her," Epic WNEW-FM
CARAVAN, "For Girls Who Grow Plump In The Night," Deram (Import) KSJO-FM
CATALYST, "Perception," Muse (Import) KNAC-FM
CHICK CHURCHILL, "You and Me," Chrysalis (Import) KNAC-FM
CLIMAX BLUES BAND, "FM Live," Sire KPRI-FM, KFMF-FM, WZMF-FM, WOUR-FM
BILLY COBHAM, "Spectrum," Atlantic KFMF-FM, CHUM-FM
ALICE COOPER, "Muscle Of Love," Warner Bros. WNEW-FM, WZMF-FM, KGB-FM & AM, WCHMF-FM, KAFM-FM, KPRI-FM
CHICK COREA, "Hymn Of The Seventh Galaxy," Polydor WPHD-FM
KEVIN COYNE, "Majority" Razor Blade, Virgin (Import) WOUR-FM
CRUSADERS, "Unsung Heros," Blue Thumb KFMF-FM
DELBERT & GLEN, "Subject To Change," Clean WOUR-FM
RICK DERRINGER, "All American Boy," Blue Sky KSHE-FM, CHUM-FM, KPRI-FM, KFMF-FM

WILLIE DIXON, "Catalyst," Ovation WMMR-FM
ELECTRIC LIGHT ORCHESTRA, "On The Third Day," United Artist KGB-FM & AM
ELIJAH, "Elijah Fanfare," Sounds Of The South WOUR-FM
RORY GALLAGHER, "Tattoo," Polydor KAFM-FM
J. GEILS BAND, "Ladies Invited," Atlantic WEBN-FM, KGB-FM & AM, KSJO-FM, KPRI-FM, KAFM-FM, CHUM-FM
PHILIP GOODHAND-TAIT, 20th Century KNAC-FM
GRANICUS, RCA WOUR-FM
GREENSLADE, "Bedside Manners Are Extra," Warner Bros. (Import) KNAC-FM
GRIN, "Gone Crazy," A&M WOWI-FM, KPRI-FM, WCMF-FM, WMMR-FM
HERBIE HANCOCK, "Headhunters," Columbia WOWI-FM, KCFR-FM
JIMMY HEATH, "Love & Understanding," Muse KCFR-FM
HEARTSFIELD, Mercury WZMF-FM
LAURENCE HUD, "Dancing In My Head," A&M (Canadian) CHUM-FM
BILLY JOEL, "Piano Man," Columbia WMMR-FM, KFMF-FM, KNAC-FM, WPHD-FM, WRBU-FM, CHUM-FM
KINKS, "Preservation Act I," RCA KCFR-FM
ERIC KLOSS, "One, Two, Free," Muse KCFR-FM
JOHN LENNON, "Mind Games," Apple KSHE-FM
LOVE UNLIMITED, "Under The Influence Of," 20th Century WPHD-FM
LES McCANN, "Fish This Week," Blue Note WOWI-FM
MEDICINE HEAD, "One And One Is One," Polydor WCMF-FM, WMMR-FM
HAROLD MELVIN AND THE BLUE NOTES, "Black 'N Blue, Phil. Int'l. WEBN-FM
BUDDY MILES EXPRESS, "Booger Bear," Columbia KAFM-FM, KNAC-FM

MILL VALLEY BUNCH, "Casting Pearls," Verve KPRI-FM
JAMES MONTGOMERY, "First Time Out," Capricorn WOUR-FM
MARIA MULDAUR, REPRIS WPHD-FM
O'JAYS, "Ship Ahoy," Phil. Int'l. WNEW-FM
MIKE OLDFIELD, "Tubular Bells," Atlantic KAFM-FM
OSIBISA, "Happy Children," Warner Bros. WOWI-FM
THE OZARK MOUNTAIN DAREDEVILS, A&M WOWI-FM, WCMF-FM
PAINTER, ELEKTRA WCMF-FM
PINK FAIRIES, "Kings Of Oblivion," Polydor WCMF-FM
JOHN PRINE, "Sweet Revenge," Atlantic WEBN-FM, KAFM-FM, KFMF-FM
MASON PROFIT, "Come And Gone," Warner Bros. KNAC-FM
RACHMANINOFF, "Vol. II," RCA KCFR-FM
SANTANA, "Welcome," Columbia WMMR-FM, KNAC-FM, KGB-FM & AM, WEBN-FM, WZMF-FM, WBRU-FM, KSHE-FM, WOWI-FM
BRUCE SPRINGSTEEN, "The Wild, The Innocent, & The E Street Shuggle," Columbia WPHD-FM, WBRU-FM, WOWI-FM
MICHAEL STANLEY, "Friends & Legends," MCA KFMF-FM, WBRU-FM, WOWI-FM
IKE & TINA TURNER, "Nutbush City Limits," United Artists KSJO-FM, WOWI-FM
VARIOUS ARTISTS, "Blue Rocks," Flying Dutchman WOUR-FM
THE WAILERS, "Burnin'," Island WZMF-FM
JERRY JEFF WALKER, "Viva Terlingua," MCA KAFM-FM, KNAC-FM, CHUM-FM
TIM WEISSBERG, "Dream Speaker," A&M KNAC-FM, KPRI-FM
WISHBONE ASH, "Live Dates," MCA KSJO-FM, WOUR-FM, WZMF-FM
WOLF, "Canis Lupus," Deram (Import) KCFR-FM

- 101—SALLY FROM SYRACUSE, Stu Nunnery, Evolution 1084
- 102—YOU OUGHT TO BE HERE, Annette Snell, Dial D1023 (Phonogram)
- 103—I'M THROUGH TRYING TO PROVE MY LOVE TO YOU, Bobby Womack, United Artists 255W
- 104—SOMEWHERE BETWEEN LOVE AND TOMORROW, Roy Clark, Dot 17480 (Famous)
- 105—WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
- 106—I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists 313W

Bubbling Under The HOT 100

- 107—MANGO MEAT, Mandrill, Polydor 14200
- 108—COSMIC SLOP, Funkadelics, Westbound W218 (Chess/Janus)
- 109—ALL THE WAY DOWN, Etta James, Chess 2144
- 110—I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
- 111—IN THE RAIN, Arthur Prysock, Old Town 100
- 112—LET THERE BE DRUMS, Incredible Bongo Band, MGM 146359

- 113—IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the J.B.'s, People 627 (Polydor)
- 114—BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989
- 115—TOGETHER (BODY AND SOULIN'), Mission, Paramount 0213
- 116—OOH WHAT A FEELING, Johnny Nash, Epic 5-11034 (Columbia)
- 117—REASON TO FEEL, Scuffy Shew, Metromedia 0043
- 118—I LOVE, Tom T. Hall, Mercury 73436
- 119—GOOD OLD SONG, Dobie Gray, MCA 40153
- 120—YOU CAN'T HIDE LOVE, Creative Source, Sussex 501

- 201—JAMES GANG, 16 Greatest Hits, ABC 801-2
- 202—SONNY AND CHER, Live in Las Vegas, Vol. 2 MCA 2-8004
- 203—THE DELLS, Cadet CA 50046
- 204—LOU DONALDSON, Sassy Soul Strut, Blue Note 109F (United Artists)
- 205—MAIN INGREDIENT, Greatest Hits, RCA APL 1-0314
- 206—CREATIVE SOURCE, Sussex 8027

Bubbling Under The Top LP's

- 207—SIEGAL SCHWALL BAND, 953 West, Wooden Nickel 0121 (RCA)
- 208—THE CRUSADERS, At Their Best, Motown M795
- 209—GATO BARBIERI, Chapter One: Latin America, Impulse 9248 (ABC)

- 210—MATTHEW FISHER, Journey's End, RCA APL 1-0196
- 211—THE THREE DEGREES, Philadelphia International KZ 32406 (Columbia)
- 212—10 C.C., U.K. 53105 (London)
- 213—BROWNSVILLE STATION, Yeah, Big Tree 2002 (Bell)
- 214—THE WAILERS, Burnin', Island 9338 (Capitol)
- 215—BURNS AND SCHREIBER, Pure B.S., LD 1006 (Atlantic)



STEFAN PONEK, fourth from left, talks with the group Dr. Hook and the Medicine Show during their two-hour stint for KSAN-FM, San Francisco. The group is one of a series of "guest disk jockey" programs the progressive station is featuring for the next few weeks (Billboard, Nov. 10).

Lodge Meets on Disk Promotion

NEW YORK—Record promotion men here suggest that more stress will be given to regional activity in pushing new disks to cope with the problems of tight radio playlists and cutbacks in promotion record distribution due to material shortages.

This was brought out during a panel discussion on "The Making of a Hit—the Promotion Side," presented here by the local B'nai B'rith Music and Performing Arts Lodge Oct. 5.

Radio programmers said label efforts would be more effective if promotion men were more selective in product plugged for radio play.

Panel participants included Frank Mancini and Tom Draper of RCA; Dick Kline of Atlantic; Scott Muni of WNEW-FM; Ruth Meyer and Bob Russo of WHN-AM; Neil McIntyre of WPIX-FM; and independent promotion veteran Juggy Gayles. Toby Pienik of RCA was moderator.



JAY COOK, program director, and George Michael, evening air personality who contributes to the music selection on WFIL-AM, Philadelphia, talk with Chappy Johnson and Rich Tamburro of Motown Records' promotion staff, in regards to Diana Ross' "Touch Me in the Morning," which WFIL-AM helped break. From left: Johnson, Michael, Cook, Tamburro.

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS LP's

Pos. Title—Artist, Label & Number

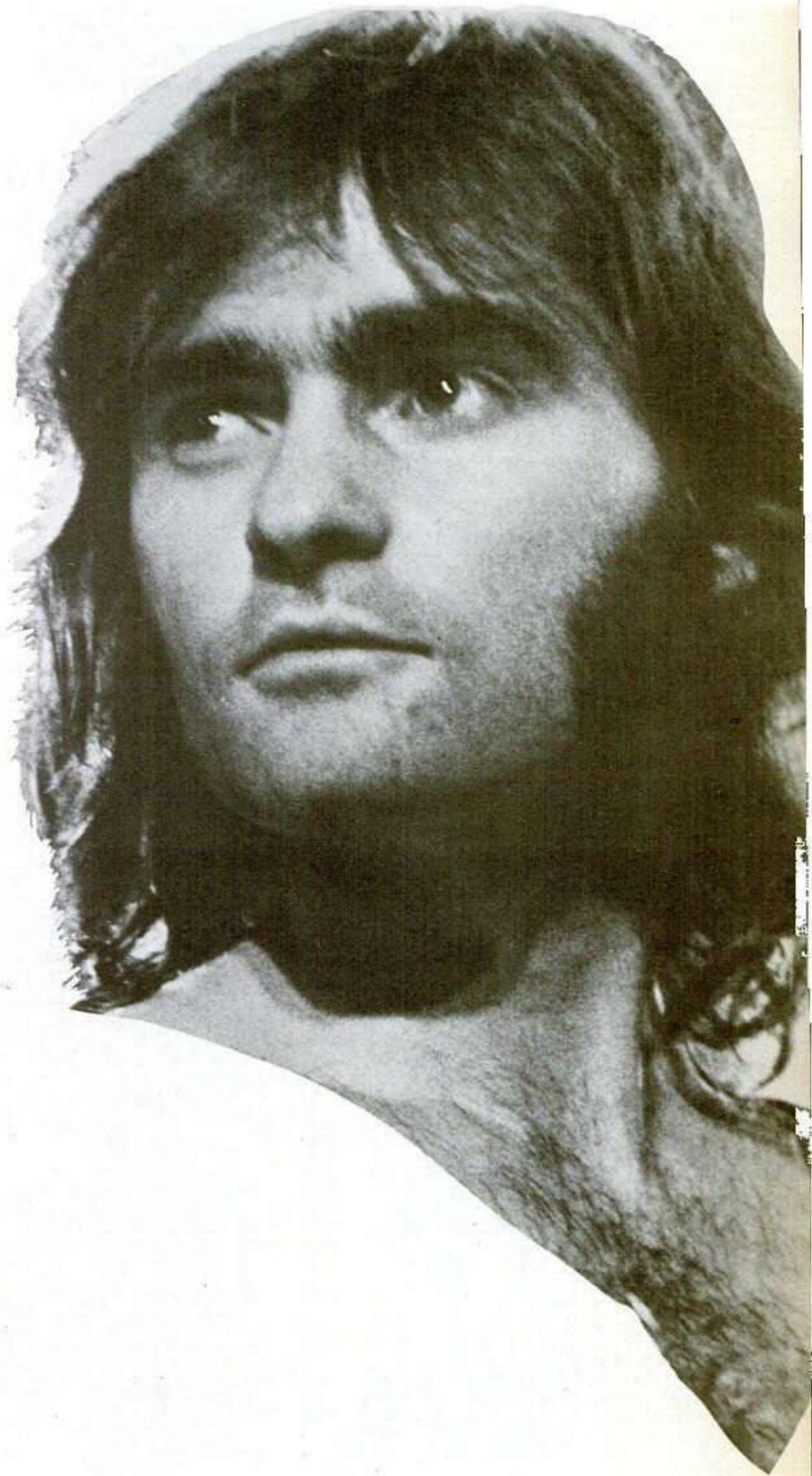
1. CHRISTMAS ALBUM—Jackson 5, Motown MS 713

2. ELVIS PRESLEY SINGS THE WONDERFUL WORLD OF XMAS—Elvis Presley, RCA LSP 4579
3. MERRY XMAS FROM J. FELICIANO—Feliciano, RCA LSP4421
4. MERRY CHRISTMAS—Jonny Mathis, Columbia CS8021
5. CHRISTMAS SONG—Nat King Cole, Capitol SW19672
6. THE ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CS8887
7. CHRISTMAS GREETING FROM NASHVILLE—Various Artists, RCA APLI-0262
8. A CHRISTMAS ALBUM—Barbra Streisand, Columbia CS-9557

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Vox Jox

• Continued from page 20

hospital. Good project, men. I'm proud of you.

The lineup at KKCA-FM, a Top 40 operation that covers most of mid-Missouri, includes Dan Beatty 6-10:30 a.m., Glenda until 12:30 p.m., an oldie show until 2:30 p.m., followed by Susie 2:30-3:30 p.m., then Tom Jordan until 5:30 p.m., a music countdown show 6-7 p.m., and Jordan until midnight. Those in-between shows on tape or something, Tom? And Tom says hello to Brother Marcus Darin. . . . Two excellent and very professional air per-



HOLMES BROWN

sonalities looking for work—Rick Holmes in the Los Angeles area,

maybe in San Diego; and Dewitt Brown just about anywhere. You can contact either of these two men through an answering service Holmes has—213-299-4318. Holmes, incidentally, was on the air for about 10 years at KBCA-FM, Los Angeles. Been in movies, TV. Knows Top 40, MOR, or soul and is an authority in jazz and has one of the largest jazz record collections in the nation.

Anybody happens to drive past the Castaways Hotel in Las Vegas, say hello to program director Ted Quillin; it's KVEG-AM-FM, an MOR-format station, that's located there and Ted's a fine air personality. . . . Steve Marshall at WSSV-AM, Petersburg, Va.: You were supposed to send me your complete lineup. . . . One of the strangest station buys of recent times is that of the purchase of KPPC-AM in Pasadena, Calif., a Los Angeles suburb. KPPC-AM only broadcasts a couple of days a week; you never even know it's on the air. It went to Howard Warsaw, Miriam Warsaw and Marvin Kosofsky. \$50,000. They'll

program religion, since Sunday is a broadcast day of the station. . . . Eddie Dillon reports in from KIDD-AM, Monterey, Calif., where the lineup now reads: Jerry Teel 6-10 a.m., program director Jim Fairbanks until 2 p.m., Dillon 2-7 p.m., Dick Bragg 7-9 p.m., and Don Williams 9-midnight, with Ed Dickinson, Dock Logan, Rex Walton, Nat Lee and music director Johnny Adams handling weekend work along with Jack Parr news director. It's an MOR station managed by one of the Walton Gang—Claude Barnett.

HOW TO MAKE MONEY WITH A RATINGS FIRM: Show the other station in the market winning and sell them the survey.

Bob Mycek, sales manager, has been promoted to general manager of WWOL-AM, Buffalo, replacing Jack Ludescher, who has been transferred to sister station WROC-AM, Rochester, N.Y. The air lineup at WWOL-AM now includes Scott Cassidy 6-10 a.m., David R. Snow (with a name like that, he must really fit the market) 10 a.m.-3 p.m., program director Bobby Knight 3-7 p.m., Nick Seneca 7-midnight, Joel B. Williams midnight-6 a.m., with Tom Hill holding down weekends. Knight reports that the station is involved in many local promotions, like raising funds via a radiothon for a local child. Says the station is coming up in ratings and "through blood, sweat and tears, things are starting to happen."

John T. Bradley is manager of KEZR-FM, San Jose, Calif., now; he'd been an account executive at KEZM-FM, Los Angeles. . . . Lineup at KLOM-AM-FM, Lompoc, Calif., now includes operations manager Richard Bond in the mornings, music director M.C. McNeal afternoon, and Bruce Bennett evenings, plus Bob Smith on weekends. Station formats Top 40 music with a playlist of 40 records, plus 15 hit-bounds and 15-20 extras. "As we like to break new records, we would sure like to get improved service from RCA Records—we haven't even got-

4,000 Members

• Continued from page 20

sure makes it difficult on the recording artists. Suppose Jim Croce had just released "Big Bad Leroy Brown" this week . . . how's he going to get on that 30? Things like that concern me. Anytime you put a limit . . . a physical limit . . . on the number of records you're going to play, what about all of the great records you aren't playing? Or the potential great ones?

HALL: I believe that country radio stations will ordinarily play a new act and that Top 40 station ordinarily won't . . . at least in the major markets.

NELSON: Right. The Top 40 artist has to start off today somewhere like Mobile . . . on radio there . . . get some action first. In country, you haven't got that kind of grading . . . we've put records on the air at WIRE-AM that we didn't even know where they came from. The records caught the attention of our people and we put them on the air. They were good records. So, from that standpoint, perhaps you're right about country radio . . . country programmers show more of a willingness to expose new product.

EDITOR'S NOTE: Continued in a future issue.

ten the Charlie Rich record yet." Maybe because, McNeal, Rich is on Epic Records, not RCA. . . . There's a college radio station that's desperately short of money—WNEC-FM, New England College, Henniker, N.H. 03242. They literally can't afford to buy records. Music director Kerry Leichtman says the station can't even afford to go stereo. Does anybody have any old equipment they could donate to the station? And I would appreciate all promotion executives getting a batch of records to Kerry. Help the guys out.

Trust Norman Wain, general manager of WIXY-AM, Cleveland, and one of the best radio men around, to come up with a promotion out-of-this-world (or did morning personality Mike Reineri dream it up?). Anyway, the station has announced they will give \$100,000 to the first person who brings to studios a living creature from outer space. I'd send them a disk jockey I know, except that Wain wants the specimen to be living and this guy has been dead for years, one way or another.

Bob Richer has joined Able Communications as executive vice president and will headquarters in New York. He'd been with Greater Media Inc., but I remember him from the days when he founded the first national sales representative firm for FM radio—Quality Media Inc. . . . A note from Art Rooney: "After an abrupt walkout at WQRK-FM, Norfolk, former program director Art Rooney, assistant program director Michael W. Munday, and music research director Dean Michael Scott are looking for another Q format station in a medium market, 1-305-943-2684. We were only at the station three days when station policies forced us to resign."

Bill Garcia has been named operations manager of WEZX-FM, a new Southern Broadcasting operation in Tampa, Fla., that will be

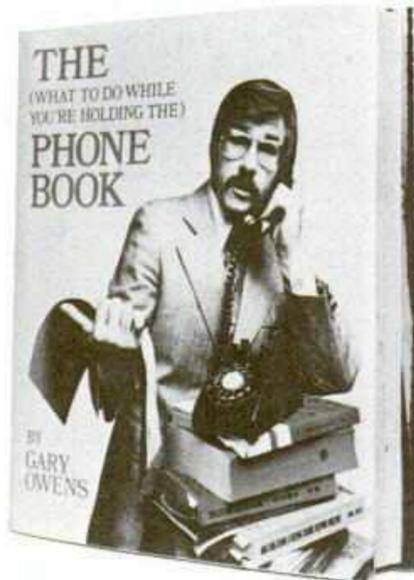
rocking around the clock in the Q format. He'd been operations manager of WRVQ-FM, Richmond, Va. New operations manager of WRVQ-FM is Bob McNeill, promoted from the music director job. . . . Charles P. Irwin has left WXLW-AM in Indianapolis to join WERK-AM in Muncie, Ind., as production director and weekend air personality. He's using the air name of Chuck Preston. . . . Lee Abrams. Call me when you get a chance.

It's finally happened. A UHF channel, channel 31, in Sacramento, Calif., wised up and went to a format. KMUV-TV will be movies. A movie format. And general manager Sid Grayson of the new station admitted he got the idea from radio. And he'll use air personalities to introduce the films and the brief feature inserts. Grayson says he has purchased several thousand movies and the station will be movies 6:30 a.m.-2:30 a.m. Yep, the day is getting closer when some person is going to music format a TV station. Then, watch out!

THE NEW GARY OWENS BOOK CONTAINS MORE LIZARD NURF AND RIBOFLAVIN THAN 3 STRIPS OF BACON.*

Yes, gang, that's right! According to carefully slanted tests, "The (What To Do While You're Holding The) Phone Book" by Gary Owens has been proven to be good for your mind! It contains a whole lot more of stuff about the telephone

and its accoutrements than you ever wanted to know! "The (What To Do While You're Holding The) Phone Book" is published by those courageous people at Tarcher/Hawthorn. You'll find it at best-selling book places everywhere.



Put a copy in your Christmas stocking and limp to the office party!

*Or 4 strips of Shakespeare.
**Batteries not included.

***If your local bookstore doesn't have it, Tarcher, at 9110 Sunset Blvd., L.A. 90069, will sell it for \$4.00 cash including handling, tax, postage and an outrageous profit.

Buddah Offering Sha Na Na Special

NEW YORK—An hour radio show devoted to the Sha Na Na is being made available by Buddah Records. The Stereo program will be offered on an exclusive market basis, first come, first served. It runs 52 minutes, leaving eight minutes for local commercials. The special was produced by Norm N. Nite. Show includes music and interviews with the group. Interested program director should contact Ron Weisner at Buddah.

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4. A 75 ft. high replica of Jim Nabors, carved entirely out of prune pits.
5. Two barbie dolls, when rubbed together, yell, "Joe Namath did it!"

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Mary Roth
Servomation of New Mexico
2919 Fourth St. NW 87107
(505) 344-1626

- "Time in a Bottle," Jim Croce, ABC 11405
- "Helen Wheels," Paul McCartney, Apple 1869
- "Goodbye Yellow Brick Road" Country
- "Wherefore and Why," Glen Campbell, Capitol 3735
- "I Love," Tom T. Hall, Mercury 73436

AMES, IOWA: EASY LISTENING PURCHASES

Dee Ries
K.D. Music & Amusement
4813 W. Lway 50010
(515) 292-2997

- "Leave Me Alone (Ruby Red Dress)"
- "Be," Neil Diamond, Columbia 45942
- "Goodbye Yellow Brick Road"
- "My Music," Loggins & Messina, Columbia 45952
- "Ooh Baby"

BINGHAMPTON, N.Y.: "HOT 100" PURCHASES

Jane Burke
Binghampton Amusement Co.
4 Florence St. 13905
(607) 724-1445

- "Who's in the Strawberry Patch With Sally?," Tony Orlando, Dawn, Bell 45424
- "Mind Games," John Lennon, Apple 1868
- "Come Get to This," Marvin Gaye, Tamla 34241
- "My Music," Loggins & Messina, Columbia 45952
- "Mammy Blue," Stories, Kama Sutra 584
- "The Love I Lost (Part 1)"

DEADWOOD, S.D.: COUNTRY & POP PURCHASES

John Trucano, Pat Burns
Black Hills Novelty Co.
500 Main St. 57732
(605) 342-2111

- "Leave Me Alone (Ruby Red Dress)," Helen Reddy, Capitol 3768
- "Little Girl Gone"
- "I'm Your Woman"
- "Hey Loretta," Loretta Lynn, MCA 40150
- Pop
- "Time in a Bottle," Jim Croce, ABC 11405
- "A Song I'd Like to Sing," Kris & Rita, A & M 1475
- "Come Live With Me," Ray Charles, Crossover 973
- "Who's in the Strawberry Patch With Sally?," Tony Orlando, Dawn, Bell 45424

EAST CHICAGO, IND.: "HOT 100" PURCHASES

Frances Wieland
Midwest Automatic Music Co.
4202 Tod Ave. 46312
(219) 397-4289

- "Painted Ladies," Ian Thomas, Janus 224
- "Let Me Serenade You"
- "Mind Games," John Lennon, Apple 1868
- "Leave Me Alone (Ruby Red Dress)"
- "Come Get to This," Marvin Gaye, Tamla 34241
- "Who's in the Strawberry Patch With Sally?," Tony Orlando, Dawn, Bell 45424
- Cover
- "Home in Indiana/St. Louis Blues," Magic Organ, Ranwood 956

GEORGETOWN, S.C.: SOUL PURCHASES

Mrs. Jeannette Price
Winyah Amusement Co. Inc.
1806 Highmarket St. 29440
(803) 546-7027

- "Show & Tell," Al Wilson, Rocky Road 30073
- "If You're Ready Come Go With Me"
- "Child of Tomorrow," Barbara Mason, Buddah 375
- "Me & Baby Brother," War, United Artists 350
- "Sexy, Sexy, Sexy," James Brown, Polydor 14194
- "Baby Come Close," Smoky Robinson, Tamla 54239
- "Love Chain," Candi Staton, Fame 328
- Cover
- "Funky Stuff"
- "Midnight Train to Georgia"
- "Yes We Can Can"

MILTON-FREEWATER, ORE.: COUNTRY PURCHASES

Garland Wilson
Kelly Music Amusement
Rt. 2, Box 174, 97861
(503) 938-5718

- "Somewhere Between Love & Tomorrow," Roy Clark, Dot 17480
- "California Blues," Compton Bros., Dot 17477
- "After You've Had Me," Josie Brown, RCA 0042
- "Release Me," Charlie McCoy, Monument 8589
- "Amazing Love"
- "Bleep You," Cal Smith, MCA 40136
- "City of New Orleans," Sammi Smith, Mega 615-0118
- "It's Raining in Seattle," Wynn Stewart, RCA 0114

ROLLING MEADOWS, ILL.: "HOT 100" PURCHASES



Bob Hesch
A. H. Entertainers Inc.
1151 Rohlwing Rd. 60008
(312) 253-8300

- "Hello It's Me"
- "Leave Me Alone (Ruby Red Dress)"
- "Mind Games," John Lennon, Apple 1868
- "Painted Ladies," Ian Thomas, Janus 224
- "Mammy Blue," Stories, Kama Sutra, 584
- "Goodbye Yellow Brick Road"
- "Country Sunshine," Dottie West, RCA 0072
- "Let Me Serenade You"

WASHINGTON, D.C.: SOUL PURCHASES

Mrs. Elizabeth Rice
National Coin Machine Co. Inc.
2410 First St. SE 20003
(202) 399-2700

- "Rockin' Roll Baby"
- "Living for the City," Stevie Wonder, Tamla 54242
- "Miracle Maker," Hues Corp, RCA 0139
- "Sweet Understanding Love"
- "Me & Baby Brother," War, United Artists 350

WISCONSIN RAPIDS, WIS.: POP & COUNTRY PURCHASES



Chick Metcalf, Kathy Schauf
Rapids Coin Machine Service
421 Daly Ave. 54475
(715) 423-7940

- "A Song I'd Like to Sing," Kris & Rita, A & M 1475
- "Goodbye Yellow Brick Road"
- "Who's in the Strawberry Patch With Sally?," Tony Orlando, Dawn, Bell 45424
- "Be," Neil Diamond, Columbia 45942
- Country
- "Hey Loretta," Loretta Lynn, MCA 40150
- "I Love," Tom T. Hall, Mercury 73436
- "If We Make It Through December" Christmas
- "Please Daddy Don't Get Drunk This Christmas," John Denver, RCA 0182

Premium Christmas LP's Push Seen Influence on Jukebox Need For New Repertoire, Promotion

By EARL PAIGE

CHICAGO—Giant retail chains promoting special 12-in. Christmas albums on prime time television and via newspaper represent a new market for Christmas music that could have an effect in jukebox programming, according to John Leffler, national manager, premium sales special market division, Capitol Records, Inc.

Leffler envisions the time when very few labels will release Christmas merchandise through traditional channels and noted that already Christmas product through premium LP sales is about "10 times that sold through retail stores."

One reason labels lag on Christmas releases is the small amount of airplay radio stations devote to Christmas product—air action far too late to support jukebox play, he noted while here at the recent National Premium Show. TV spots, however, start plugging premium LP's in prime time at Thanksgiving.

RCA Aware

Some labels are showing an awareness of the head start jukebox programmers must have on Christmas, said Tony Montgomery, jukebox product coordinator,

RCA, while here at the Music Operators of America (MOA) show recently. Yet he did admit RCA was probably too late this year with John Denver's "Please Daddy, Don't Get Drunk This Christmas" (Billboard, Nov. 24).

Sterling Title Strip Co., which flags all Christmas releases, shows in its tipsheet five new releases (Nov. 14): Commander Cody & the Airmen, "Daddy Drinkin' Up Our Christmas" on Dot; Jim Cannon, "Frumpy/Little Round Man" on Fretone and the same top side on this label by James Govan; Tina Welch, "Sleigh Ride Time" on Ozan; and Barbara Anton Singers, "Jolly Cholly" on Godson.

However, there is still very little new repertoire except for premium merchandise. Leffler said already premium packagers are approaching artists to cut fresh Christmas material and that work on premium packages often is a year round project.

If jukebox programmers really want new product, they may eventually have to contact people such as Leffler and have special pressings made well in advance of their needs in early November, he said.

Programmers Potpourri

POLKA

- KL Records: Art Smith Trio, "Carol's Waltz/St. Louis Polka" 88; "Cherry Polka/Top of the Hill Polka" 85; Bill Thull Orch., "Divorced Polka/Johnny's Tune-In Waltz" 89; "Barbara Polka/Never Ending Love" 90
- Ron Dodich, "Do You Remember/The Whole Thing" 302; Polish Kid, "Polish Hoe-Down/Pa. Dills Polka" 298
- Ed Blazonezyk, "Poor Boy Lookin' For a Home/Four In The Morning Waltz," Bel-Aire 2953
- Joseph Kuciemba, "Krakowiak Weselny/Good Morning Oberek," Usana 2638
- Ampol Aires Orch., "Suzie's Polka/Hula Hoop, Jay Jay 192
- Mich. Cavaliers, "Polka-Cola/Smaczne Polka," 1016

JAZZ

- Horace Silver, "Nothing Can Stop Me Now/Liberated Brother," Blue Note 325
- Dakota Staton, "How Did He Look/Girl Talk," Groove Merchant 1019
- Charles Earland, "Charles III/Girl You Need A Change of Mind," Prestige 761
- Donald Byrd, "Flight-Time/Mrs. Thomas," Blue Note 309

OLDIES

- Mungo Jerry, "In The Summertime/Lady Rose," Bell 80
- Looking Glass, "Brandy (You're A Fine Girl)/Golden Rainbow," Epic 2330
- Johnny Nash, "I Can See Clearly Now/Stir It Up," Epic 2329

CHESS

- Ramsey Lewis Trio, "Hang On Sloopy/The In Crowd" 9001
- Little Milton, "I Can't Quit You Baby/Grits Ain't Groceries" 9002
- Chuck Berry, "Roll Over Beethoven" 9010; "Maybellene/Rock & Roll Music" 9020; "Sweet Little Sixteen/Johnny B. Goode" 9021; "School Days/Memphis, Tennessee" 9030
- Billy Stewart, "I Do Love You/Summertime" 9003; Reap What You Sow/Fat Boy" 9025
- Fortella Brass, "Rescue Me/Soul Of The Man" 9004
- Andre Williams, "Cadillac Jack/The Stroke" 9005
- Dells, "There Is/O-O, I Love You" 9006; "Stay In My Corner/Wear It On Your Face" 9023
- Etta James, "At Last/All I Could Do Was Cry" 9007; "My Dearest Darling/Tell Mama" 9029
- Aretha Franklin, "Precious Lord, Pt. 1/Same, Pt. 2" 9008
- Sensations, "Music, Music, Music/Let Me In" 9009
- Muddy Waters, "Tiger In Your Tank/Got My Mojo Working" 9011
- Moonglows, "Sincerely/In My Diary" 9012
- Harvey/Moonglows, "Blue Velvet/Ten Commandments Of Love" 9022
- Clarence Henry, "Troubles, Troubles/Ain't Got No Home" 9013
- Corsairs, "Smoky Places/Tinkin'" 9014
- Jimmy McCracklin, "The Walk/I'm To Blame" 9015
- Ahmad Jamal, "Music, Music, Music/Poinciana" 9016



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- Dec. 7—Wis. Music Merchants, special legislative meeting, Holiday Inn, Stevens Point
- Feb. 22—Music Operators of Minn., five state foosball tourney (site to be announced)
- May 17—Music Operators of N.Y., Stevensville Country Club, Swan Lake
- July 20—Mont. Coin Operators Assn., Gregson, Hot Springs
- Nov. 1-3—MOA, Conrad Hilton, Chicago

DECEMBER 1, 1973, BILLBOARD

Copyright 25 material

Classical Music

CBS to Dolbyise New Releases

LONDON—CBS will Dolbyise all its new classical releases, tape marketing manager, Jerry Turner, said last week. The first Dolbyised classical tapes from CBS are expected to be released early next year.

However, Turner said at this stage there were no plans to Dolbyise all CBS tape product. He said classical material was being given the noise reduction treatment because it was believed people who bought class-

cal music had hardware with Dolby circuits. "Most software is played on small recorders that don't have Dolby—and we consider a Dolby tape played on a non-Dolby player gives a worse reproduction," he said. "There is not enough Dolby hardware available at this stage to warrant Dolbyising all our tapes—although we could do this tomorrow if we wished." Turner stressed that Dolby tapes played on Dolby hard-

ware gave a better sound, but he believed if hardware and software did not match up—either both with or both without Dolby—the sound was poorer.

A Dolby spokesman pointed out that Dolby's New York office had recently had a letter from CBS in the U.S. which has recently begun Dolbyising its 8-track cartridges. Part of the letter read: "Sound quality of Dolby tapes played on non-Dolby playback equipment remains excellent."

Penetration of Dolby hardware in the U.K.—where the Dolby B-type noise reduction system had been longer than most other countries—was very good and growing, he added.

The spokesman also refuted the poorer-sound claim by Turner. "The sound is compatible with non-Dolby players," he said.

ASCAP Hosts Soviet Writers

NEW YORK—Andrei Eshpai, Russian composer and secretary of the U.S.S.R. Composers' Union and colleague Karen Khatchaturian, composer-conductor and Musical Director of the All-Union Bureau for the Propagation of Soviet Music, were guests at a recent luncheon of the American Society of Composers, Authors and Publishers in New York City. U.S. musical figures present included ASCAP president Stanley Adams and composer Samuel Barber, as well as ASCAP composer-director Morton Gould and music publishers Alan Shulman and Salvatore Chiantis, who also serve on the ASCAP Board.

Eshpai, 48, has created three symphonies and a number of concertos and chamber works. He is also active as a pianist in the concert world. Khatchaturian, 53, and the nephew of Aram Khatchaturian, has composed symphonies, cantatas and both orchestral suites and choral works.

Adams, who served as host at the luncheon at Le Poulailleur at the invitation of the U.S. Department of State, greeted the visiting composers and expressed the hope that "the fact that the Soviet Union recently joined the Universal Copyright Convention will bring an even closer contact with our musical colleagues in the Soviet Union."

Other ASCAP executives present included Director of Operations, Paul Marks, Foreign Manager, Rudolf Nissim, legal counsel, Bernard Korman and Symphonic and Concert Coordinator, Martin Bookspan. ASCAP composer, Joel Spiegelman, who has visited the U.S.S.R.



PIANISTS Nathan Twining, left, and Martin Berkofsky, right, go over the original score of "Concerto for Two Pianos" by Max Bruch, with Antal Dorati. The concerto was recorded last week, with the London Symphony, for EMI in London. The work was "found" by Twining during a sale held a few years ago. The two pianists, with financial help from friends and foundations, have had orchestral and solo parts copied from the original. The score had been written for two sisters, Rose and Ottilie Sutro, who altered it. The original turned up at a sales in the Baltimore home of Ottilie Sutro, and was bought by Twining.

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Billboard
Top50

Billboard SPECIAL SURVEY for Week Ending 12/1/73

Easy Listening

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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	7	4	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
2	1	10	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
3	2	9	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
4	6	8	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richoony, BMI)
5	5	12	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
6	4	10	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fantare, BMI)
7	10	7	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
8	9	9	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
9	3	10	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
10	8	11	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
11	12	7	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
12	24	4	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Dawn Featuring Tony Orlando, Bell 45,424 (Levine & Brown, BMI)
13	15	8	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
14	11	15	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
15	19	6	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
16	20	7	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
17	21	5	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
18	13	13	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
19	16	9	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
20	27	4	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnosso, ASCAP)
21	14	11	JESSE Roberta Flack, Atlantic 45-2982 (Frank, ASCAP)
22	33	2	TIME IN A BOTTLE Jim Croce, ABC 11405 (Blendingwell, American Broadcasting, BMI)
23	17	9	I WON'T LAST A DAY WITHOUT YOU Maureen McGovern, 20th Century 2051 (Almo, ASCAP)
24	25	6	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
25	26	3	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
26	18	10	FRIENDS Bette Midler, Atlantic 2980 (Klingman/Piggy/Kama Sutra, BMI)
27	30	6	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
28	31	5	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
29	29	8	OOH BABY Gilbert O'Sullivan, MAM 3633 (London) (Management Agency & Music Publishing, BMI)
30	23	9	SOLITAIRE Andy Williams, Columbia 4-45936 (Don Kirshner/Kec, ASCAP)
31	32	5	THERE AIN'T NO WAY Lobo, Big Tree 16012 (Bell) (Kaiser, Famous, ASCAP)
32	28	16	WELCOME HOME Peters & Lee, Philips 40729 (Phonogram) (Bello, ASCAP)
33	40	3	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
34	37	2	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
35	43	2	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
36	48	2	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
37	38	4	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
38	36	7	TOGETHER (Body and Soulin') The Mission, Paramount 0213 (Famous) (Contemporary Mission, BMI)
39	41	6	WALKING IN THE GEORGIA RAIN Sonny Geraci and Climax, Rocky Road 30074, (Bell) (Valando, ASCAP)
40	44	4	LOVE FOR YOU Sonoma, Dunhill D 4365 (ABC/Hello There, ASCAP)
41	42	5	SWEET UNDERSTANDING LOVE Four Tops, Dunhill 4366 (ABC/Dunhill, Rail, BMI)
42	-	1	MIND GAMES John Lennon, Apple 1868 (Capitol), (John Lennon, BMI)
43	-	1	HOUSE OF THE RISING SUN Jody Miller, Epic 5-11056, (Al Gallico, BMI)
44	46	4	ROCK 'N ROLL Kevin Johnson, Mainstream 5548 (Tree, BMI)
45	-	1	HALF A MILLION MILES Albert Hammond, Mums 76024, (Landers, Roberts/April, ASCAP)
46	-	1	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
47	47	3	COULD YOU EVER LOVE ME AGAIN Gary & Dave, London 200, (Bluenose, CAPAC)
48	-	1	ROCKIN' ROLL BABY Stylists, Avco 4625, (Mighty Tree, BMI)
49	50	2	WONDERFUL SUMMER The Vogues, 20th Century TC 2060, (Rock, BMI)
50	49	3	SHIPS IN THE NIGHT Vicki Lawrence, Bell 45,409, (Pixruss, ASCAP)

What's Happening

By SAM SUTHERLAND

What may or may not be something of a first, observers at the Michigan State Network are probably warmed by the news that the station manager of one affiliate has just become engaged to the program director at another: Dave Mellor of WMSN-AM and Barb Nelson of WKME have announced their prospective union, or something along those lines.

Which sure beats receiving another playlist...

* * *

Errata: Last week's campus page boasted a healthy story about campus concert activities from the Coffee House Circuit, but managed to somewhat mystify folks as to just who ran the program. Ms. Debby Lewis is the lady in question, while Marilyn Lipsius directs the Coffee House Circuit.

* * *

Four student film makers at Syracuse University, Syracuse, N.Y., have teamed with Rod Serling to produce an instructional film describing the potential of educational television for classroom applications.

Alexis O'Neill, Jyue-Jyue Tseng, John Sloan and Bob Bayley, students in an educational film production class there, produced the film with a grant funded from the N.Y. State Education Dept., for showing in N.Y. public schools. Serling, a native of Ithaca, handled the chores of the on-camera narrator.

* * *

Service Station: At WCBN-FM and WRCN-AM, U. of Michigan, Ann Arbor, Stu Goldberg is passing the baton to Ross Ojeda, who will now handle Goldberg's duties as music director and liaison to the industry. Goldberg will continue in sales and special promotions. . . . At Fordham U., Bronx, N.Y., Terry Flynn has taken over the music director's post, replacing Lida Ghiorzi, who's gone on to the record biz. Joe Perseck is assistant m. d. there now. . . . In Fairfield, Conn., WVOF-AM, Fairfield U., has just received their permission on construction of an FM studio. The station will be set up as a 10-watter, with a radius of 10-15 miles. . . . Up in Rochester, N.Y., the Greece Central School District No. 1 began operation of WGMC-FM shortly after receiving their FM license. That's a 10-watter too, staffed primarily by area high school students and programmed for both music and community/school programs. Lou Bestadt is station manager and Tom Purchase handles the programming.

* * *

WEST-California-KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Live at Keystone," (LP), Merl Saunders & Jerry Garcia, Fantasy; "As Time Goes By/Dialogue from 'Casablanca'," Warner Bros. film track, Warner Bros.; "Stone Gon'," (LP), Barry White, 20th Century. . . . KHSU-FM, California State U., Humboldt, Arcata, Richard Taylore reporting: "Attempted Moustache," (LP), Loudon Wainwright III, Columbia; "Looking Glass," (LP), Michael Howell, Milestone; "Land of Spirit and Light," (LP), Michael White, Impulse. . . . KDVS-FM, U. of California, Davis: "Spectrum," (LP), Billy Cobham, Atlantic; "Inside Out," (LP), John Martyn, Island; "Heartsfield," (LP), Heartsfield, Mercury. . . . KEG-AM, Sacramento State College, Sacramento, Ron Porter reporting: "Take Me Home," (LP), Redwing, Fantasy; "Cheaper To Keep Her," (LP), Johnnie Taylor, Stax; "First," (LP), David Gates, Elektra. . . . Washington-KUGR-AM, KUGR-FM, Washington State U., Pullman, Corky Dupar reporting: "Whizz Kid," (LP cut, Mott), Mott the Hoppie, Columbia; "You're a Special Part of Me," Diana & Marvin, Motown; "Let Me Serenade You," Three Dog Night, ABC. . . . KALU-FM, U. of Washington, Seattle, Leroy Henry reporting: "For Everyman," (LP), Jackson Browne, Asylum; "Showdown," Electric Light Orchestra, United Artists; "Song For Juli," (LP), Jesse Colin Young, Warner Bros. . . . Oregon-KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "Music Is Your Mistress," (LP), Linda Hargrove, Elektra; "For Everyman," (LP), Jackson Browne, Asylum; "Live at The Keystone," (LP), Merl Saunders & Jerry Garcia, Fantasy. . . . South Dakota-KAUR-FM, Augustana College, Sioux Falls, Kent Holland reporting: "Journey's End," (LP), Matthew Fisher, RCA; "Songs For Aging Children," (LP), Dave Van Ronk, Cadet; "Introspection," (LP), Thijs Van Leer, Columbia.

* * *

CANADA-Ontario-U. of Toronto Radio, Toronto, Katherine Willson reporting: "Live at the Rainbow," (LP), Focus, Sire; "Coast to Coast Fever," (LP), David Wiffen, United Artists; "Laid Back," (LP), Gregg Allman, Capricorn. . . . Radio Sheridan, Sheridan College, Oakville, Bob Ansell reporting: "Catch You on the Rebob," Spencer Davis Group, Vertigo; "Selling By The Pound," (LP), Genesis, Charisma; "The Blues Got The World," (LP), Bruce Cockburn, True North. . . . Radio York, York U., Toronto, Rory Skitch reporting: "Laid Back," (LP), Gregg Allman, Capricorn; "Mott," (LP), Mott the Hoppie, Columbia.

* * *

MIDWEST-Michigan-WMHW-FM, Central Michigan U., Mt. Pleasant, Garaud MacTaggart reporting: "Hymn To The Seventh Galaxy," (LP), Return To Forever, featuring Chick Corea, Polydor; "Farewell to Paradise," (LP), Emitt Rhodes, ABC/Dunhill; "Mystery To Me," (LP), Fleetwood Mac, Reprise. . . . WORB-AM, Oakland Community College, Farmington, Sandy Lieberman reporting: "For Everyman," (LP), Jackson Browne, Asylum; "All American Boy," (LP), Rick Derriker, Blue Sky; "Witness," (LP), Spooky Tooth, Island. . . . WMSN-AM, Michigan State, East Lansing, Dave Lange reporting: "Dalton and Dubarri," (LP), Dalton and Dubarri, Columbia; "10 cc," (LP), 10 cc, London; "Hymn of the Seventh Galaxy," (LP), Return To Forever, featuring Chick Corea, Polydor. . . . WIDR-AM, Western Michigan U., Kalamazoo, Bill McKettrick reporting: "Bodacious D. F.," (LP), Bodacious D. F., RCA; "Three Man Army," (LP), Three Man Army, Reprise "Need Ya," Bob Seger, Palladium.

DECEMBER 1, 1973, BILLBOARD

Reps to Mull California Co-Op

SAN LUIS OBISPO, Calif.—Students from 25 campus radio stations in California met here at California Polytechnic University the last weekend in October to examine proposals for the California Campus Radio Cooperative. Three days of meetings resulted in plans for the incorporation of the California Campus Radio Association within the month.

The name change for the fledgling intra-state organization was the only major change in direction for the project, first announced in Billboard. The organization was officially termed an "association," rather than a cooperative, to retain its projected non-profit status.

Over 125 students from 23 of a possible 87 Californian campuses invited participated in the meetings, which established priorities for the CCRA and named interim directors to the organization's board of directors.

A set of proposed bylaws, drafted by the initiators of the CCRA project and later forwarded to schools set to participate, was adopted at the meeting, thus clearing the way for incorporation. Following that move, specific programs will then be started.

Named as practitioner/directors on the current CCRA board were Linda Clark, program director, KSDT-CAFM, U. of California, San Diego; Gre Golden, KCSN-FM, California State U., Northridge; Jim Irwin, director of broadcasting, KUOP-FM, U. of the Pacific, Stockton, who has served as chairman of the steering committee from which most of the new board members were drawn; Jon Lewis, former general manager, KSBS-CC, Cate High School, Carpinteria; Steven Ruegnitz, general manager, KCPR-FM, California Polytechnic State U., San Luis Obispo; Steven Tinchler, KSDT-CAFM, U. of California, San Diego; and Doug Smith,

KREG-FM, San Francisco State. All will retain their posts until the final board is elected upon incorporation, or until Dec. 31.

Also participating in the weekend discussions, and providing a "catalytic" impetus for discussions on station management and industry relations were personnel from several record companies. Augie Blume, Grunt Records; Dale White, Paramount/Famous Music; Sandy Horn, ABC/Dunhill; Rob Wunderlich and Jack Terry, A&M; and Rich Fazekas, United Artists Records, attended, as did air personalities Thom O'Hair, KSN-FM (San Francisco), and Tom Yests, KLOS-FM (Los Angeles).

Following the incorporation procedure, first goal for the CCRA is expected to be a membership drive aimed at increasing the number of California college and high school stations represented in the organization. A tape exchange service, designed for maximizing availability of original programming from campus stations for other campus outlets, along with a catalog of such materials, is being set up, as is a monthly newsletter slated to include columns on engineering and programming and general CCRA news.

Also a prime goal will be special meetings and seminars for CCRA members on various phases of broadcasting.

Who/Where/When

Continued from page 18

B.W. STEVENSON (RCA): Tarleton State Univ., Stephenville, Tex. Nov. 29; Colby Community College, Kansas Dec. 2; General Motors Institute, Flint, Mich. (7).

STRAY DOG (Manticore): Metropolitan Sports Arena, Minneapolis, Minn. Dec. 1; Amphitheatre, Chicago (2-3); Maple Leaf Gardens, Toronto, Canada (7); Cornell Univ. Barton Hall, Ithaca, N.Y. (8); Montreal Forum, Canada (9); Boston Gardens, Mass. (10); Nassau Coliseum, N.Y. (13); Coliseum, New Haven, Conn. (14); Civic Center, Baltimore, Md. (15); Madison Square Garden, N.Y. (17-18).

NAT STUCKEY (RCA): Orlando, Fla. Nov. 29; Miami, Fla. (30); W. Palm Beach Auditorium, Fla. Dec. 1; Bayfront Auditorium, St. Petersburg, Fla. (2).

STYX (Wooden Nickel): Minot, N.D. Nov. 28; National Guard Armory, Rapid City, S.D. (29); Frontier Pavilion, Cheyenne, Wyo. (30); Ice House, Provo, Utah, Dec. 1; Nebraska Western Univ., Scotts Bluff (2); Quincy State College, Ill. (7); Valparaiso Univ., Ind. (9).

THE SUPREMES (Motown): Flamboyant Hotel, Puerto Rico Dec. 21-30.

TAVARES (Capitol): Sugar Shack, Boston Dec. 10-16.

THE TEMPTATIONS (Motown): HIC Arena, Honolulu Dec. 1; Japanese Tour (2-19); Circle Star Theatre, San Carlos, Calif. (28-31).

TEXAS (Bell): Dynamite Lounge, Bettendorf, Iowa Nov. 26-Dec. 1.

RUFUS THOMAS (Stax): Lockbourne Air Force Base, Columbus, Ohio, Dec. 31.

HANK THOMPSON (Dot): Pat S. Hall, Fredericksburg, Texas, Dec. 1; Broken Spoke, Austin, Texas (2); Winchester Club, Houston, Texas (7); NCO Open Mess, Ft. Hood, Texas (8); Ramblin Rose, Ilano, Texas (14); Roundup Club, Skidmore, Texas (14); Bigger N Dallas, Lubbock, Texas (28); Coliseum, El Paso, Texas (31).

THREE DEGREES (Epic): Japanese Tour Dec. 9-26.

THREE DOG NIGHT (ABC): Honolulu International Center, Hawaii Dec. 6.

MEL TILLIS (MGM): El Campo, Texas, Dec. 1; Houston, Texas (2); Mobile, Ala. (3); Morristown, Tenn. (7); Houston, Texas (21); Stamford, Texas (22); Kenner, La. (28-29); Lynchburg, Va. (31).

Z.Z. TOP (London): Academy of Music, N.Y. Dec. 8; Coliseum, Greensboro, N.C. (9); Dade County Coliseum, Madison, Wisc. (11); Univ. of Michigan, Ann Arbor (12); Toledo, Ohio (13); Maple Leaf Garden, Toronto (14); War Memorial, Syracuse, N.Y. (15); Norfolk Scope, Va. (16); Washington, D.C. (19); Tampa Stadium, Fla. (22); New Haven Coliseum, Conn. (26); Montreal Forum, Canada (27); Broome County Arena, Binghamton, N.Y. (29); Buffalo Memorial Auditorium, N.Y. (31).

TOWER OF POWER (Warner Bros.): Terrace Ballroom, Salt Lake City, Utah Dec. 2; San Diego Sports Arena, Calif. (7); Civic Plaza, Phoenix, Ariz. (14); Winterland, San Francisco (20-22); Selland Arena, Fresno, Calif. (23); Ice Palace, Las Vegas (31).

DIANA TRASK (Dot): Saginaw Civic Center, Mich. Dec. 1.

IKE & TINA TURNER (United Artist): Flamingo Hotel, Las Vegas Dec. 13-26.

TWENTY FOUR CARAT BLACK (Stax): Netherland Hilton, Cincinnati, Ohio, Dec. 21-22; Chicago (24-25); Cincinnati, Ohio (26).

TWO GENERATIONS OF BRUBECK (Atlantic): Columbia Music Hall, Elmwood, Conn. Dec. 7; Midtown Theatre, Norwich, Conn. (8); Waikiki Band Shell, Waikiki Beach, Honolulu (21).

MCCOY TYNER (Fantasy): Grinnell College, Iowa Dec. 1; Univ. of Nebraska, Lincoln (2).

UPRISING (Rainbow): Rock & Roll Farm, Wayne, Mich. Dec. 5-6; Goodman Ballroom, Lansing, Mich. (8).

FRANKI VALLI & THE FOUR SEASONS (Motown): Sweden House, Tampa, Fla. Dec. 1-2; Dubsread Country Club, Orlando, Fla. (4-5); State Theatre, New Brunswick, N.J. (8); Stoney Point, N.Y. (15); Madison Square Garden, N.Y. (21); Playboy Club, Miami Beach, Fla. (22-31).

BOBBY VINTON (Epic): Flamingo Hotel, Las Vegas, Dec. 13-26.

TOM WAITS (Asylum): Civic Theatre, Akron, Ohio Nov. 27; Ashland College, Ohio (28); Lowell Tech. Institute, Mass. (30); Stoneybrook Univ. N.Y. Dec. 1; Univ. So. Eastern Mass. N. Dartmouth (2).

BILLY WALKER (MGM): Bryan, Texas Dec. 15.

JERRY WALLACE (MCA): Ft. Lauderdale, Fla. Dec. 1; Municipal Auditorium, Providence, R.I. (8); Civic Auditorium, Valdosta, Ga. (15); Sunlan Ranch, Lakeland, Fla. (16).

WAR (United Artist): Coliseum, Oakland, Calif. Dec. 2.

MUDDY WATERS (Chess): Cellar Door, Washington, D.C. Nov. 26-Dec. 1; Pall's Mall, Boston (3-9); Richards, Atlanta, Ga. (17-22); Auditorium Theatre, Chicago (27-31).

DOC WATSON (United Artist): Boarding House, San Francisco Dec. 5-9.

ALEXIS WEISSENBERG (Capitol): Newark, N.J. Nov. 29; Miami, Fla. Dec. 2-4; Newark, N.J. (5); Carnegie Hall, N.Y. (6); Newark, N.J. (8-9).

DON WHITE (Dot): Hilton Hotel, Tulsa, Okla. Dec. 15.

THE WHO (MCA): Forum, Montreal, Canada, Dec. 2; Boston Garden, Boston (3); Spectrum, Philadelphia (4); Convention Center, Washington, D.C. (6).

ROGER WILLIAMS (MCA): Disney World, Orlando, Fla. Dec. 5-6; Trade Show Convention Center, Indianapolis, Ind. (14).

JESSE WINCHESTER & THE RHYTHM ACES (Bearsville): Smale's Place, London, Canada Dec. 5-9; The Colonial Tavern, Toronto, Canada (10-15).

EDGAR WINTER (Epic): Hershey Arena, Pa. Nov. 26; Municipal Auditorium, Milwaukee, Wisc. (28); St. Paul Arena, Minn. (29); Rochester, N.Y. (30); Rochester, N.Y. Dec. 1; Boston, Mass. (2).

WISHBONE ASH (MCA): Jai Alai Fronton, Miami, Fla. Dec. 1; Curtis Nixon, Tampa, Fla. (2).

PETER YARROW (Warner Bros.): Troubadour, Los Angeles Nov. 23-26; Salt Lake City Winery, Utah (27).

FARON YOUNG & HIS COUNTRY DEPUTIES (Mercury): Consistory Auditorium, Freeport, Ill. Dec. 1; Akron Civic Theatre, Ohio (2); Nashville Sound, Montgomery, Ala. (6); Maxwell AFB—N.C.O. Club, Montgomery, Ala. (7).

JESSE COLIN YOUNG (Warner Bros.): Winterland, San Francisco Dec. 14-15; Palladium, Los Angeles (16).

FRANK ZAPPA/MOTHERS OF INVENTION (Discreet): State Univ. of New York, Stony Brook, Dec. 1; Univ. of Southeastern Mass., North Dartmouth (2).

Light Offers New Show

NEW YORK—Don Light Talent, the Nashville-based talent agency which has been booking campus appearances for country and bluegrass acts in recent years, has assembled "The Masters of Bluegrass," a special touring bluegrass package designed specifically for campus audiences.

Package will be built around three acts, Bill Monroe and His Bluegrass Boys, Lester Flatt and the Nashville Grass, and the Osborne Brothers. Monroe and the Osbornes record for MCA, while Flatt is an RCA artist.

All three acts have toured colleges extensively on their own.

The package is flexible, according to Light, who has set the program to permit each act to play individual 45 minute sets, followed by a final set offering all three acts. The touring groups will have their own sound system, further minimizing setup problems for campuses choosing the package.

While Light will package "The Masters of Bluegrass" through his agency, all three acts will continue individual dates. The package will not affect the long-term affiliation between the Osborne Brothers and Atlas Artists Bureau, which books them. Light books Monroe and Flatt on their individual dates.

Light has begun accepting bookings and expects the tour to kick off in the early Spring.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label & Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label & Number (Dist. Label) (Publisher, Licensee)</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Writer, Label & Number (Dist. Label) (Publisher, Licensee)</small>
1	1	11	★ THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	43	6	6	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (ABC) (Don, BMI)	79	4	4	WHAT DO YOU WANT ME TO DO—Lou Courtney (Lou Courtney), Epic 5-11062 (Columbia) (Enalou/Ragmar, BMI)
2	3	9	CHEAPER TO KEEP HER—Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	35	41	10	ALL THE WAY DOWN—Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)	69	58	14	CAN'T SAY NOTHIN'—Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Chi-Sound, BMI)
3	9	7	IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), STAO179 (East/Memphis Music, BMI)	36	48	5	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)	70	80	5	NEVER LET YOU GO—Bloodstone (Pip Williams), London 1051 (Crystal Jukebox, BMI)
4	5	10	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	37	27	13	TASTE OF YOUR LOVE—Syl Johnson (Carler, S. Johnson, G. Johnson), Hi 2250 (London) (Jec, BMI)	71	61	8	IT'S SO NICE—Sam Russell (Sam Russell, Irvin Hunt), Playboy 50031 (Pasa Alta, BMI)
5	2	11	SPACE RACE—Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	38	38	8	STORMY MONDAY—Latimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	72	—	1	STOP THIS MERRY-GO-ROUND—John Edwards (Sam Dees, Clinton Moon, Al Gardner), Aware 035 (Moosong Publishing Co., BMI)
6	10	8	ROCKIN' ROLL BABY—Stylists (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	39	50	4	LOVE ME—Smoky Robinson (W. Robinson, P. Moffett, M. Tarplin), Tama 54239 (Motown) (Jobete, ASCAP)	73	65	9	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (Pip) (Delightful/Gar, BMI)
7	4	15	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	40	45	4	I'M THE MIDNIGHT SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	74	62	15	I'VE GOT TO GO ON WITHOUT YOU—William Bell (Larry McIntosh, Al Jackson) Stax 0175 (Columbia) (East/Memphis/South Memphis, BMI)
8	11	10	SOME GUYS HAVE ALL THE LUCK—Persuaders (J. Fortgang), Atco 6943 (Kec, ASCAP)	41	52	5	ME & BABY BROTHER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	75	68	9	SEXY, SEXY, SEXY—James Brown (James Brown), Polydor 14194 (Cited/Belinda/Unichappell, BMI)
9	7	13	HAVING A PARTY—Ovations (Sam Cook), MGM 14623 (Kags, BMI)	42	47	8	GET INVOLVED—George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	76	—	1	DIRTY OL' MAN—Three Degrees (Kenny Gamble, Leon Huff) Philadelphia International 3534 (Columbia) (Mighty Three, BMI)
10	15	8	SWEET UNDERSTANDING LOVE—Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Ral, BMI)	43	46	4	COME LIVE WITH ME—Ray Charles (Boudieux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	77	81	5	I MISS YOU—(Tony Hester), Cadet 5700 (Groovesville, BMI)
11	6	17	CHECK IT OUT—Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	44	55	4	STONED TO THE BONE—James Brown (James Brown), Polydor PD 14210 (Dynatone/Belinda/Unichappell, BMI)	78	82	2	SOMEBODY'S BEEN ENJOYING MY HOME—Don Covay (L. Scott, E. Darby), Mercury 73430 (U-Van, ASCAP)
12	8	15	GET IT TOGETHER—The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	45	56	5	WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	79	86	3	KNOW YOU ANYWHERE—Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick-O-Val, ASCAP)
13	17	8	I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 757 2508 (Columbia) (Mighty Three/Blackwood, BMI)	46	60	3	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 2995 (Jobete, ASCAP) Stone Agate, BMI)	80	95	2	CRY LIKE A BABY—Dorothy Moore (J. Armstead, N. Ashford, V. Simpson), GSF 6908 (Blackwood, BMI)
14	12	10	FELL FOR YOU—Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	47	31	10	DOIN' WHAT COMES NATURALLY—Charles Wright (C. Wright/H. Jones), Dunhill 4364 (Music Power, BMI)	81	88	3	SOUL BOOGIE WOOGIE—Wilson Pickett (Seals, Goodman, Jennings), RCA APBO-0174 (Danor, BMI)
15	18	7	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	48	53	6	LOVE CHAIN—Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (UA) (Fame, BMI)	82	85	5	WE WANT TO PARTY—Parry Part 1, Lyn Collins (James Brown), People 630 (Polydor), (Dynatone/Belinda/Unichappell, BMI)
16	24	5	COME GET TO THIS—Marvin Gaye (M. Gaye), Tama 54241 (Motown) (Jobete, ASCAP)	49	54	7	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	83	90	3	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU—Bobby Womack (B. Womack), United Artists 255 (Unart/Tracebob, BMI)
17	14	13	MY PRETENDING DAYS ARE OVER—DeIs (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	50	29	15	NUTBUSH CITY LIMITS—Ike & Tina Turner (Tina Turner), United Artists 298 (Huh/Unart, BMI)	84	96	2	HANNA-MAE—Deep Velvet (A. Waters, E. Waters), Aware 034 (General) (Ala King, BMI)
18	16	13	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), GRC 1004 (Act 1, BMI)	51	40	8	YOU'RE IN GOOD HANDS—Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	85	92	4	CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Aopa/Silent Giant, ASCAP)
19	21	8	WRAPPED UP IN YOUR WARM AND TENDER LOVE—Tyrone Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	52	30	17	I CAN'T STAND THE RAIN—Ann Peebles (Ann Peebles, D. Bryant, B. Miller), Hi 45-2248 (London) (Jec, BMI)	86	93	2	GETTING TOGETHER—Brothers Guiding Light Featuring David (V. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)
20	19	13	YOU OUGHTA BE HERE WITH ME—Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	53	34	16	KEEP ON TRUCKIN'—Eddie Kendricks (F. Wilson, A. Poree, L. Caston), Tama 54348 (Motown) (Stone Diamond, BMI)	87	97	2	YOU BROUGHT JOY—Geraldine Hunt (L. Hutson, M. Hawkins), Roulette 7149 (Silent Giant, ASCAP)
21	13	16	HEY GIRL (I Like Your Style)—Temptations (Norman Whitfield, Gordy 7131 (Motown) (Stone Diamond, BMI)	54	66	3	FRISKY—Sly Stone (Sylvester Stewart), Epic 5-11060 (Columbia)	88	—	1	SUNSHINE LADY—Willie Hutch (Willie Hutch), Motown 1282 (Jobete, ASCAP)
22	26	7	IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	55	67	4	BOTH ENDS AGAINST THE MIDDLE—Jackie Moore (P. Hartt, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)	89	—	1	QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea BCBO-0150 (Assorted/Bell, BMI)
23	32	5	IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	56	59	9	NIJA WALK (Street Walk)—Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Clita/Patrick Bradley, BMI)	90	98	2	I'VE GOT TO BREAK AWAY—Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)
24	28	10	FOR YOUR LOVE—Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	57	42	10	JESSE—Roberta Flack (Janis Ian), Atlantic 2982 (Frank, ASCAP)	91	84	6	LEE—Detroit Emeralds (A. Tilton, S. Beatty, T. Graczyk), Westbound 220 (Bridgeport, BMI)
25	35	5	RIVERS—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lanport, BMI)	58	64	5	MANGO MEAT—Mandrill (Wilson Brothers), Polydor 14200 (Mandrill/Intersong/Chappell, ASCAP)	92	94	3	TOMORROW'S TRAIN—Ponderosa Twins (M. Burton, S. Robinson), Astroscope 114 (Gambi, BMI)
26	39	7	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	59	51	10	I'M A WINNER NOW—Executive Suite (Felder/Harris), Babylon 1109 (Assorted, Six Strings, BMI)	93	—	1	LET ME DOWN EASY—G.C. Cameron (V. McCoy, J. Cobb), Motown 1261 (Kama Sutra/Van McCoy, BMI)
27	20	17	FUNKY STUFF—Kool & the Gang (Kool & the Gang), De-Lite 557 (Delightful/Gang, BMI)	60	36	11	YOU'D BETTER BELIEVE IT—Manhattans (J. Fowlkes, R. Genger), Columbia 4-45927 (Stami, BMI)	94	—	1	POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)
28	23	13	LET ME BE YOUR LOVEMAKER—Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	61	69	4	KEEP YOUR HEAD TO THE SKY—Earth Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	95	—	1	GIVE ME JUST ANOTHER DAY—Miracles (L. Ware), Tama 54240 (Motown) (Almo, ASCAP)
29	22	17	HURTS SO GOOD—Millie Jackson (P. Mitchell), Spring 139 (Polydor) (Muscle Shoals/Cotillion, BMI)	62	75	2	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	96	—	1	THIS FEELING OF LOSING YOU—Donny Elbert (Donny Elbert), All Platinum 2346 (Gambi/Celestine, BMI)
30	25	9	IF YOU DON'T GET IT THE FIRST TIME, BACK UP & TRY IT AGAIN—Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	63	77	2	LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell), Hi 2257 (Jec/Al Green, BMI)	97	87	7	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring)—Love Unlimited (Barry White, Paul Politis), 20th Century 2062 (Fox Fanfare, Very Own, BMI)
31	49	4	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tama 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	64	76	3	FEEL GOOD—Rufus (A. Cimer), ABC 11394 (ABC/Dunhill, BMI)	98	—	1	LET'S RIDE TO THE MT. TOP—Zion Baptist Church Choir (Henderson-Simon), MS 121 (Myrrh) (Eight-Nine, BMI; Word Music Inc., ASCAP)
32	37	6	COME LAY SOME LOVIN'—Margie Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)	65	44	15	YES WE CAN CAN—Pointer Sisters (A. Toussaint), Blue Thumb 229 (Famous) (Warner/Tamerlane, BMI)	99	91	4	I CAN'T BREAK AWAY—Chuck Jackson (G. Zekley, M. Bottler), ABC 11398 (Colgems/Gary Zekley, ASCAP)
33	33	14	SMARTY PANTS—First Choice (Alan Selder, Norman Harris), Philly Groove 179 (Bell) (Nickel Shoe/Six Strings, BMI)	66	57	10	YOU'VE GOT MY SOUL ON FIRE—Edwin Starr (Norman Whitfield), Motown 1276 (Stone Diamond, BMI)	100	89	9	IT DOESN'T TAKE MUCH—Walter Jackson (L. Graham, D. Miller, R. Haley), Brunswick 55520 (Julio-Brian, BMI)

Soul Sauce

Trips Reflected In Carla's Tunes

By LEROY ROBINSON

LOS ANGELES—There is a saying in the record industry that an artist is only as popular as his next hit record. For some artists this may be true. But if you're Stax recording artist Carla Thomas, whose last chartmaker of any substance has long been forgotten, no adage, like the one above, applies.

The once reigning "Memphis Queen," a title Ms. Thomas achieved because of the musical excitement that she and the late Otis Redding, the King, created, could easily be considered in exile, as far as her career is concerned. But as far as her fans are concerned she is still their first lady of the Memphis Sound, albeit it's been a long time since "Gee Whiz (Look at His Eyes)," "B-A-B-Y," and some other notables that created the fervor in her fans.

There is much enthusiasm, too, in the plans of Ms. Thomas, whose looking to her next album which will be a "concept thing" and dealing with "Love, but not highly philosophical things about love," Ms. Thomas explained. What are the possibilities of such a new and diverse direction from the so-called "soul" approach she's known for?

"It's strange, but when I first cut 'Gee Whiz' it wasn't heavily soul. In fact, my first album had a lot of pop tunes in it, which was a similar direction I wanted to go, but it wasn't picked. But I've never stopped liking that kind of sweet thing.

"Four years after 'Gee Whiz,'" Ms. Thomas continued, "I recorded 'No Time To Lose,' a beautiful tune, which was also a change. It was not the sweet thing, but a heavier, more of a soul-rhythm and blues type of sound. And that was a change that everybody grasped, and a change in my career. I started to travel more."

In other words, Ms. Thomas like so many artists who start out with their dreams of doing one thing as a singer only to find success at something that is better suited for the marketplace, allowed herself to do what the public wanted from her at the time. And by doing so, she helped bring about the firsts interests that would be accorded the now famous "Memphis Sound."

Now, after spending the last couple of years travelling, seeing the world, meeting different people and enjoying different cultures, Ms. Thomas has decided that the best way to express what she has seen would be in song. A very recent recording, "Love Among People," which had a short stay on the record charts, was one such attempt, and a direction Carla Thomas is going to go.

"Love is very important to me," Ms. Thomas clarified. "It doesn't matter if it's romantic love of man and woman, or mother and child. The things I want to do are about people all over the country... all over the world. Don't get me wrong, I'm not going to go into heavy love things. Just those things that people can understand... lyrics of songs that really reflect what's happening."

And how will this be accepted? "I would hope that anything I would do would be acceptable," says Ms. Thomas. "I would like everyone to hear me and my music, and my new direction of love. After all, there's soul in all kinds of music."

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	12	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	31	23	12	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
2	3	5	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	32	28	32	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
3	2	26	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	33	36	5	THE DELLS Cadet CA 50046
★	7	13	CHI-LITES Brunswick BL 754197	★	47	3	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)
5	5	10	GET IT TOGETHER Jackson 5, Motown M 783 VI	35	40	7	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739
★	12	5	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	★	49	2	WAR OF GODS Billy Paul, Columbia KZ 32409
7	8	13	AN ANTHOLOGY Temptations, Motown G 782 L	37	43	9	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)
8	9	11	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	38	42	4	CREATIVE SOURCE Sussex FRA 8027 (Buddah)
9	4	14	DELIVER THE WORD War, United Artists UA LA128 F	39	45	7	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285
★	19	6	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	40	41	12	2 Deodato, CTI 6029
11	6	20	POINTER SISTERS Blue Thumb 48 (Famous)	41	46	3	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211
12	14	13	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	42	31	23	FRESH Sly & the Family Stone, Epic KE 32134 (Columbia)
13	11	29	CALL ME Al Green, Hi XSHL 32077 (London)	43	44	8	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
14	10	16	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	44	27	19	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)
15	17	8	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	45	53	3	UN Sung HEROES The Crusaders, Blue Thumb BTS 6007
★	24	4	BLACK & BLUE Harold Melvin & The Blue Notes, (Philadelphia KZ 32407 (Columbia)	★	-	1	STONE GON' Barry White, 20th Century T 423
★	21	6	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	47	37	25	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
18	20	8	WILD & PEACEFUL Kool & The Gang, Delite DEP 2013	48	38	22	ALL I NEED IS TIME Gladys Knight & The Pips, Soul S 739 L (Motown)
19	15	9	FULLY EXPOSED Willie Hutch, Motown M 748 VI	49	39	17	CLEOPATRA JONES Joe Simon/Soundtrack, Warner Brothers BS 2718
★	34	3	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	50	54	4	LOVE SIGN The Counts
21	13	31	NATURAL HIGH Bloodstone, London XPS 620	51	57	7	GREATEST HITS Main Ingredient, RCA APL 1-0314
22	16	10	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)	52	56	2	RICHARD PRYOR Reprise RS 6325 (Warner Brothers)
23	18	24	EDDIE KENDRICKS Tamla T 327 L (Motown)	53	58	2	ROCKIN' ROLL BABY Stylistics, Avco 11010
24	29	14	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	54	35	31	BLACK BYRD Donald Byrd, Blue Note BN LA 047-F (United Artists)
25	26	8	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 HZ	55	59	2	CHRONICLES Booker T. & Priscilla, A&M 4413
★	32	6	AT THEIR BEST Crusaders, Motown M 796 VI	56	48	21	FACTS OF LIFE Bobby Womack, United Artists UA LA043 F
27	25	21	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L	57	50	21	HEY NOW HEY (The Other Side of the Sky) Aretha Franklin, Atlantic SD 7265
28	30	24	MA Rare Earth, Rare Earth R 546 L (Motown)	58	51	20	COSMIC SLOP Funkadelic, Westbound WB 2022 (Chess/Janus)
29	33	15	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	59	-	1	CROWN PRINCE OF DANCE Rufus Thomas, Stax STS 308
30	22	14	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271	60	-	1	FILE OF SOUL Various Artists, Stax STS 3021

Gospel Gambol

By JOHN SIPPEL

(Please address all news for this column to John Sippel, Billboard, 9000 Sunset Blvd., Los Angeles Calif. 90069)

Gospel acts are penetrating the Los Angeles variety entertainment marketplace. Dixie Hummingbirds worked a five-day mid-November date with Bobby Blue Bland at the Whisky A-Go Go and were extremely well-received. They are five brilliant, versatile voices whose showmanship is extremely arresting. The management of the Whisky and the new, nearby Roxy is, in some cases, the same and rumor is that they may appear at the more auspicious Roxy soon.

Andrae Crouch and the Disciples are set to appear at the important Disneyland, Anaheim, Calif. over the Thanksgiving weekend. . . . Glori Records, helmed by Mel Herman, a veteran in record retailing but less than two years president of this Jersey City, N.J. diskery, has now got the following distributors: Chapman Dist., Los Angeles; Stan's, Shreveport; Bib Dist., Charlotte; Southland, Atlanta; Music City Dist., Nashville; Record Sales, Memphis; Joseph Zamolski, Baltimore, Md.; Record Sales, Denver; United, Chicago; David Rosen, Philadelphia; Mass Records, Boston; Beta Dist., New York City; One-Stop Music, E. Hartford, Conn.; Program One-Stop, Union, N.J.; Taylor Electric, Milwaukee; and is seeking others. Glori has moved to much larger quarters, now taking over 5,000 square feet including executive offices. There is a new Earlston Ford LP coming soon. It mixes rock and contemporary gospel. Glori is also issuing the first LP by the Savannah Massed Choir, approximately 69 voices.

The Gospel Announcers' Guild met the weekend of 16th of November in Baltimore. Approximately 100 representatives of the industry attended. There were a number of record distributors including Walter Coombs, Schwartz Bros., Washington; Jerry Steinberg and Lou Monette, both from Zamoiski, along with Fred Mendelson of Savoy; Mel Herman from Glori Records; and Gil Stivery, an independent producer from the Cleveland area. There were 60 radio station representatives, primarily from the East and Midwest. The meeting aimed for the March meeting of the Gospel Workshop of America together with the meeting of the GAG membership. It was felt that gospel music airtime has been cut down generally. There will be an all-out drive to get radio to devote more time for the gospel periods.

New Gospel Radio Syndicated Series

NASHVILLE—A gospel music syndicated show, "From Nashville . . . It's Gospel Country," has been announced by Superior Sound, Inc., and air personality Jim Black.

Hosted by Black, the one-hour weekly show will be available after the first of the year. The format will be current gospel releases, with an added "gold hit" from time to time. There will be interviews with leading gospel performers.

Each show will have a gospel artist as co-host.

The show will be available on a one station per market basis. Pilot tapes are available.

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	38	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
2	3	9	TURTLE BAY Herbie Mann, Atlantic SD 1642
3	12	3	SPECTRUM Billy Cobham, Atlantic SD 7268
4	2	15	2 Deodato, CTI Q 6029
5	4	11	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
6	5	26	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
7	8	30	SWEETNIGHTER Weather Report, Columbia KC 32210
8	6	19	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
9	10	40	SECOND CRUSADE Crusaders, Blue Thumb BTS 7000 (Famous)
10	7	19	'73 Ahmad Jamal, 20th-Century Fox TC-417
11	9	15	CLOSE TO IT Brian Auger, RCA APL1 0140
12	11	11	BODY TALK George Benson, CTI 6033
13	13	38	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
14	14	46	PRELUDE/DEODATO Eumir Deodato, CTI 6021
15	23	21	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
16	15	17	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
17	18	5	AT THEIR BEST The Crusaders, Motown M 796 VI
18	32	5	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
19	30	3	SUPERFUNK Funk, Inc., Prestige P 10071 (Fantasy)
20	-	1	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
21	22	13	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
22	16	9	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
23	25	15	M.F. HORN III Maynard Ferguson, Columbia KC 32403
24	-	1	CONCERT IN JAPAN John Coltrane, Impulse AS 9246-2 (ABC)
25	17	13	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
26	26	7	BOLIVIA Gato Barbieri, Flying Dutchman 10158
27	19	17	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
28	20	35	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
29	28	5	CANNONBALL ADDERLEY & FRIENDS Capitol SBV 11233
30	38	3	BIG BAD JUG Gene Ammond, Prestige PR 10070 (Fantasy)
31	36	46	SKY DIVE Freddie Hubbard, CTI 6018
32	-	1	OOOH, SO GOOD 'N BLUE Taj Mahal, Columbia KC 32600
33	37	5	GOLDEN HITS Ramsay Lewis, Columbia KC 32490
34	34	46	MORNING STAR Hubert Laws, CTI 6022
35	21	5	BASIC MILES Miles Davis, Columbia C32 025
36	24	32	HERBIE HANCOCK SEXTANT Columbia, KC 32211
37	27	26	LIVE AT MONTREUX Les McCann, Atlantic SD 2-312
38	-	1	FORT YAHWEH Keith Jarrett, Impulse AS 9240 (ABC)
39	29	38	SUNFLOWER Milt Jackson, CTI 6024
40	39	3	INTENSITY John Klemmer, Impulse AS 9244 (ABC)

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Billboard Best Selling Gospel LP's

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

Gospel News

Hometown Honors Dottie Rambo

MORGANFIELD, Ky.—Dottie Rambo, one of the nation's most gifted and famous gospel songwriters, has been honored on a special "day" here in her home town.

It came as a complete surprise to Mrs. Rambo, who had come here to be in a concert with her husband and daughter, who constitute the Singing Rambos.

At the end of the first part of the show, telegrams began arriving from Elvis Presley, Jerry Reed, Pat Robin-

Davis, former governor of Louisiana, Wendy Bagwell, Jimmy Davis, Andrae Crouch, Jack Clement, Jack Campbell, Mylon and Anne Lefevre, J.D. Sumner, Billy Murry, The Archers, Fred Carter Jr., and others.

siana, sent an autographed, framed picture of the Governor's mansion in Baton Rouge. The mansion was the scene of Mrs. Rambo's first break into songwriting and publishing. Davis had invited her to the

mansion to hear her songs. He promptly began recording and publishing them.

Scores of friends of Dottie Rambo then appeared on stage, including Shirley Bivins Cohron, who sang with the Rambos for 12 years when

the group was known as the Gospel Echoes. Then came a tribute by the chorale of the Woodbine United Pentecostal Church, which did a vocal arrangement of a medley of many of Mrs. Rambo's most popular songs.

Booker Urges Gospel Acts To Acquire Business Mgrs.

NEW YORK—The majority of gospel singers will never graduate into the big money unless they get organized and let others handle their business affairs, according to booking agent Herb Moon.

Moon, who handles the gospel department of Queen Booking Corp., said these groups "will have to stop booking themselves in whistle stop engagements that sometimes don't gross \$200."

He credited the success of James Cleveland, one of the leading gospel singers in the nation, to his professionalism. His one night tours start at \$2,500 and sometimes is paid as much as \$7,500 per concert, Moon averred.

"There are a few such as Cleveland, Inez Andrews, Mighty Clouds of Joy, Soul Stirrers and Shirley Caesar," said Moon, who have signed agency contracts. He said they are all making substantially more than what they once earned.

He laments the fact that many of these groups are "poorly educated into the methods of show business by not having personal managers, accountants and business advisers."

To bolster his arguments, he said that the late Clara Ward and Mahalia Jackson struggled for pennies until they retained professionals to guide their careers.

3-Day Fest Slated in March

NASHVILLE—John T. Benson Publishing Co. here has announced that its first annual Benson Seminar, Campmeeting, Picnic, Party, Promotion Extravaganza and Family Reunion will be held at Lake Barkley, Ky., March 18-20.

Attending the conference will be artists on the company's Heart-Warming and Impact labels, and officials of the company. It is to be held as an educational meeting for all parties, as well as a chance to prepare promotional materials on attending artists.

Plans for the conference include seminars on management of groups, sales, group motivation and relationships. Also, the spring promotional campaign will begin there

with sessions plans for pictures, interviews and station promos.

Bob Benson, vice president of Benson Publishing, said the people of the label "have a lot to offer each other. By bringing everyone together to share ideas about the business we are in, we think we can learn some things that will help us all."

Shaped Notes

Don Butler, who heads Sumar Talent Agency, suffered a massive heart attack and has been on the critical list at a Nashville hospital. His chances of recovery are improving daily. . . . Ray Burdett is the new bass singer for the Statesmen Quartet. He replaced the late Jim Weatherington, who died of a heart attack during the recent Quartet Convention in Nashville. . . . Stella Parton, the beautiful little sister of Dolly Parton, was in Sand Mountain, Ga., with the Bob Harrington Crusade. He, of course, is the minister of New Orleans' Bourbon Street. They filled the football stadium with a crowd of 8,000. It was her first appearance since disbanding her group and going as a single. She also taped the Wilburn Brothers' show, appeared on the "Grand Ole Gospel" program, and made an appearance with the Singing Rambos in LaGrange, Ga. Finally, she has signed a personal management contract with Ron Woolman of the Woolman Agency.

Look for Martha White to do a series of road gospel shows, similar to the old Flatt & Scruggs shows which it started many years ago. Plans are just about finalized. Country music built that company, and now Gospel will help spread it even more. It's one of the biggest flour firms in the south. . . . The Jerry Alcorn Trio reports that Australia is not the best place to visit at this time. The nation is suffering from national strikes. So, with no airports, no customs, no postal service, no transportation and no instruments, the Alcorn group canceled the remainder of its recent overseas tour with the Dave Wilkerson Crusade.

Turkey Trot is not a characteristic for the Lewis Family, but simply the location of a recent concert date. Several thousand people turned out to hear the Lewis Family and observe the Montgomery, Ind. Annual Turkey Trot Festival. . . . Congratulations to Burl Strevel of the Blue Ridge Quartet and to his wife, Twila,

upon the birth of a hefty boy. The baby has two older sisters, Laverne and Edith Tripp, also of the Blue Ridge Quartet, will be adding on to their one-son family very shortly. . . . Windy Johnson is back in full swing after a brief pause for surgery. The operation was on the knee, and he has come along well. He and the Messengers now are touring again.

The Happy Goodman Family has done a national special for the Christian Broadcasting Network television series. The same group recently did an Oral Roberts show, and will be featured on the New Year's Eve Rex Humbard special. . . . The LeFevre Family will soon be releasing a 30-minute television series. The national syndication, handled by Ralph Moore Productions in Atlanta, will feature the family with an easy-listening, home-style atmosphere.

Frank Boggs, first musical recording artist for Word Records in Waco, has just released his 19th album, this one titled "Down a New Road." The LP includes many contemporary tunes. Boggs, who is choral director of Westminster Schools in Atlanta, has just returned from a 10-day tour of Brazil, where his ensemble group sang in an exchange program. . . . Gospel artist Willa Dorsey has just returned from a tour of Korea, where in only eight days she saw 10,000 conversions. More than 2,000 were made in one high school concert alone. While on tour, Miss Dorsey was heard by U.S. military personnel who have invited her to Germany for five weeks of American Forces concerts this coming spring.

The Inspirations, one of Word's most popular groups, just cut an Eddie Miller song entitled "God's Last Altar Call." The song was previously recorded by Governor Jimmy Davis and his most recent MCA single. . . . Brad Wilson of KDTX-FM, Dallas, is now devoting one hour each week for local gospel groups.

H/I/T Issues Christmas LP

NASHVILLE—Heart Warming/Impact/Tempo records has released a special Christmas promotion album for use on gospel stations around the country.

Neil Newton, who coordinated the project for the label, said most of the spots were cut during the National Quartet Convention.

The Christmas Greetings album features spots ranging from 30 seconds to a minute by more than 20 leading artists. These include Doug Oldham, Bill and Gloria Gaither, Jim Murray, Armond Morales and Joe Moscheo of the Imperials, the Rambos, Danny Lee, Harold Lane, Brock Speer and Ben Speer, the Kenny Parker Trio, John Mathews, J.D. Sumner and Ed Enoch of the Stamps; Joel and LaBreeska Hemphill of the Hemphills, and Ann Downing of the Downings.

Dewey's Widen Nashville Base

NASHVILLE—The Dewey's, a family gospel group, announced plans this week for expansion and development of their operation based here.

Gary Ray has joined Levoy Dewey in the development of LTD Productions to handle the group's recent album releases, and has formed Dewey Music Company to take care of publication.

Ray will be directly involved in expanding the Dewey's ministry to fairs and major church conventions, while continuing their existing schedule among churches and gospel promotions.

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Country Music

California Bay Area Burg Spawns Country Talent

RICHMOND, Calif.—This Bay area city is fast becoming a good source of country music talent and development, according to Jackie Holder of nearby San Pablo.

Miss Holder notes that the region spawned Stoney Edwards, prominent Capitol artist. Joining the Stoney Edwards Show are Wilbert English and the Country Limited,

who had performed in San Pablo for four consecutive years.

Other artists, now recording on the Western News label, include Judi LaVelle and Roxanne Flynn. From the same area are Bo Roberts, now recording for Portland Records, and Jimmy Doyle, on the Stop label.

Miss Holder notes that local business support of country music has been instrumental in the growth. Gaylon's, a San Pablo club, has been featuring Marty Martin, who has just recorded for Capitol. The club also broadcasts a live country radio show each Sunday, picked up through KNBA, Vallejo, and presented by Cecil Meahan.

Curly's Club, here in Richmond, features Ray Lawrence. Bill Thacker and the Southlanders have played the It Club in El Cerrito for two years. Tom Rose and his group are at the 23 Club in nearby Brisbane. Dick's Tower, also in Brisbane, has featured country music for more than 12 years. One of its early acts was Buck Owens.

In San Pablo, Mayor Sam Morrison and Cecil Meahan organize an open air Community Country Music Festival at Davis Park annually, bringing in top country entertainers from Nashville and from throughout California. Meahan also is active in the "Toys for Tots" campaign, which is country oriented.

A place called the Grand Ole Orphanage in San Francisco, features a weekly "Bluegrass Experience."

CMA Fetes Hall of Fame

NASHVILLE—Despite a series of conflicts, the Country Music Association paid tribute to members of its Hall of Fame last week during a banquet at the Richland Club here.

Present and receiving special plaques were Mother Maybelle Carter, Sara Carter Bayes (both members of the original Carter Family), Tex Ritter, Roy Acuff, Bill Monroe, Jimmy Davis, and the newest living member, Chet Atkins.

Faron Young was selected to provide the entertainment, and overwhelmed his distinguished guests with his entire show.

The show went on despite the fact the network "Orange Blossom Special" was aired that night; Diana Trask and Roy Clark were appearing on the "Tonight Show," and some members of the music community were taking part in the Sigma Delta Chi "Gridiron" show.

Opry & Label Pay Tribute To Stringbean

NASHVILLE—Three special tributes to Dave "Stringbean" Akeman, killed in a double murder here a couple of weeks ago, (Billboard, Nov. 27) have been made.

One of them, a record titled "String," is out on the Cherish label, with all artist royalties for the song to be placed in a memorial fund. Dan Hoffman, who narrates and sings the tribute, said his preference is for the memorial to be placed in the Country Music Hall of Fame, on behalf of the long-time singer and banjoist.

Cherish also has put together a special radio show, which includes virtually all of the artists of "Hee Haw" and his close personal friends, to be distributed to stations at cost. It is produced by Don Smith.

Finally, WSM performed a one-hour memorial to the "Grand Ole Opry" artist prior to the broadcast of the "Opry" last week.



ONE of the last photos made of Dave "Stringbean" Akeman, backstage at the "Grand Ole Opry."

Opryland Seeks Campus Talent

NASHVILLE—Opryland U.S.A. already has begun auditions for its third musical season. The search for talented singers and dancers is being taken to colleges and universities around the nation, wherever appointments have been scheduled.

One group already has been formed from the original Opryland cast, and now has set-up on its own, completely separated from the theme park. The group, known as the Nashville Togetherness Singers, have put together a show called "Together Again, Naturally."

Written by Carl and Kay Sutton and Larry Host, the show includes singers, dancers and musicians. The Togetherness Singers already have been booked into numerous show spots, and will continue to function as a year-round group.

In addition to this success, at least four members of last year's Opryland cast now have received recording contracts with labels here.

Caprice Makes Changes

NASHVILLE—Caprice Records, Inc., headquartered here, has undergone a change of ownership and distribution.

Buzz Cason's interest in the firm, which is involved in both country and pop product, has been sold to Nashville businessman Charles Pohlman. He will serve as vice-presi-

dent and assistant to Don Lewis, who continues as president.

Cason will remain with the company in an advisory capacity, and will record as an artist for the label.

Formed in 1971, Caprice had previously been distributed by Mega. The label is now setting up its own independent distributors.

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for making it
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and now another
smash
"Come On Phone"

United Artists/UA-317

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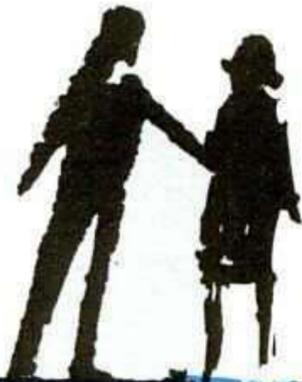
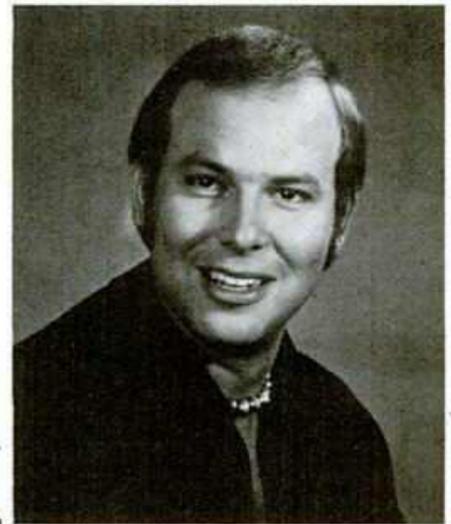
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Billboard

Hot Country Singles

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A BEAUTIFUL
DYNAMIC BALLAD
THAT'S MOVING
FAST!!

"TOO
MUCH
PRIDE"

by

MACK
WHITE

Commercial #C1314

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

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	1	11	THE MOST BEAUTIFUL GIRL—Charlie Rich (Norro Wilson, Billy Sherrill, Rory Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)	35	21	16	THE MIDNIGHT OIL—Barbara Mandrell (J. Allen), Columbia 4-45904 (Tree, BMI)	68	74	5	ROLLIN' RIG—Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)	
2	3	10	LITTLE GIRL GONE—Donna Fargo (Donna Fargo), Dot 17476 (Famous) (Prima Donna, BMI)	36	29	13	TALKING WITH MY LADY—Johnny Duncan (Troy Seals, D. Goodman), Columbia 4-45977 (Danor/ Algee, BMI)	69	72	9	SOUL DEEP—Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (N.S.D.) (Earl Barton, BMI)	
★	5	12	SING ABOUT LOVE—Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)	★	50	5	LADY OF THE NIGHT—David Houston (E. Montgomery, C. Richey), Epic 5-11048 (Columbia) (Algee/Altam, BMI)	70	73	3	PICK THE WILDWOOD FLOWER—Johnny Cash With Mother Maybelle Carter (J. Allen), Columbia 4-45938 (Tree, BMI)	
4	4	12	COUNTRY SUNSHINE—Dottie West (B. Davis, Dottie West), RCA 0072 (Shada, ASCAP/ Tree, BMI)	38	45	8	SOME OLD CALIFORNIA MEMORY—Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill & Range, BMI)	★	86	2	ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia) (Copper Band, BMI)	
★	8	8	AMAZING LOVE—Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	39	26	16	TOO FAR GONE—Joe Stampley (Billy Sherrill), Dot 17469 (Famous) (Gallico, BMI)	★	82	2	COME ON PHONE—Jean Shepard (Johnny Slate, L. Henley), United Artists 317 (Tree, BMI)	
★	10	9	IF YOU CAN'T FEEL IT (It Ain't There)—Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)	★	55	4	LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country 0143 (RCA) (Levisa/Briarpatch, BMI)	73	59	13	YOU KNOW WHO—Bobby Bare (Shel Silverstein), RCA 0063 (Evil Eye, BMI)	
★	9	10	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis (Stan Kesler), Mercury 4-45917 (Phonogram) (Jerry Lee Lewis/Meltime, BMI)	★	54	5	JOLENE—Dolly Parton (Dolly Parton), RCA 0145 (Owepac, BMI)	★	—	1	BIG GAME HUNTER—Buck Owens (Buck Owens), Capitol 3769 (Blue Book, BMI)	
8	2	13	PAPER ROSES—Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)	42	38	14	KISS IT & MAKE IT BETTER—Mac Davis (Mac Davis), Columbia 4-45911 (Screen Gems- Columbia/Songpainter, BMI)	★	85	9	CALIFORNIA BLUES—Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)	
★	12	9	YOU ASK ME TO—Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)	★	56	4	AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)	76	69	6	IT'S RAINING IN SEATTLE—Wynn Stewart (Roger Murrah) RCA 0114 (Return, BMI)	
10	13	12	I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)	44	49	10	CITY OF NEW ORLEANS—Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)	★	92	2	SHE MET A STRANGER, I MET A TRAIN—Tommy Cash (J. Slate, D. Morrison), Epic 5-11057 (Columbia) (Tree, BMI)	
★	14	6	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	45	37	16	I NEED SOMEBODY BAD—Jack Greene (Ben Peters), MCA 40108 (Ben Peters, BMI)	78	88	2	HOUSE OF THE RISING SUN—Jody Miller (A. Price), Epic 5-11056 (Columbia) (Al Gallico, BMI)	
12	7	14	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)	46	39	14	BROAD-MINDED MAN—Jim Ed Brown (Jim Owen), RCA 0059 (Unichappell, BMI)	★	90	2	I'VE ALREADY STAYED TOO LONG—Don Adams (Ben Peters), Atlantic 4009 (Ben Peters, BMI)	
13	15	11	THE WHOLE WORLD'S MAKING LOVE—Bobby G. Rice (Rice, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)	★	58	5	ROSIE CRIES A LOT—Ferin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)	80	83	3	RAMBLIN' MAN—Gary Stewart (Dickey Betts), RCA 0144 (No Exit, BMI)	
14	6	15	SAWMILL—Mel Tillis (Mel Tillis, Horace Whatley), MGM 14585 (Cedarwood, BMI)	★	51	11	I CAN'T GET OVER YOU TO SAVE MY LIFE—Lefty Frizzell (S.D. Shafter, Lefty Frizzell), ABC 11387 (Blue Crest, BMI)	★	—	1	THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)	
★	20	8	LOVE ME/CRAWLIN' ON MY KNEES—Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)	★	61	3	ATTA WAY TO GO—Don Williams (Don Williams), JMI 32 (Jack, BMI)	★	82	79	11	I'LL BE YOUR BRIDGE—Wilma Burgess (Royce, Porter, Huffman), Shannon 813 (N.S.D.) (Acclaim, BMI)
16	18	15	LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)	★	64	5	THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP)	83	87	4	ANOTHER FOOTBALL YEAR—Jeannie C. Riley (Barney, M. Ashner, H.O. White Jr.), MGM 14666 (Wilderness, BMI)	
17	11	12	I'M YOUR WOMAN—Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)	★	63	4	BAPTISM OF JESSE—Johnny Russell (Dallas Frasier, Sanger Shafer), RCA 0165 (Blue Crest, BMI)	84	70	10	ALLEGHENY—Johnny Cash & June Carter (C. Gantry), Columbia 4-45929 (Combine, BMI)	
★	31	6	SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazaros) Dot 17480 (Chess- Charlie Boy, ASCAP)	52	36	12	CARRY ME BACK—Statler Bros. (H. Reid, D. Reid), Mercury 73415 (Phonogram) (Cowboy, BMI)	★	—	1	JUST ONE MORE SONG—Jack Blanchard & Misty Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)	
★	23	8	ALL IN THE NAME OF LOVE—Marvel Felts (Jerry Foster & Bel Rice) Cinnamon C 771 (N.S.D.) (Jack & Bill, ASCAP)	53	32	18	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (Bob McDill, Wayland Holyfield, Chuck Neese), RCA 0021 (Jack, BMI/Jando, ASCAP)	86	91	6	GREEN DOOR—Mayf Nutter (M. Moore, B. Davis) Capitol 3734 (Hudson, BMI)	
★	24	9	LILA—Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)	54	47	9	SECRET LOVE—Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)	87	95	2	DARLIN'—Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	
★	28	7	THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	55	41	9	WRAP YOUR LOVE AROUND ME—Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)	★	—	1	WE'RE BACK IN LOVE AGAIN—Johnny Bush (Sonny Throckmorton, Glenn Martin), RCA 0164 (Tree, BMI)	
22	25	10	STAY ALL NIGHT—Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)	56	42	9	FOR OL' TIMES SAKE—Elvis Presley (Tony Joe White), RCA 0088 (Swamp Fox/Whitehaven, ASCAP)	89	96	2	ALL AROUND COWBOY OF 1964—Buddy Alan (Buddy Alan, R. MacDonald), Capitol 3749 (Blue Book, BMI)	
★	30	7	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Acuff-Rose, ASCAP)	57	44	12	PRECIOUS MEMORIES FOLLOW ME—Josie Brown (Frances Rhodes), RCA 0042 (Fall Creek, ASCAP)	90	94	3	I'VE GOT MINE—Anthony Armstrong Jones (Kenny O'Dell), Epic 5-11042 (Columbia) (House Of Gold, BMI)	
★	24	7	GOT LEAVING ON HER MIND—Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)	58	52	11	TOO MUCH HOLD BACK—Little David Wilkins (David Wilkins, James Long), MCA 40115 (Emerald Isle, BMI)	91	93	6	COUNTRY BOOGIE WOOGIE—Linda Nash (Jim Owen) Ace Of Hearts 0473 (Vector, BMI)	
★	35	5	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Columbia) (Jack & Bill, ASCAP)	59	67	7	RELEASE ME—Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 8589 (Columbia) (Four Star, BMI)	92	76	10	LOVE AND HONOR—Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)	
★	33	7	WHEREFORE & WHY—Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)	60	65	7	LOVIN' SOMEONE ON MY MIND—Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)	93	—	1	AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Fraser), Atlantic 4006 (Terry Stafford, BMI)	
27	22	13	LAY A LITTLE LOVIN' ON ME—Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)	61	68	7	SWEET BECKY WALKER—Larry Gatlin (Larry Gatlin), Monument 8584 (Columbia) (First Generation, BMI)	94	—	1	TOO MUCH PRIDE—Mac White (Mack White), Commercial 11314 (Acuff-Rose, ASCAP)	
28	16	14	'TIL THE WATER STOPS RUNNIN'—Billy "Crash" Craddock (I. Levine, L.R. Brown), ABC 11379 (Pocketful of Tunes, BMI)	62	62	10	ROLLIN' IN MY SWEET BABY'S ARMS—Hank Wilson (Lester Flatt), Shelter 7336 (Capitol) (Peer Int'l, BMI)	95	77	8	BLEEP YOU/AN HOUR AND A SIX PACK—Cal Smith (Bobby Braddock) MCA 40136 (Tree, BMI)	
29	17	15	DON'T GIVE UP ON ME—Jerry Wallace (Ben Peters), MCA 40111 (4 Star/Ben Peters, BMI)	63	53	8	MY LOVE IS DEEP—Pat Daisy (Ben Peters) RCA 0087 (Pi-Gem, BMI)	96	89	3	SUNSHINE FEELING—Lawanda Lindsey (Jim Shaw), Capitol 3739 (Blue Book, BMI)	
30	34	9	THAT'S WHAT I'LL DO—Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)	64	57	11	YOU'RE WEARIN' ME DOWN—Kenny Price (Kenny Price), RCA 0083 (Blue Echo, ASCAP)	97	—	1	FIDDLIN' AROUND—Chet Atkins (Johnny Gimble), RCA 0146 (Gardena, BMI)	
★	40	4	I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Phonogram) (Hallnote, BMI)	★	78	3	LET'S GO ALL THE WAY TONIGHT—Mel Tillis and Sherry Bryce (Mel Tillis), MGM K14660 (Cedarwood, Sawgrass, BMI)	98	—	1	I'LL BE DOGGONE—Penny DeHaven (W. Robinson, W. Moore, M. Tarplin), Mercury 73434 (Phonogram) (Jobete, ASCAP)	
32	19	16	RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez (Johnny Rodriguez), Mercury 73416 (Phonogram) (Hallnote, BMI)	★	80	3	BIFF, THE PURPLE BEAR—Dick Feller (Dick Feller), United Artists 316 (Tree, BMI)	99	84	5	RAMBLIN' MAN—Jimmy Payne (Richard Betts), Cinnamon C 772 (N.S.D.) (No Exit, BMI)	
★	43	9	TOO MANY MEMORIES—Bobby Lewis (R. Bourkes, G. Barnhill), Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)	★	80	3	I BELIEVE IN SUNSHINE—Roger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI)	100	81	5	I'M GONNA KEEP SEARCHING—Pat Roberts (G. Richey, C. Taylor, N. Wilson), Dot 17478 (Famous) (Al Gallico/Algee, BMI)	
★	48	3	HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	67	75	3						



BILLBOARD'S TOP SINGLE PICKS

NOVEMBER 17, 1973 ISSUE

"RECOMMENDED"

LARRY STEEL—Things Money Won't Do
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Nashville Scene

By BILL WILLIAMS

Dickey Lee has become a father again, to another girl. That's two daughters for the Lees. . . . Mega has moved to new Nashville headquarters, now located at 1605 Hawkins. . . . Darrell Statler has been signed with Chappell Music. He's had a bunch of hits. . . . Stan Jr., a member of Jamboree U.S.A., has bought a big bus to join the group in that department. . . . Veteran Gus Thomas has departed the Jamboree, and is now with WIDV-AM, in Ephrata, Pa. . . . Harrison Tyner now is among those who has contributed time and effort to good causes. He has done a series of spots on behalf of the Tennessee Arthritis Foundation, the division which is chaired by Teddy Bart. . . . Yazoo City funnyman Jerry Clower will co-host the Marco Island, Fla. celebrity golf tournament in March with Joe Garagiola. Ethel Delaney, the Swiss Miss Yodeler of Ohio Records, is recovering from major surgery, but will be off the road another six weeks or so. . . . The Gross Brothers of Rising Sun, Ind., Jerry, Larry, and Jamie, all are continuing their education, working on weekends. Two of them are about to get degrees from South-

ern Ohio Junior College, while Jamie is still in high school.

Pat Daisy, the bright, young RCA artist, has something in common with Donna Fargo: Both were school teachers before being signed to recording contracts. Pat now is managed by Charlie Lamb, who also is guiding the careers of Doug Kershaw and Skeeter Davis. . . . John Boden already has 160 sponsored shows for fraternal and civic organizations set for next year. In addition, he will be promoting fairs, college dates and concerts. . . . At the NCA convention in Chicago, the Country Music Association polled jukebox operators in regard to their needs for country music. The results of that poll, plus additional information, will be made available soon to CMA members.

Epic has released another duet single by David Houston and Barbara Mandrell. . . . Donna Fargo and Tommy Overstreet are both cutting German-language versions of their hit tunes for release "over there." . . . Another record has been set, this one by Ferlin Husky. He drew the largest crowd ever at the Nashville South Club in Macon, Ga. . . . Johnny Pay-

check will tape the Jimmy Dean syndicated TV show the night of Dec. 5, then head directly to the Columbia-Epic studios to begin recording an album. . . . The Oak Ridge Boys, making the transition away from strictly gospel, will appear with the Johnny Cash Road Show in Las Vegas at the International Room and Lake Tahoe at the Sahara.

Wally Carter and Tex Clark of Brite Star promotions again gave away holiday turkeys for Thanksgiving to the needy families adjoining Music Row. It's the 6th consecutive year for this. . . . Don Williams may be the most versatile man in the business. He not only has single hits of his own, but has sung backup on several others, and has written several. He has many things going. . . . Fireside Studios in Nashville has just installed a new Dolby system. . . . Bonnie Ferguson of Chicago has just recorded for a new label. . . . Shannon Records is now doing its sessions at Fireside. . . . Marti Brown is in the process of working on a promotional package with Atlantic Records.

Great American Productions is in the planning stage of television work after the first of the year for major syndication. . . . David Owens, formerly with the David Houston show, has joined Del Delamont and Day Break, who are booked heavily through March of next year. . . . Tina Lane now is under contract to Earl E. Owens. . . . Vocalist Lynn Shepherd has signed an exclusive contract with Jessup Records of Jackson, Miss. . . . The Carwin Country Show in Ohio is doing something right. It won the number one spot in four categories of the Ohio Country Music Association awards. . . . Katie Gillon has joined the Dot records staff as Jim Fogelson's secretary. . . . A special aside to Roy Clark and Diana Trask. Thanks for the nocturnal phone call. I'll get even. . . . The Statler Brothers are doing the Dean Martin show in Burbank. . . . Rick Hurley, 17-year-old brother of Jan Hurley, has won his first talent contest, and is on his way. It's all in the family.

The Vanderbilt marching band saluted Opryland and country music at half-time of the last two games, and will do it again in the final contest against the University of Tennessee. . . . Roy Baham, writer with Newkeys Music for 10 years, has signed another long-term contract. He has had some real big ones. . . . Jimmy C. Newman played Grand Marshall for the KKKW Trail ride in Lafayette, La. . . . Tom T. Hall, who must now have everything, has planted 2,000 catfish in a pond on his farm. Now he's fattening them up. . . . Dave Dudley fell victim to burglars. With his car parked outside a club in Reno, someone broke into it, took everything that was loose, including a briefcase full of pictures of his late father. . . . Freddie Hart, who is a genuinely good and kind person, has done several television spots for the National Association for Retarded Children. These will run on national television.

Lester Flatt and John Boden are going partners for a massive Blue Grass festival next year. . . . San Antonio country music fans gave Sammy Vaughn a rousing welcome when he showed up in his home town to perform at several of the city's leading music clubs. He now records for Atlantic. . . . Curley Rhodes of Cedarwood* just back from a promotion push in Atlanta for the new Carl Perkins record, and Jim Haner has been pushing mate-

UA Beefs Up Roster

NASHVILLE—United Artists, in a series of actions denoting country strength, announced the following:

Crystal Gayle, younger sister of Loretta Lynn, has signed an exclusive, long-term recording contract with the label. Miss Gayle previously recorded for MCA.

Johnny Darrell, in signing a long-term contract, has rejoined UA after a five year departure. Darrell is now managed by Lamar Fyke.

Slim Whitman, who has been with UA and its predecessor for more than two decades, has re-signed an exclusive, long-term contract. He now has recorded more than 50 albums and 150 singles for the firm, and has four gold records.

UA also announced that Del Reeves has completed his first live album, recorded at the Palomino in Los Angeles.

Light Picks College Acts

NASHVILLE—Formation of "The Masters of Bluegrass," a special roadshow package aimed primarily at the college market, has been announced by talent agency executive Don Light.

Light has been instrumental in getting the bluegrass sound onto the

campuses. Now he has put together a trio of acts consisting of Bill Monroe and his Bluegrass Boys, Lester Flatt and the Nashville Grass, and the Osborne Brothers. All three units are top names in bluegrass, and each has developed an individual art form in presentation.

The individual acts will continue to be booked as singles on the tours. The package approach has not yet been tried for the campuses, and Light feels they are ready. Under the plan, each acts will do 45 minutes, then all three bands will do a final set. The package will carry its own sound system.

Light currently books Monroe and Flatt. He makes it clear that the Osbornes, as a single, will continue with the Atlas Artists Bureau.

Tenn. Politicos To View CMA's Banquet Replay

NASHVILLE—The Governor's office here was so impressed with the Country Music Association banquet show in October that it will be replayed almost entirely to a special Economic and Community Development Conference.

A spokesman for the governor's office said the event would be witnessed by mayors, heads of chambers of commerce and business leaders from throughout this area.

The event is scheduled for Dec. 6. Hank Levine again has been retained to be musical director of the show, which was written by Bob Turbert and produced originally by Frank Jones, vice president of Capitol.

Governor Winfield Dunn will introduce the show. The spokesman said that Brenda Lee would be unable to be mistress of ceremonies, and that her singing duties will be assumed by Dimitris Tapp. Most of the artists who appeared on the show have agreed to take part again, the spokesman said.

Overstreet Hits Big in S. Africa

NASHVILLE—The Jim Halsey Company of Tulsa is in the process of setting up a tour for Tommy Overstreet in South Africa.

This follows news that the Dot artist will receive a gold record from that nation for his version of "Heaven Is My Woman's Love."

Jim Fogelson, president of Dot, said the recognition stems from sales exceeding 25,000 units in that nation. He quoted South African officials as saying Overstreet had the "potential to become the biggest country artist since Jim Reeves." Reeves was exceedingly popular in South Africa, and made extensive tours there.

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY
for Week Ending 12/1/73

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* Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Label & Number (Distributing Label)</small>
1	1	9	PAPER ROSES—Marie Osmond, MGM SE 4910
2	3	9	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
★	5	10	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
4	4	9	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
★	10	32	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★	12	37	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
7	2	13	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
8	9	19	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
9	6	23	SATIN SHEETS—Jeanne Pruett, MCA 338
10	11	10	SAWMILL—Mel Tillis, MGM SE 4907
11	7	34	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
12	14	13	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★	20	5	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
14	13	24	SWEET COUNTRY—Charley Pride, RCA APL1-0217
★	23	8	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
16	18	18	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
17	15	10	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
18	19	37	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
19	8	17	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
20	21	17	TRIP TO HEAVEN—Freddy Hart, Capitol ST 11197
21	22	7	MR. COUNTRY ROCK—Billy Crash Craddock, ABCX 788
22	16	15	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
★	23	6	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
★	30	5	BEST OF JIM ED BROWN—RCA APL1-0275
★	25	26	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
★	31	6	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM 1-677 (Phonogram)
27	29	8	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
28	17	17	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
29	32	8	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
30	24	17	LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn & Conway Twitty, MCA 335
31	27	7	I CAN'T BELIEVE THAT IT'S ALL OVER—Skeeter Davis, RCA APL1-0322
32	33	3	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
33	25	8	EARL SCRUGGS REVUE—Earl Scruggs, Columbia KC 32426
34	36	5	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
35	38	6	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC 32449
36	40	6	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
37	43	10	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
38	42	6	BUBBLING OVER—Dolly Parton, RCA APL1-0286
39	37	9	SUNDAY MORNING COMING DOWN—Johnny Cash, Columbia KC 32240
40	41	4	CLASS OF 73—Floyd Cramer, RCA APL1-0299
41	44	5	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
42	46	4	BRUSH ARBOR II—Capitol ST-11209
43	50	2	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018
44	48	2	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
45	45	4	SWEET COUNTRY WOMAN—Johnny Duncan, Columbia KC 32440
46	47	2	NASHVILLE—Ray Stevens, Barnaby 15007
47	49	2	JOE STAMPLEY'S SOUL SONG—Joe Stampley, Dot DOS 26007
48	—	1	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
49	—	1	SONG'S FOR EVERYONE—Ray Griff, Dot 26013
50	—	1	NEW SUNRISE—Brenda Lee, MCA 373

rial on the West Coast. . . . Kenny Price reviewing material with Ray Pennington for his next RCA session. . . . Karen Davidson is like mother. She is secretary to the A.Q.

Talent agency. Her mother holds a similar post with Atlas Artist Agency. . . . Tina Lane has signed with the Earl Owens agency, Owens-Fair and Associates.

**Record Merchandising Company, Inc.
announces a milestone in the industry:**

**EXTENDED CALIFORNIA
DISTRIBUTION OF THE
PHONOGRAM FAMILY OF LABELS
(MERCURY, PHILIPS, VERTIGO, DIAL)**

Starting now, Record Merchandising Company, Inc. of Los Angeles will act as a distributor covering all of the San Diego, Los Angeles, and San Francisco marketing area. Each of these markets will be serviced by a sales force, Sales Manager, and Promotion Manager. One warehouse will service the industry with efficient overnight delivery.

It's an advancement in the industry that will make our business and your business even better.

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and Warehouse**

Record Merchandising
Company, Inc.
1525 S. Berendo Street
Los Angeles, California 90006
(213) 385-9161
Sid Talmadge—President
Jack Lewerk—General Manager
Sam Ginsberg—Sales Manager

San Francisco Office

Record Merchandising
Company, Inc.
(415) 863-3452
Dick Hughes—Sales Manager
Larry Reed—Sales
Wayne Arnold—Promotion
Manager

Cetec Adds Line And Alters Plans

By BOB KIRSCH

LOS ANGELES—For some time now, Cetec has been heavily involved in the manufacture of professional audio equipment through its Langevin, Gauss and Electrodyne lines, but the firm is now broadening its scope, offering a number of cassette duplicators and changing its marketing strategy on all products from a "purely engineering approach" to a more personal one.

Don Slack, national marketing manager for the firm, said that he isn't "shooting for a consumer market per se, but a rock group or a young engineer can be a consumer in a broad way. One product we make, however, is most likely to be used to make product strictly for the consumer. These are our cassette duplicators."

Slack feels there is now a "definitive trend toward the spoken word cassette market, and we are seeing this through growing sales of cassette duplicating equipment and the people who are buying this equipment. We have one duplicator, the 1260, which is a very high speed unit. And then we have the Copy-Cass II which is a mono-stereo copier. This is the unit which really requires no labor and can be used in any office or by any small company. You simply drop in a cassette, stack up 15 blanks and wait about half an

hour until the unit buzzes and says 'fill me up again.'"

How does Cetec control the possibility of bootlegging? "It's hard to control what's done with a product once it leaves the plant," Slack says, "but we do check out the people we sell the merchandise to. Also, we don't advertise our units for music duplication. All of our ads stress spoken word duplication. However,

(Continued on page 42)

Avco to Bid For Defunct CTI Assets

NEW YORK—The Avco Corp., major stockholder, creditor, and one-time parent of the now defunct Cartridge Television Inc., is seeking to buy the remaining assets of the pioneer of consumer TVC in this country.

It is understood that last Nov. 15, Avco, the first company to show a serious interest in purchasing the assets of CTI since it went into Chapter

(Continued on page 40)

New Firm Bows Plan for Chains, Equipment Mfr.s

By EARL PAIGE

CHICAGO—Service for electronic entertainment equipment is becoming so vital that it can be marketed as a product. In fact, this is exactly T. C. Ted Collins' point in forming a company that will offer nationwide and eventually internationally extended warranties to mass merchandisers, who he claims are falling behind Sears, Wards and Penneys, all of which are into service programs.

Collins, Ltd. in suburban Northfield here is into two other areas as well, both tied to the service angle. The firm will offer service programs to manufacturers and will remanufacture and then market defective merchandise, mainly audio items.

Elements of the program will include posters on windows and counter cards announcing the extended warranty program under the logo "Safeguard Service." Stores signed with Collins, Ltd., will in effect "private label" this by having the store identified in the poster, cards and other promotion—i.e., "All Star Stores Safeguard Service."

Keyed to the logo is the motto: "We safeguard your enjoyment after purchase."

Aside from chains that can buy the program, it will be offered to each of the targeted 7,500 service shops Collins is lining up nationally and it will be offered as well to the individual consumer.

(Continued on page 44)

Superscope Canadian Dist. Plan

LOS ANGELES—Superscope, Inc. has finished plans for Canadian distribution for its complete line of home entertainment products.

Gordon MacGregor will head the operation and among his first responsibilities will be opening a sales office and warehousing facilities in Toronto and establishing a nationwide distribution network. Plans

now call for four direct salesmen and three reps, with hiring to be completed by March 1 of next year.

The first Superscope products for Canada are set for April, with showrooms and branch sales offices to be opened in Vancouver and Montreal the following year.

The Canadian operation will ini-

Inside:

• Folsom Convicts Bow Spoken Word Sets

By RADCLIFFE JOE

- Panasonic's Vast Exhibit of TV Systems
- Roundup of British Blank Tape Business
- Lloyd's Chariman Restrained in Suit Action

21-unit Neb. Sound Centers Plug Software/Hardware

HIGHLIGHTS

- Sound Centers with software focus of new stores
- Selection, quality, value three key selling goals
- Careful study of physical layout of departments
- Consumer research indicated shift to quality items
- Items selling from \$300 to \$900 "opened our eyes"
- Reps, factory technicians train store personnel
- Playback equipment grouped in logical display sequence

OMAHA—"It's Richman Gordman's Grand Opening of our Spectacular New Sound Centers!" This banner headlined recent full-page newspaper ads in each of the markets served by Richman Gordman, a regional promotional department store chain, headquartered here.

"The upgrading of our sound centers—in terms of both physical properties and kinds of equipment offered—is a direct extension of the company's continuing application of a new concept in dynamic retailing," explained Bob Gordman, merchandise manager for electronics.

Fundamentally, the goals of Richman Gordman's management are threefold—to fill the consumer's great need and desire for *selection, quality and value*. In striving to attain these goals, Richman Gordman has developed a highly dynamic, youthful and forward-looking staff of executives who pay constant attention to merchandising trends and innovations.

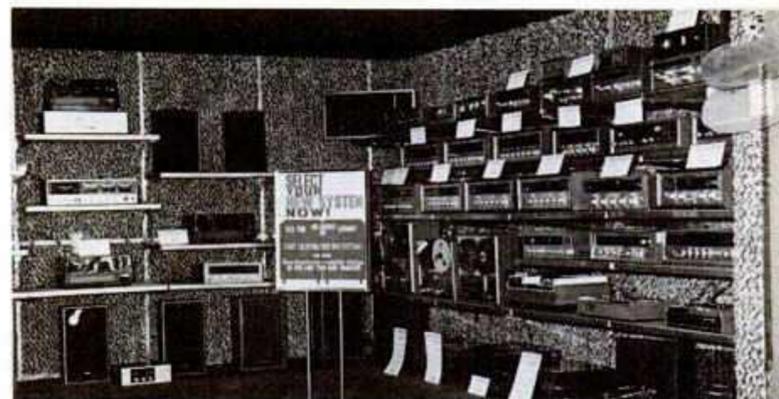
"Richman Gordman's concept of dynamic retailing covers far more than

By JACK COGGINS

BACKGROUND

Although the 21-store Richman Gordman chain is a 58-year-old firm, its real expansion has come in the past dozen years, said Dan Gordman, president, and his two sons, Nelson and Jerry, who form the management top echelon. Nine of the stores are mass merchandise one-level department store outlets featuring audio and are of the 85,000 to 100,000 square foot size. The firm is studying new stores in the 50,000 to 60,000 size in 15,000 to 30,000 population markets in states surrounding the Omaha headquarters.

Describing the company as having grown at the compounded rate of over 25 percent a year, Dan Gordman said it includes the opening last year of a 120,000 square foot distribution center in Omaha on a 10-acre tract allowing for 300,000 more square feet of space. Other properties are the 11 Richman Gordman Shoe World stores, two Fabric World stores and the Richman Gordman Wholesale subsidiary, from which the company grew.



basics," Gordman added. "It includes the desire and mechanics necessary to see changes in markets coming and the preparedness to adjust physical store layouts and merchandising policies in accord."

"We are not restricted to patterns of 20 years ago. Ours is an organization of controlled, yet continuing, motion."

Those words do not encapsulate the total dynamic retailing concept. It only reveals some of its characteristics—characteristics which help explain present innovations and changes in a program of more fully meeting the needs of Richman Gordman customers in relation to quality sound equipment.

Previously, Richman Gordman's sound departments contained a mix—small radios, clock radios, tape recorders, and other merchandise of that type. Some of the lines were price-maintained, others were not.

Research Reveals Trend

"A program of thorough research indicated a definite trend away from low-priced compact systems into components and into better components," said Gordman. "Once we became aware of this strong direction in home entertainment equipment, our fluid merchandising concepts and built in flexibility allowed us to move in at once. Although the full upgrading was presented to the public with 'grand opening' impact, there had been a steady upgrading into better quality products."

The demand for more expensive, quality systems was made evident primarily by customer demand. "When we put in better merchandise, we sold better merchandise," explained Gordman "The more we put in, the more we sold."

There were no major problems, however, with original lines and brands. They will not be discontinued. "But," Gordman indicated, "we anticipate a tapering off in low-end equipment, at least in our stores. That is because our stores are appealing to better-income customers. We are not appealing to the discount customer."

Richman Gordman surveys establish that the average age and income of its customers is in the heart of the audio market. The new program is aimed first at existing clientele. "Our regular customers are now being exposed to quality sound products each and every time they walk into our stores," Gordman noted. "At the same time, we have begun bringing in new customers, people who recognize us as true audio centers within multi-department retailing facilities."

(Continued on page 44)



RICHMAN GORDMAN's Sight & Sound area is organized into product groupings. Sound rooms have carpeted walls. Tom Herman, left, the chain's electronics buyer, and Bob Gordman study computer readouts of sophisticated warehouse withdrawal system.



Rep Rap

The Electronic Representatives Association (ERA) will hold its final management seminar at the Sheraton Laguardia Hotel, New York, Dec. 7. Details are available from ERA at 233 E. Erie, Chicago 60611 (312) 649-1333.

A joint operating committee for the dmr (dealer, manufacturer, representative) '75 Midwest dmr has been formed, said Dick Scholfield, chairman. Russ Gawne, president of the dmr conference, said strong support from all around the Midwest has been registered. Further details are available from Tom Sullivan, Midwest dmr Conferences, Inc., 1301 Waukegan Rd., Suite 204, Glenview, Ill., 60025 (312) 729-8370.

Jack Fields, president of Component Marketers Inc., announced the signing on of two salesmen, William Newman and Harold Shiffman. The 15-year-old company, covering metropolitan New York, including N. J., reps for BSR, McDonald and Metro-tec, TEAC, Audio Equalizer, Technics/Panasonic, Acoustic Research, and Soundcraftsman.

With partner Jack Simon, the sales force also includes Phil Fields and Robert Pett, all working from offices at 151 Valley Rd., Montclair, N.J. 07042 (201) 746-6717.

C.M.I. recently completed a two-day TEAC showing at the Warwick Hotel, Manhattan, where over 200 dealer salesmen were shown the 1974 line. The existing accounts and prospectives were given literature, and all products were explained and demonstrated by C.M.I.'s full staff and four technical people from TEAC. Jack Simon reported the show emphasized that TEAC multi-channel receivers can be used to create music for performances as well as to hear it in the home, the 3340S model in particular.

Manny Charach Associates Inc., 17100 W. 10 Mile Rd., Southfield, Mich. 48075 (313) 557-4430 were winners in the October sales contest for Panasonic color TVs. The entire group of 8 salesmen won \$1,500 mink coats for their wives, individually, as a result of exceeding their 111 percent sales quota.

The company handles Audio Magnetics, Dyn and Sonic headphones and speakers as well. Manny Charach reported that plans are underway for a large open house in Southfield the week following the January CES Show in Chicago.

This year marks the 50th Anniversary for Shalco Inc., 23529 Woodward Ave., Ferndale, Mich. 48220 (313) 547-4771. Partners Carl Ludwig and Bill McCall are assisted by Rick Wright in repping throughout Mich. and N. O., AKG/Philips, Crown International, Frazier Inc. speakers, Mura, and Hy Gain antennas.

Ralph Setton joined partners Sid Paessler, Irv Becker, and Ron Singer at Sir Sales Inc., 35 Powerhouse Rd., Roslyn Heights, N.Y. 11577 (516) 621-7485. The firm sells Audiovox, Hervic Electronics, Lebo, Martel, On-Guard, JSD, Pilot, Sennheiser, and Veritas in metropolitan New York.

Amico and G.T.R. Organs are new ac-



HOUSEWARES show exhibitor Brother International's Fred Wolf (right) explains futuristic compact to H. O. Tate of Marine Corp. exchange. Next housewares focus will be the Independent Home Entertainment (IHE) Jan. 12-16 dovetailing with the Consumer Electronics Show Jan. 10-13 at the Conrad Hilton in Chicago. The giant National Housewares Exposition Jan. 14-18 will be at McCormick Place and the Trans-World show will be at the Amphitheater the same dates.

counts for Max Lipin & Assoc. in Mich. and N.W. O. Located at 21500 Trolley Industrial Dr., Taylor, Mich. 48180 (313) 292-8080, the firm handles Casemakers, Mercury Electronics and Hitachi with help from salesmen Bob McShane, Rich Lipin, Herman

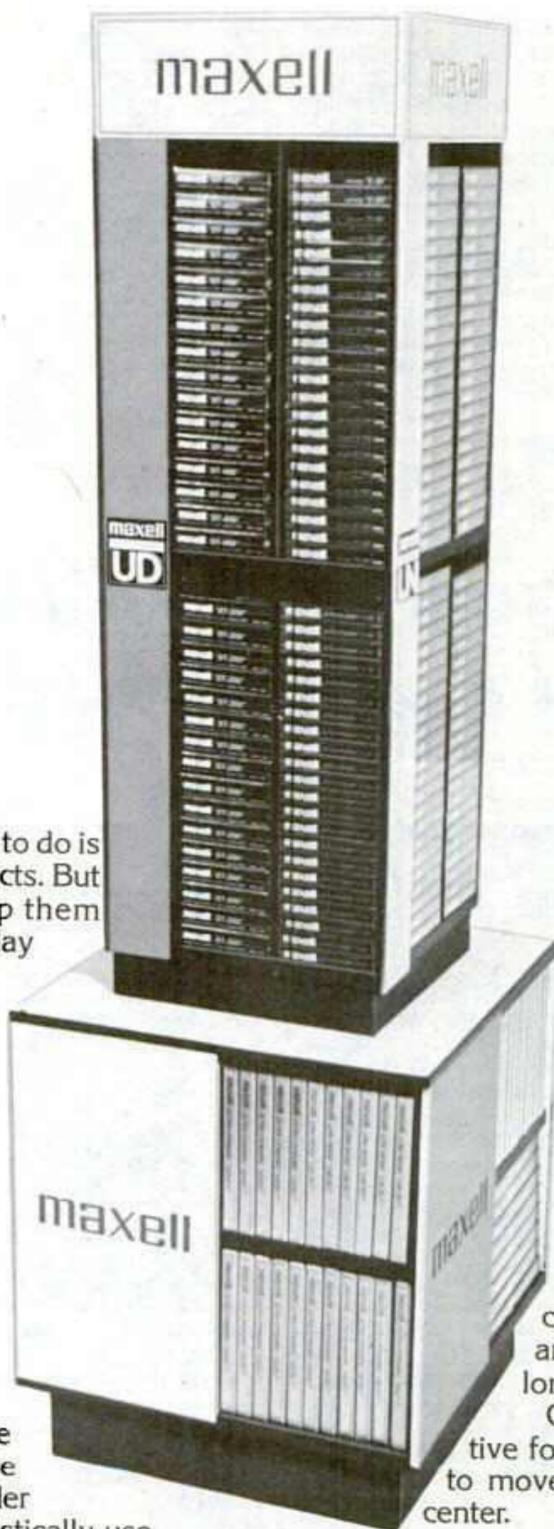
Burton, Ben Wilson, and William Haas.

Mittelman, Smith & Wynn, reported to be the largest rep firm on the West Coast, in September formed a new recreational vehicle division headed by Bob Hays. This

move coincided with the addition of Jensen Sound Laboratories for Arizona, S. California, and E. Nevada. Main offices are at 1319 E. Washington Blvd., Los Angeles 90021 (213) 747-0435, where the four principals are based. They are: Joe Mittelman, presi-

dent; Earl Wynn and Lou Smith, vice presidents, and Rupe Carson, general manager. The firm employs 15 field salesmen, and has branch offices in San Diego, Oakland, and Sacramento, as well as affiliate offices in Portland and Seattle.

Maxell introduces the 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.

maxell.

Our business is improving. So can yours.

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

Panasonic TV Systems Pushed

NEW ORLEANS — Panasonic Video Systems Division turned out a sparkling array of video equipment and accessories for the annual convention and exhibition of the National Association of Educational Broadcasters recently completed here.

Product displayed included a mini hand-held deluxe color camera, four black and white CCTV cameras, two 19 inch Quatre-color monitors, two 13 inch color monitors, a new mini CCTV system, a deluxe studio monitor unit, and a head to head 1/2 inch cartridge duplicating system.

Panasonic's new 1/2 inch video cartridge recorder duplicating system, model DP-550, is a head-to-head

AVCO CTI Bid

• Continued from page 38

XI last July, submitted a proposal to pay unsecured creditors of the company 15 percent of their claims.

The creditors, holding out for more money rejected the plan. Another negotiating session is planned for early December.

It is understood that if the unsecured creditors accept Avco's offer, the company would liquidate CTI. Cartridge Television, Inc., was the developer of the Cartrivision videocassette system. Since its bankruptcy last July, the company has been making an all out effort to find a merger partner, or raise new financing for a reorganization plan. Neither approach seemed to have met with much success.

VCR duplicator that can mass produce 1/2 inch EIAJ cartridges.

The unit consists of a heavy duty master control unit, (model NV-5160), and four slave units (model NV-5150). A fifth slave unit is optional.

The unit which will be available early in January is also capable of playback to monitor reproduction quality.

Lightweight System

Panasonic's model WV-30K/WV-20K is a compact, lightweight CCTV system containing camera and easy-to-install monitor. According to Panasonic technicians, as many as three cameras may be viewed selectively through the compact video monitor/camera.

The unit, carrying a price tag of \$450, and a delivery date of mid-1974, requires just one focusing lens, and its monitor has a horizontal resolution greater than 400 lines.

Available for immediate delivery is the Panasonic model WV-245P, a compact CCTV camera with a horizontal resolution of more than 550 lines at center. The black and white unit has a 3/8 inch separate mesh vidicon for decreased lag, lower noise and greater sensitivity.

If used with the optional CCU, WV-690, the unit offers remote control of beam and focus. Other features include a built-in 2:1 interlace sync generator, signal to noise ratio of more than 40 dB, and automatic light compensation that accommodates variations of 5000:1.

Also shown at the NAEB was the Panasonic "Night Hawk." A high

sensitivity black and white video camera that uses a new silicon-target vidicon pickup tube and is operable at low light levels. Its sensitivity range extends to the near infrared.

Other features on the Night Hawk include extremely low lag after the removal of illumination, very low dark current, horizontal resolution at center of 450 lines, remote control box for beam and focus, built-in interlace sync generator for jitter-free picture and signal-to-noise ratio of more than 40 dB.

Model WV-2200P/8300P is a compact hand held color camera weighing less than nine pounds and producing high quality pictures. Said to be ideal for use with the Panasonic portable TR, NV-3082, the unit's hand held use provides complete freedom in studio production.



INTERNATIONAL Publishers' Audiovisual Assn. president Rudolph Wendorff (second from right) called a meeting of 80 European software and hardware producers in Berlin for an exchange of ideas about audiovision systems. Among the participants were, from left: Rudiger Proske, project manager, Bertelsmann Lexikothek; Werner Hofer, director of Westdeutsche Rundfunk; W. Stratenschulte, Videophon sales manager; H. Winter, IPAA sales manager; Wendorff, and Hans Weitpert, Consul to the Republic of Togo.

American Tape Push: Cassettes, 8-T Cutouts

RIDGEFIELD PARK, N.J.—The American Tape Corp. is offering its dealers a prerecorded cassette promotion, and two news prerecorded 8-track promotions at a list price of \$54.88 each.

According to Donald Gabor, president of American Tape, the cassette promotion carried an original retail price of \$78.35, while the 8-track promotion, each carried an original retail value of \$83.35.

The cassette promotion, designated the "Life of Composers Series" consists of 12 cassettes and a free leatherette carrying case. It features narrations of the lives of great composers illustrated with orchestral selections from their works.

The series, according to Gabor, contains works by Bach, Beethoven,

Bizet, Brahms, Chopin, Dvorak, Grieg, Liszt, Mendelssohn, Offenbach, Strauss and Tchaikovsky, performed by internationally known orchestras, conductors and actors.

The 8-track promotion, designated the "Golden Treasure Chest," features such artists as Frank Sinatra, Dean Martin, Ella Fitzgerald, Glen Campbell, Ray Charles, Nat King Cole, and The Isley Brothers, as well as conductors like Seiji Ozawa, and orchestras like the London Symphony. The artists are featured on 12 8-track cartridges, along with a free leatherette "treasure chest" that stores up to 24 cartridges.

American Tape is offering the 8-track promotions in two separate

(Continued on page 44)

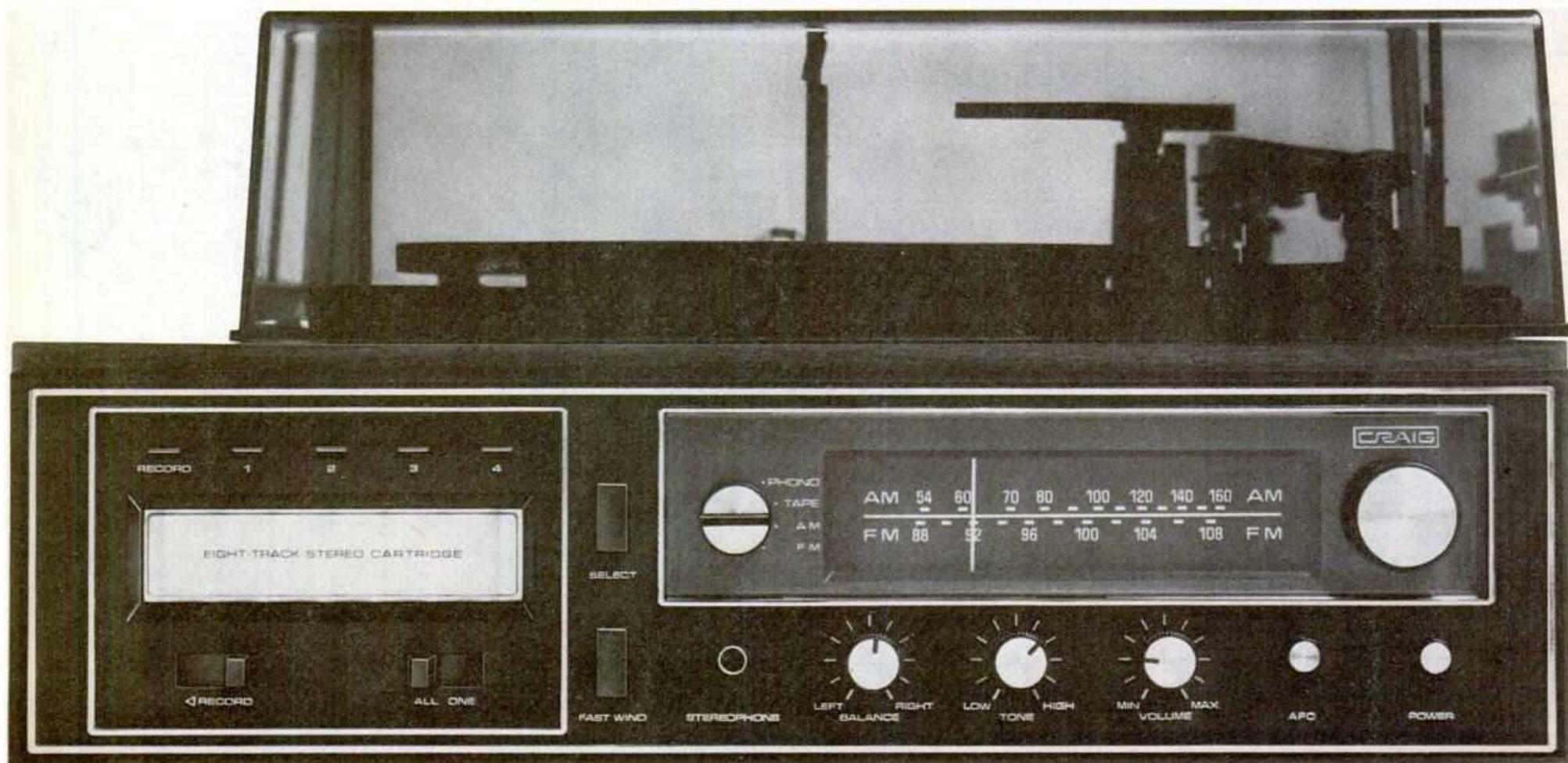
Lloyd's Chairman Restrained in Suit

NEW YORK—A Federal Court Judge here has issued a temporary restraining order to Lloyd's Electronics against the chairman of its board of directors Alvin Tanenbaum.

The restraining order, obtained by Lloyd's, followed a suit filed in New York Supreme Court earlier this month, by Tanenbaum, against Lloyd's and its directors. Tanenbaum also holds a temporary restraining order against the company and its directors, in a move designed

(Continued on page 41)

From Craig, 8-track recording at a record low price: \$259.95.*



*Manufacturer's suggested minimum retail.

New Products



GENERAL ELECTRIC stereo phono graph in green polystyrene case retails at \$64.95. Model P352 includes two 10 1/2 in. speakers.

3M brand C115 shipper/storage case protects Scotch U-Matic videocassettes against contaminants and abuse.



HARMAN/KARDON offers its new HK 1000 cassette deck with the Dolby feature at \$329.95 list.



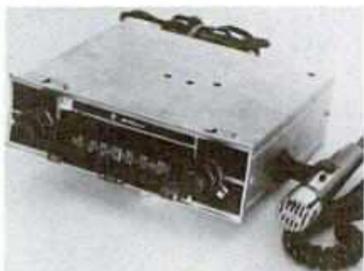
MODEL CR-361 from Grundig by Amerex is an AM/FM portable cassette recorder with built-in antenna. Price tag: \$99.95.



JENSEN SOUND Laboratories offers its model-16, 8 in., two element speaker in walnut cabinet, at suggested price of \$39.



SUPER-PRO microphone, model PE50SP from Shure Bros. at \$165 retail delivers response from 50 to 15,000 Hz.



THE MS-7000 Astrophonic in-dash cassette stereo tape player and recorder with AM/FM radio in Metro Sound's offering for '74. Featuring 28 watts power, unit costs \$199.95 retail.



RCA STEREO headphones include (from left) the 10R201, with individual volume controls on each earpiece at \$29.95, the 10R200 at \$19.95 retail, and the 10R199 at \$12.95.



TEAC offers a free booklet describing tape recorder accessories which can be used to improve performance and create effects.

Convict Assn Bows Tape Sets

SAN FRANCISCO—The Folsom Prison convict group Political Reform Organization for Better Education (PROBE) is offering on cassettes and open reel tapes a letter by ex-Harvard professor Timothy Leary addressed to the Forum for Contemporary History, said Charles Newsome, PROBE chairman. The set is a pilot for a possible series.

The tape is a reading of the original letter, written in Leary's cell at Folsom Prison earlier this year, and according to PROBE's officials, is read against a background fusion of electronic sounds, Eastern spiritual music, and Western "head" sounds of the 1960s.

Chairman Restrained

• *Continued from page 40*

to keep them from removing him from his post or reducing his compensation.

The restraining order received by Lloyd's enjoins Tanenbaum from interfering in any manner in the business of the firm, from engaging in competition with the firm by forming or working for or with any present or intended competitor; from attempting to incur liabilities or obligations on behalf of Lloyd's.

Lloyd's is seeking a preliminary and permanent injunction against Tanenbaum from violating his fiduciary duties to Lloyd's, interfering with the company's business, or its contractual or business relationships, and from engaging in unfair competition.

A hearing in the matter is pending.

Leary's letter outlines his search at Harvard University for what he calls a mind changing neuro-chemical which would allow for new imprints of new realities and new conditioned sequences." He explains that these studies led him to believe that LSD might be such a drug.

Leary's letter also talks about what he calls his successful LSD experiments with prisoners, and his clashes with establishment administrators who feared his ideas about drug use.

He goes on to tell about that formation of his Castalia Foundation at Millbrook, N.Y., and what he sees

as its impact on millions of young people who have more or less accepted the head philosophy.

In his conclusion Leary observes that "the seeds of the 1960s have taken root underground, and the blossoms are yet to come." These, he feels, will be based on the expansion of consciousness, understanding and the control of the nervous system.

Open reel versions of the tapes list for \$8, while the cassettes carry a \$5 price tag.

PROBE is an educational and self-help rehabilitation organization formed by convicts at Folsom Prison.

Norelco

CARRY-CORDER 150

Here's a chance to profit on this fine cassette recorder in original factory-sealed carton with factory guarantee and service in your local area. (consult yellow pages) Terms: Check with Order



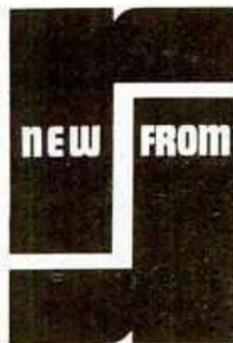
"Cary-Corder" includes	*1-3	4 up	100 up
mike, carrying case C-60			
Cassette	\$26	\$24	\$23

Add 3% for shipping—4 or more postpaid.

Input/Output Cable for 150 & 1420	3.95	AC Adaptor for 150, 1420, Rogers AC50	2.95
Earset (with chin band) for 150, 1420	5.95	AC Adaptor for 150, 1420, Norelco BE50	5.95
Cigarette lighter 12-volt atchmt. for 150, 1420	7.05	Foot control for 150 & 1420	7.95
Telephone Pickup Coil (plugs into mike input)	5.95	Carrying Case for 150 (w/storage compartment)	4.95
Replacement mike for 150, 1420	4.95	CCY-150 "Y" Cable for 150 & 1420	7.50
BE-22 Adaptor for 1100 Carry-Player	5.95	AC Adaptor for 1320, 1440, (BE-70)	6.00
BP-2204 Battery Pack for #150 or #1420	19.50	80% "C" Size Alkaline Battery	.53

COMMISSIONED ELECTRONICS CO., INC.

1776 Columbia Road, N.W. Washington, D.C. 20009
(Refs: Riggs Nat'l Bank, D&B, Better Business Bureau, Wash., D.C.)



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THE COMPLETE AUDIO ACCESSORY DEPARTMENT, FAST TURNOVER ACCESSORIES PERSONALIZED TO FIT YOUR NEEDS, USE 1, 2 OR 3 DISPLAYS

Use coupon below for full information #990



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B1073

Please send me information regarding the RECOTON "Profit Maker" #990 Accessory program.

Dist. Name

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City

State

Zip No.

Tape Duplicator

A high speed tape duplicator developed by **Electro Sound, Inc.**, Sunnysvale, Calif., the ES-2000, is being utilized by the **William B. Tanner Co.**, Memphis, for radio commercials, music services, syndicated radio programs, and audition tapes. **The National Park Service** also uses the new system for audio/visual presentations, slide talks and movies used at national parks and monuments nationwide.

The ES-2000 is available in either open reel or bin loop (ES-2000B) at 120:60 ips or 60:60 ips. With the bin loop, output for a typical 30 minute program is conservatively rated at 180 3/4 ips copies or 100 7/8 ips copies per slave per eight hour shift. Also available is the ES-2000C, a cassette version supplied with a bin loop master, and having an output of 275 cassettes per slave per eight

hour shift of 30 minute program material. Either system can be equipped with one to five slaves, and slaves may be added modularly at any time. Prices range from \$14,700 to \$40,000.

President **Marvin Dayan, Royal Sound Co. Inc.**, Freeport, L.I., N.Y., will be at MIDEEM, Cannes, France, in January to introduce two new **Pentagon** duplicators, the Pro 2400 hi-speed cassette and the PRO-2800 hi-speed 8-track, both with 12:1 speed ratio and ability to handle 1/4-inch, 1/2-inch and 1-inch masters, in the medium price range. Royal Sound exports **Pentagon** and **Liberty/UA** equipment and tape to overseas tape duplicators. "While the tape duplicating market is expanding, we are building up our inventory to cover the first three months of 1974 in anticipation of a 20-25 percent increase in prices and a shortage of plastics," Dayan said. Royal Sound will also be at the Consumer Electronics Show (CES) in Chicago in January.

Advent Corp., Cambridge, Mass., is planning to release what he claims is the first prerecorded cassettes made on chromium dioxide tape with the Dolby system in this country after January 1. **Andrew Petite**, production manager, announced. Selections are mainly classical titles from the **Nonesuch** catalogue, the **Connoisseur Society** catalogue, and from self-produced recordings, and will list from \$3.98 to \$6.98 (the latter the equivalent of two LP's). The cassettes will be marketed through normal software channels, dealers of Advent hardware, and direct mail. "We attempted to record many of

the selections, such as Tchaikovsky's "4th Symphony," in one direction, so there will be no interruption," Petite said.

Mark Harris has joined **Maxell Corp. of America**, Moonachie, N.J., as assistant to national sales manager **Gene LaBrie**. He was formerly with the **Bill O'Connor Associates** rep firm in New York.

John Saxman, distribution manager, **American Sound Corp.**, Warren, Mich., predicts a growing market for audio cassette magazines in the next five years because of the critical paper shortage. American Sound duplicates the prototype

Audio Automotive Magazine, a monthly magazine of automotive news with over 2,000 C-60 cassettes going to **Chrysler, Ford, General Motors** and **American Motors** executives, at a \$48 per year subscription rate. The scripts include 5 and 10 second advertising spots, and are produced by **American Audio Digest Co.**



KOSS' stereophones are being promoted via free tee shirt offers in selected college newspapers and youth oriented national magazines.

Cetec's Consumer Plans

Continued from page 38

we do our quality control testing with music since this is still the best barometer for quality."

The firm supplies equipment for **Superscope** and **Magtec** among others, and both of these firms are currently moving strongly into spoken word. "We know a lot of bookstores have taken on spoken word cassettes in the past year or so," Slack said, "and we find that books and educational product for business and schools appear to be the most popular product now. Our customers are coming to us with stronger indications that they want the duplicating units for spoken word material."

Professional Speakers

Cetec also handles the **Gauss** speaker line, which has long had a strong name among professional users. "We're primarily reaching the professional audio market at the present," Slack said, "because we have a woofer and not a complete system. So we're hitting the guy who puts together the system for an auditorium or a rock group. In other words, we're getting the consumer who wants to build himself. On the other hand, the speakers are in certain audiophile type dealers for either demonstrations or display purposes."

As for a consumer market, Slack is certainly not ruling it out. "Within a year," he said, "we will have a complete system and will be seeking the consumer market. We are currently in the Harvey Group in New York and expect to be in others. The equipment will still be highly sophisticated, but it will be able to reach the audiophile tape consumer."

"We are also now in the process of changing our marketing approach, too," Slack said. "We tied **Langevin** and **Electrodyn** lines together and added the speakers. These products will be handled in the rep and distributor manner and our prime consumer will be the sound reinforcement man. This means we've got all of the consoles and speakers into one program. Then we've got the duplicating equipment in another area. Another concept we've come up with is to build five or more models of a console rather than one custom unit."

"We've also made our literature a bit more personal," Slack continued.

TV Prize to IBM Mgr.

NEW YORK—David Napper, manager, independent study programs, the Data Processing Division of IBM, was winner of the special **Teletronics** award offered during **Video Expo IV** held last September at **New York's Commodore Hotel**.

The prize of \$1,000 in services from **Teletronics** and its affiliated companies will be applied to IBM's Data Processing Division.

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Roundup: U.K. Blank Tape Industry Up as Hardware Surges

By DAVID LEWIS

LONDON—Marketing of blank tape in the U.K. is becoming increasingly aggressive as the industry expands.

EMI's launching of the colorful Soundhog range of blank tape recently and 3M's planned Christmas TV promotion of tape—believed to be the first time blank tape has been promoted on TV in the U.K.—are classic examples of the more aggressive measures by blank tape manufacturers to sell tape.

But the question of just how much blank tape is sold annually is still hard to answer while the British Tape Industry Association waits for the Department of Trade and Industry to supply figures. Meanwhile rough estimates from tape manufacturers give an indication of the staggering growth of blank tape in the U.K.

The growth has of course been in cassettes, the now predominant recording tape available to the consumer. Blank cartridges virtually do not figure at all mainly because of the lack of suitable cartridge machines to record with.

Reel-to-reel tape still sells surprisingly well, and in fact sales have increased in some cases, but as an overall tape product, sales have declined since cassette tape was introduced. Cassettes have knocked the bottom out of reel-to-reel tape sales to the average consumer, but for hi-fi, professional and semi-professional users, more reel-to-reel tape is being sold.

But it is the cassette blank tape that is the big seller and is the configuration referred to when tape industry pundits talk of the tape boom. Probably for every reel player one reel is bought a year compared to five or six blank cassettes for every player in the country.

7 Fold Jump

A rough estimate of sales given by one tape executive indicates that about 26 million cassettes will be sold this year. This compares with some 12 million cassettes sold last year—a phenomenal leap in itself. But in 1971 the sales stood at only about 4 million, so in three years the total sales are expected to increase by almost seven times. Now the industry is about a \$30 million business, while only five years ago it probably stood at about \$2.5 million.

This growth however may not have been so dramatic had it not been for various significant factors. Chief among these are the technological advances in tape product, the massive increase in tape machines imported from Japan and an increasingly aggressive marketing approach as opposed to the old attitude of letting tape sell itself in small hi-fi outlets.

This quest to improve frequency response resulted in the introduction of chromium dioxide tapes which probably give the best performance to date in cassettes. However, the chromium dioxide tape got off to a bad start because, it was argued, this tape was more abrasive and wore machine heads down. Chromium dioxide surfaced tape today has considerably reduced this factor, but the damage had been done, and coupled with this, the much higher cost of this tape compared to standard oxide tapes, plus the fact it must be used on special players, has resulted in manufacturers keeping mainly with oxide tape. They argue that for most commercial usage, particularly by the average consumer, high quality oxide tape is more than good enough at present.

The increase in the number of recording studios has also seen a

greater demand for professional reel-to-reel tape. Four years ago virtually the only studios in operation were those owned by the major record companies. Now there are at

least a dozen recording studios here, at least two of which have 24-track.

Meanwhile the subject of blank tape promotion and the implication in some advertising that tape can be

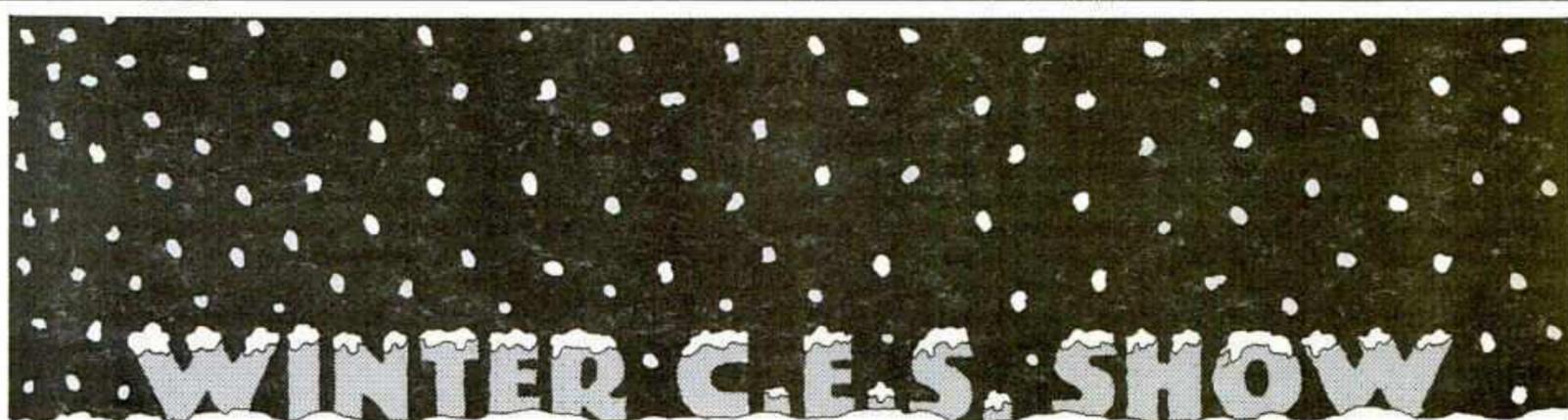
used to record disks, continues to be tossed around in the industry.

Home Recording

Under the Copyright Act of 1956 it is illegal to record any copyright

material, even for personal use. It seems doubtful however that blank tape sales have had any serious effect on the sales of disks and pre-

(Continued on page 44)

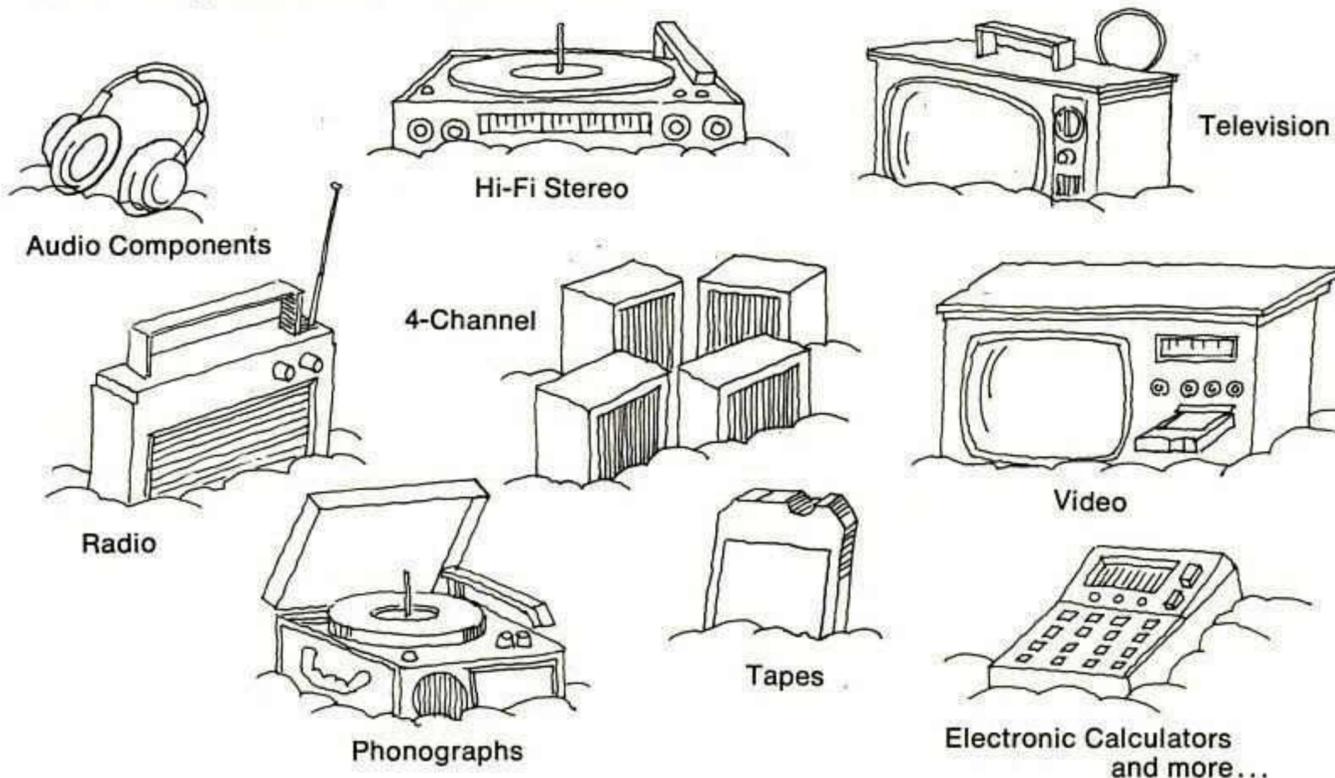


SOUNDS TOO GOOD TO BE TRUE... But Billboard is covering the Winter C.E.S. Show in the January 12 issue!

And Billboard will cover the Independent Home Entertainment Show in the same issue! Sounds too good to be true? You bet. High quality sounds are the focal point of home entertainment equip-

ment and Billboard recognizes the importance of each and every manufacturer—large or small—in the exploding consumer electronics market. That's why Billboard decided over a year ago, to open a section devoted entirely to tape-audio-video hardware and software. Billboard foresaw the consumer electronics boom and reported on its growth from the very beginning.

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BILLBOARD'S

Winter C.E.S. issue sounds too good too be true.

TEAC Bows Stereo Products

LOS ANGELES—TEAC Corp. of America has bowed a stereo cassette deck, five stereo reel-to-reel decks, a set of monitor headphones and a remote control unit.

The cassette deck is the 360S, priced at \$359.50 and featuring Dolby Noise Reduction, bias switch, automatic shutoff, VU meters and pause control.

Among the reel-to-reel units are the 3300S at \$649.50 with remote control capability, separate bias and equalization switches, dual VU meters and four digit tape counter; the 4300 at \$649.50 with three motors, four heads, separate mike and line inputs, automatic repeat, the 3340 4-

channel unit at \$1049.50 with quad-asonic record and playback, symul sync recording, provision for 15 or 7½ ips speed, overdub recording capabilities and push button transport control; and the 2340R 4-channel

deck at \$869.50 with automatic reverse, front panel bias switch and front and rear headphone jacks.

The headphones are the HP-100 selling at \$29.50 and the RC-120 remote control unit will sell for \$60.00.

21-unit Neb. Chain Sound Centers

• Continued from page 38

Gordman described response to upgraded lines as amazing. "We felt that initially we would be selling basically \$300, \$400 and maybe \$500 systems. Our eyes were opened. Already we have been selling \$600, \$700, \$800 and even \$900 systems in

our stores. We anticipated this in the long term, but not initially.

The bigger ticket sales are attributable to two things, Gordman thinks: Filling an existing demand and intensive training that qualifies personnel for effective service-oriented step-up selling. "Our people have been carefully trained to work with the upgraded equipment," assured Gordman. "They have been exposed to the kind of information which enables them to answer all questions that come up during selling. Richman Gordman sound customers get the same point-of-purchase expertise and guidance that they would receive from a specialty audio store."

The training program is company instituted and controlled. "However," said Gordman, "we bring in reps and technical people from our various resources to conduct many of the sessions. They provide the necessary facts which we must have to fit our customers needs into right systems. In selling sound, a basic Richman Gordman tenet is to fully understand the customers' actual needs, then to sell to those needs. We will not, under any condition, sell just anything off the shelves in order to move equipment."

Selection of Lines

Because Richman Gordman desired to instantly create and present the image of quality audio business, it stepped immediately into what was felt to be among the best available lines, well-known brands, quality-oriented rather than price-oriented.

In choosing resources, Richman Gordman studied carefully the total packages offered. "We feel it is impractical to take any single item of a package being offered and buy the line on that basis alone," Gordman indicated. "The value of total packages influenced our decisions. We took into consideration: 1) Was the

U.K. Blank Tape Industry Up as Hardware Surges

• Continued from page 43

recorded tape. Tape executives insist that blank tape only helps stimulate

sales of recorded material, and it does appear their argument has some solid basis. The number of tapes sold compared to the number of players in the country is about two to one, indicating the actual number of disks and music taped from TV or radio is probably small compared to the sales of pre-recorded material. And, as one executive pointed out, a consumer who wanted a particular record, even if he did tape it, was still likely to buy that record because of its inherent quality.

kind of equipment we wanted to handle being offered? 2) Was the equipment priced right for the level of quality? 3) Did the resources give broad support to back up equipment and programs?"

"You can't take in the kinds of lines that we have brought in and throw them on a shelf against the wall or on a gondola," Gordman suggested. "We've matched selling environment to merchandise. We built good size sound rooms. The sound room in our 16th St. store in Council Bluffs, Iowa, for example, runs close to 220 sq. ft. Sound room areas are reserved strictly for displays and demonstrations. They are not used to hold back-up stock. Clean, uncluttered appearance is integral to all Richman Gordman product presentations."

All sound rooms are set up with switching equipment that instantly enables personnel to demonstrate any speaker with any receiver.

Logical Sequence Selling

The aim of Richman Gordman's controlled method of stepup selling is to put customers into the best systems suited to their needs for the money they are capable of investing. "Therefore," Gordman explained, "all component merchandise is displayed in logical sequences, following pre-determined patterns. Items are purposely grouped together so that, in selling, customers are moved progressively, step by step.

"We also show complete systems for customers who do not yet quite understand the component approach, pinpointed systems that allow them to see that for a particular price, that is the equipment they get.

"We don't want to confuse the customer. We want to be able to show and explain to the customer the differences; in each case, exactly what additional quality they are receiving for additional money spent."

WARRANTY ADVOCATE

CHICAGO—T. C. Ted Collins' experience in setting up a network of warranty service shops while he was vice president and service manager at Broadmoor Industries here is central to his formation of a company that



COLLINS

will offer extended warranties on consumer products, he said. Still a major stockholder in Broadmoor, he said there will be no conflict with that company's continuing service policy and that warranty stations should really line up with several manufacturers.

Collins' background includes 15 years with General Electric and two with Electrohome of Canada prior to 1965 when he and Bob Moore, president of Broadmoor, formed the entertainment products firm.

Collins, Ltd., will focus on home entertainment initially and thus not include car stereo yet. Principal focus will be television and audio, though other electrics (hairdryers, so forth) will be included, said Collins, 47, who heads the firm with his wife.

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Firm Bows Extended Warranty Plan

• Continued from page 38

Other elements:

- All revenue to flow first through a trust fund to protect clients' investment;

- A crew of telephone liaison people here to handle dealer and consumer calls; eventual 800 number 24-hour service;

- Computerized mailings to consumers making purchases offering the service after sale as well: (i.e., "you have 10 days before your warranty runs out—here is our Safe-guard Service program...");

- On premises quality control pre-testing facilities in Collins, Ltd.'s new 9,000 square foot facility in Northfield's industrial park;

- Parts stocking and pre-printed parts order cards;

- Rep involvement initially with reps capable of setting up the program with merchandisers; more rep involvement on marketing the remanufactured items, which will be under a different brand, in different packaging and plainly identified as remanufactured goods.

Collins said the idea of remanufacturing defective items was a key in the whole company's development because it means immediate cash flow (i.e., orders for this merchandise are paid before it is shipped from Collins, Ltd.).

He said the formation of his com-

pany comes at a very opportune time in view of the emphasis on consumerism and with the 18-35 consumer so mobile (i.e., wanting service on items bought in one area when he moves to another). Also, many mass merchandise chains are expanding steadily and have to think about service contingencies once they spread out.

Moreover, manufacturing is moving from Japan into other Orient countries and more stores are considering private label brands, which are bought with and without warranty.

American Tape

• Continued from page 40

packages. One, a starter assortment, includes 12 assorted popular music cartridges plus a free treasure chest; while the other, the advanced assortment, features 12 semi-classical and classical cartridges with a treasure chest in wine red.

Gabor expects the promotions to be an ideal sales stimulant for all dealers such as music stores, mass merchandisers, food chains and other retailers interested in "above average markups, and increased store traffic."

Don't monkey around with tapes... Sell 'em! Browsers become buyers because...

"QUICK-VUE" was designed with the idea to make each tape completely visible to the buyer in a good-looking, pilfer-proof display case. It's like reading pages in a book, see dozens of pictures and titles at a glance, through the easy viewing, flip-thru tape holders.

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PVC Shortage Is Seen Getting Worse Before it Gets Better

TORONTO—The shortage of raw materials is still of major concern to all record manufacturers in Canada and though the scarcity of resins that go into the manufacture of PVC has not reached the crisis stage yet, the feeling here is that the problem is bound to get a lot worse before it gets better.

Ron Gardner, the vice president in charge of production for Quality Records in Canada, indicates that, though they have not had to stop production at their plant yet, they have come close.

"At this point, things are getting very tight," said Gardner. "We're starting to believe the suppliers now

when they tell us that there isn't enough to go around. We thought in the beginning that it might just have been a move to raise prices. This is obviously a serious situation and one in which everybody might have to be rationed."

How close has Quality come to not being able to produce? "We have called our suppliers at times," continued Gardner, "and they have told us that they are out but will have some the next morning. That's cutting it very close but we can't take any steps to prevent it."

Out of Stock

"Everything is out of stock including steel piping, vinyl and card-

board. They're not all bi-products of oil, so we can't blame this situation entirely on the oil shortages. Each of these items has its own history. The cardboard for covers has been in pretty good supply."

At RCA Ltd.'s Smith Falls, Ontario plant, Jim Supple, head of manufacturing and facilities planning, agrees that the cardboard is less of a problem. "If we plan well in advance," said Supple, "we don't run out too often. At the moment, we are allowing 12 weeks for delivery of cardboard now, as compared to six weeks as recently as two months ago. We have run out from time to time but the industry here is very cooperative and we often borrow from each other in these circumstances."

Vinyl is quite a different story. The industry in Canada is in much better shape than our American counterparts as far as polyvinyl chloride is concerned but it is still a constant source of worry for record manufacturers here.

There are two companies that manufacture PVC in Canada. Godrich and Montesano, and they tend to help each other in times of crisis. Both of these companies purchase monomer, one of the necessary ingredients for PVC at either Dow or Gulf, the only two suppliers in Canada. At the moment there is a strike at the Dow Chemical plant in Sarnia so this is another setback for the industry.

Policy

Supple added, "Godrich and Montesano are American-owned companies but they manufacture in Canada. We have built up a very good relation with them because as a policy, we buy Canadian. For that reason, they don't often let us down. We might order one truck load ahead of our needs just to make sure that there is enough PVC around but we have always tried to stay ahead of ourselves that way."

"Label paper has been a bit of a problem for us but we have since found another supplier and they seem to have adequate stock."

Columbia Records of Canada Ltd. has a special problem because they use compound rather than resins in their manufacturing process and it is very scarce in Canada. Jim Supple of RCA revealed that Godrich is the only company in Canada that carries it and they are in very short supply.

Terry Lind, the general manager of Columbia Records (Canada) Ltd., anticipates that the company will run into some operational problems during 1974. Said Lind, "It is probably wishful thinking to say that this will clear itself up and we won't have any longterm problems with it. As a corporation, we are going to become more selective with singles that we release. At this time, we intend to continue supplying singles to the market in 1974. There will not be as much production of our budget lines. In other words, we are going to use the vinyl that we have on hand as the market dictates. At the moment, we have stepped up our program of recovering product from the field so that we can reuse it."

Cardboard shortages for covers seems to be a more minor concern for most companies. How does Columbia stand on this? Lind said, "We are partners here in Shorewood Corporation, which is a jacket manufacturer. At this time, cardboard is not as much of a problem as the scarcity of vinyl."

From the Music Capitals of the World

TORONTO

A&M recording artist, Gino Vannelli was removed from the tour he was doing with Liza Minnelli in the U.S. by Liza herself. No reason was given at the time. ... Anne Murray has announced a party for expatriate Canadian names at the Troubadour in Los Angeles Saturday (24) where she is appearing. On the same day the NBC television network aired a special pilot show that she made with Mac Davis in New York and CBC radio network broadcast a special about her homecoming tour. She will be back in Canada from Tuesday (27) through Saturday (1) at the Cave in Vancouver for what is reportedly the club's record guarantee, and a record for any Canadian performer at any Canadian club. ... A&M Records Greg Adams has released his first single, "Take the Road." The song was written by Adams.

Ocean, the Canadian group that topped the international charts in 1971 with the Gene McLellan song, "Put Your Hand in the Hand" as a condition for obtaining a release from their previous recording contract with Yorkville Records, must give up their name by the end of 1973. At the moment they are looking for a commercial sponsor to put up prizes and advertising for a contest to find the group a new name and to help make the public aware of the change. Radio station CHED in Edmonton, has made a commitment already. ... The new Waldo de los Rios Christmas album on Daffodil Records has a standing order for 12,500 before its release. ... A creative programming seminar sponsored by the Canadian Association of Broadcasters was held at the Skyline Hotel, Toronto, from Nov. 22 to 24. The conference was based on the theme, "FM of the Future."

Major Hoople's Boarding House, a Kitchener-based band, has signed to Wes Farrell's Chelsea label. "Face in the Wind," their latest single has just been released in this country. ... Greek composer, Mikis Theodorakis is just completing a cross-Canada tour which began at Montreal's Place des Arts on Nov. 1. His final date will be in Trois Rivieres, Quebec on Tuesday (27). Theodorakis is

Cap Bows National Campaign

TORONTO—Capitol Canada has launched a nationwide sales campaign across Canada which will involve three dozen albums, 8-track and cassettes of some of the major artists on the label. The campaign, Star Brite, will be backed by television and radio support plus in-store campaigns.

A number of regional marketing meetings were held across in major centers such as Toronto, Montreal and Calgary to introduce the concept to sales, promotion and operational personnel.

Approximately 600 television spots will be utilized starting Thursday (6) and is aimed at the youth demographic along with radio and in-store point-of-merchandising.

"Initial response to the project has far exceeded our initial sales expectations," stated Bob Rowe, CRC national sales manager.

The campaign was created by Dave Evans, CRC marketing director.

on Capitol Records. ... CHAM Radio in Hamilton is programming RCA recording artist Pagliaro's "J'Entends Frapper," culled from his new album, "Pagliaro Live." It is unusual for an English radio station to program French records but the song is receiving an excellent response.

"Let Me Serenade You," the latest Three Dog Night single, is Canadian content. The song was written by Jon Finley, formerly of the Toronto band Jon Lee and the Checkmates and more recently, Rhinoceros, who had the song out as a single. ... A series of classic music scores conducted by Gerhardt will be released soon in Canada by RCA. There are five records in the series and three of them, "See Hawk" (already available in Canada), "Row Voyager" and "Classic Film Scores of Bette Davis" are seeing good sales action. ... Toshiba-EMI promotion manager, Masanori Yamada and label manager, Kinji Ogino were in Toronto recently as guests of Capitol Canada to investigate the possibility of bringing Anne Murray and Helen Reddy to Japan.

John Mills, the head of the Composers, Authors and Publishers Association of Canada (CAPAC), will be in Europe until the end of December, familiarizing himself with the mechanical rights societies there with an eye to setting up the same sort of society in Canada. ... Downchild Blues Band and Copper Penny took part in the annual Hamilton Santa Claus Parade held on Nov. 17. They were a part of the CHAM Radio float. MARTIN MELHUISH

(Continued on page 48)

CRIA Sets Up Net To Fight Tape Piracy

TORONTO—The Canadian Recording Industry Association has established a cross-Canada network of industry representatives in a further move aimed at eliminating the threat of tape piracy in Canada.

The "links" in the network cover British Columbia, Alberta, Saskatchewan, Manitoba, Ontario, Quebec, the Maritimes and Newfoundland. Each area has at least one industry representative who coordinates the reporting system.

When a supply of pirate tapes is reported, the industry representative informs the CRIA office which initiates legal action through its legal counsel.

Arnold Gosewich, president of the CRIA, has estimated that the industry in Canada has lost in excess of

\$5.5 million to the illegal sale of pirated tapes in the last year, and unless continual co-operative efforts are made to stamp it out, it will seriously affect all legitimate manufacturers, distributors, sub-distributors, retailers, producers, recording artists and composers.

The full list of industry representatives is as follows: Wm. McCartney, WEA Music of Canada Ltd.; John Davies or Barry Shoemsmith, Columbia Records of Canada Ltd.; Gerry Young, London Records of Canada; Brad Sayers, Stereodyne (Canada) Ltd.; Jury Krytiuk, Boot Records Ltd.; Antoine Panet-Raymond, Polydor Ltd.; Mr. Hanson Josey, RCA Ltd.; Terry Carroll, and R. McNeil, McNeil Music Ltd.

Maple Leaf System KO'd

• Continued from page 1

The announcement of dissolution was made jointly by Jim Sward, of CKGM in Montreal, and Ken Singer, of CKCK in Regina.

"In the last year or so there has been no interest from the industry," said Sward. "Since Dec. 18, 1972 there have only been 100 submissions to the system. It got to the point where we were having agendas with only one or two records. It was costing the broadcasters time and money in the form of long distance calls and the \$15 a month retainer that everybody paid. We will continue the dialogue between the members station and hold conference calls at various times, but we officially concluded our record agendas Nov. 15."

Kevin Grant, music director of CKOC in Hamilton, and former MLS chairman, added: "The MLS served a valuable function while it was working, but perhaps the industry doesn't need any affiliations. I think that they are making more in-

dividual decisions now, which I feel is a positive aspect of all of this. When the MSL was started, we saw the Canadian music scene as a car with 16 pistons that were placed very far apart and weren't working together. With the MLS we hoped to close the gaps, and I think we have accomplished that. The industry made the final decision on the curtailment of the system because the need wasn't there anymore."

The 10 member stations in the MLS when it ended its agendas: CJCH Halifax, CKGM Montreal, CFRA Ottawa, CKPT Peterborough, CHUM Toronto, CKOC Hamilton, CHLO London, CFRW Winnipeg, CKCK Regina, and CKLG Vancouver.

CHUD in Edmonton, dropped out of the system about three years ago, and CKXL Calgary pulled out about six months ago, believing that the MLS wasn't serving a purpose.

In April to October 1972, CKGM Montreal took a brief hiatus from the system because they were trying to experiment with French music programming in their market in Quebec. They dropped out during that time because they were afraid that French recordings would be submitted to the MSL. Because the other stations in the English market couldn't program French music, the records would always score very low. This would make the basis of rating a record its programming suitability rather than its over all merit in production. Because of this concern, CKGM decided it would be better for all concerned if they pulled out for a while rather than create a situation in which this problem could arise.

Graham to UA Records

TORONTO—Allan Matthews, director of promotion for United Artists Records has announced that Mike Graham has been signed to the label. Graham gained prominence in the Canadian country market with his frequent appearances on CBC's "Countrytime" television program and a strong single for the pop/country market "Skip a Rope."

His first single for UA is entitled "Lonely Cabdriver," his own composition.

Billboard Top Canadian Singles

THIS WEEK	LAST WEEK	Weeks on Chart	TITLE, ARTIST Label & Number Distributing Label
1	1	7	PAINTED LADIES Ian Thomas, GRT
2	2	9	PRETTY LADY Lighthouse, GRT
3	3	8	FLY ME HIGH Ken Tobias, MGM
4	4	6	HURRICANE OF CHANGE Murray McLaughlin, True North
5	7	5	COUSIN MARY Fludd, Daffodil
6	6	8	LOVE IS COMING Foot In Coldwater, Daffodil
7	10	3	BADGER SONG Bobby G. Griffith, Quality
8	5	9	LAST KISS Wednesday, Ampez
9	9	4	BIG TIME OPERATOR Keith Hampshire, A&M
10	11	4	SEASONS IN THE SUN Terry Jacks, London
11	13	5	POWER TO ALL OUR FRIENDS Cal Dodd, RCA
12	8	9	HAPPY DREAMER Jack Cornell, RCA
13	-	1	MAKE IT ALL WORTH WHILE Kames Leroy, GRT
14	14	12	WEST COAST WOMAN Painter, Elektra
15	15	12	COULD YOU EVER LOVE Gary & Dave, A&E

U.K. Capital Radio Meeting Mixed Reviews on Its Format

By REX ANDERSON

LONDON—The industry's glee that there is finally another independent network on which to obtain record plays is tempered by a mild undercurrent of dissatisfaction with the Capital Radio program format following its first weeks on the air. The general professionalism and variety of the channel was praised. It is obviously too early to take any hard critical line but it was gently suggested in some quarters that 539 may be a little too middle-of-the-road.

One prominent record company chief described the new channel-motto: Capital Radio in Tune With London—as Radio One-and-Three-Quarters. A promotion manager commented: "I think it's great, unless I'm talking to the BBC. Then I think it's dreadful." Most felt more time was needed to digest what the station was all about before commenting.

Certainly, 539 has proved that it can be very real alternative and is not afraid to air single and album tracks hitherto unheard of on the air. RCA a&r manager, Mike Everett, summed up the general feeling. He said: "I am delighted it is on the air simply because it's another outlet for records."

Everett 'Brilliant'

He added: "Kenny Everett was as brilliant as ever and he played a terrific range of repertoire. I wish there were more programs that play that type of repertoire." The other show which came in for particular praise was the evening rock show, "Your Mother Wouldn't Like It," hosted by Nicky Horne. The channel was obviously going to be effective in breaking new acts because the play list did not rely on any chart format.

CBS deputy managing director, Maurice Oberstein, said he thought the station professional. "It's great to have them on the scene, but it's unfair to judge anybody after a week. It's a great opportunity for us all and healthy competition for the BBC. One of the records played on the first morning was Paul Simon's "Kodachrome" which was banned by the BBC. Perhaps now we can break Dr. Hook's "Cover of Rolling Stone."

Warners has had a series of commercial spots on the channel featuring Neil Young and America. General Manager Des Brown's initial reaction was: "I'm very pleased that they are on the air and I think that the evening rock show should be very important. It's going to help us to establish artists like Seals & Crofts who have not had much airplay to date.

"It's still very early to give a full opinion. They are obviously relying on a format similar to the American MOR stations which for that market, the housewives, is going to be very successful."

However, it is the promotion men themselves who are the best judges of the new outlet for sounds. Issy Price at Pye said he preferred to remain noncommittal for the present but he added: "What does impress me is the initiative shown. For example Labi Siffre announced his tour on Tuesday. On Friday they had recorded the Festival Hall concert and it was broadcast on Saturday night. I welcome anybody who is willing to have a go and has an open mind."

Most companies have examples of artists who are now receiving airplay where before they did not, but at the time of going to press it was too early for marketing departments to say whether this had had any effect on record sales.

Capital music director Aidan Day commented: "The general reaction that I'm getting is that we are seen to

German Station Sets Jazz Meet

BADEN-BADEN—The Sudwestfunk, the German regional radio station, will present a New Jazz Meeting 1973 here Dec. 4 to 7 featuring musicians from many countries.

All the musicians will have the opportunity to develop and record new pieces without commercial pressures, following the pattern established by the old Baden-Baden Free Jazz Meetings.

Musicians attending include drummers Okay Temiz (Turkey), Edvard Vesala (Finland) and John Marshall (U.K.); keyboard players Chris McGregor (South Africa), Jasper van't Hof (Holland), Wolfgang Dauner and Joachim Kuhn (Germany); guitarists Philippe Catherine (Belgium) and Toto Blanke (Germany); reedmen Bobby Jones (US), Charlie Mariano (U.S.), Perry Robinson (U.S.) and Dieter Scherf (Germany); trumpet players Uli Beckerhoff (Germany) and Mongezi Feza (South Africa); trombonist Albert Mangelsdorff (Germany) and singer Norma Winstone (U.K.).

The meeting, which will be produced by Joachim E. Berendt, will close with a concert in the great hall of the count's castle in Mainz.

be playing stuff that would not get on Radio One or Two. For example the track from an album that we thought was lovely by Prelude. It is now coming out as a single and judging from the phone-in reactions should be our first hit." The single, "After the Gold Rush," was released on Dawn on Nov. 9.

He said that the station was still a little chaotic but systems were beginning to be organized. Day's job as music director is to organize the play-list with contributions from the presenters. This has been one of the first things to be reorganized and has now been extended from the original 70 tracks to around 130.

U.K. Commercial Station's Music Move Is Hailed by Record Firms

LONDON—Major record companies this week welcomed the decision by London Broadcasting, Britain's first local commercial radio station, to incorporate music into what has so far been an all-news service.

Schroeder In Appeal

LONDON—A recent Appeal Court ruling upholding a High Court decision last year that a contract between songwriter Tony Macaulay and Schroeder Music should be declared void is to be contested by Schroeder. Having been refused permission by the Appeal Court to take the case to the House of Lords, the company is now lodging an application direct to the Lords for a fresh appeal.

Although three Appeal Court judges upheld an earlier decision that the contract was unfair and "totally one-sided," they ruled that Schroeder will continue to own all copyrights previously assigned by Macaulay to the company which means all material placed before May, 1970.

Macaulay brought the case against Schroeder when he discovered that \$500 in royalties that were owed to him were not paid due to an error by an employee of January Music, which administered the Schroeder catalog. However, the Appeal Court cleared Schroeder of a claim by Macaulay that the company intentionally failed to account him for royalties.

Phonodisc in Canada, Too

TORONTO—The recent incorporation of the record and tape distribution company in the U.S. under the name Phonodisc has caused some confusion with a Canadian company of the same name.

Said Phonodisc Ltd.'s president, Don Mekim, "Phonodisc Ltd. has been distributing recorded product in Canada and has had a place in the industry internationally through its license agreements with companies in the U.S. and overseas, since its incorporation in 1956.

"... the original Phonodisc is a Canadian-owned company having no connection whatsoever with the recently announced Phonodisc, Inc., of the United States."



CBS-CUPOL in Sweden recently moved to new premises in Sundbyberg outside here. The same day, Epic recording artist Donovan was visiting Sweden for a concert and decided to give a helping hand. Here, Donovan, right, is with CBS managing director, Jorgen Larsen in the new stockroom.

The music is included in a late-night arts program running for three hours.

It will still have strong news overtones but will make way for record reviews of both pop and classical along with items on films, plays, books, radio, television and newspapers.

From Monday to Thursday it will be hosted by founder member of the National Youth Theatre, Sarah Dickinson, and on the Friday by the station's music critic Tony Palmer. The move is the first step in the relaxation of LBC's rigid news format

which has existed since its conception.

It may also present an opportunity for record companies to continue with the musical record plug banned by Capitol, although no ruling has yet been made in this respect.

Tony Woolcott, marketing manager of CBS, said the company wanted as many airplays as possible. Ken Glancy, managing director of RCA, echoed these sentiments, "I welcome any move which is going to bring music onto the radio."

Polydor was delighted about the move, said a spokesman, "any new outlet for the product is good."

Phonogram Signs 3 Deals

BAARN, Holland—Phonogram International has signed three major deals with GM Records, WWA Records and Tony Hall Productions—all U.K. indies. All three companies have given world-wide license rights to Phonogram and the deals are seen as a move toward strengthening the Phonogram group's hold on the contemporary and middle of the road segments of the market.

GM Records, created by Gaff Management, which handles such acts as Rod Stewart, the Faces, Status Quo and Rory Gallagher, releases material by John Baldry, Stri-

der, Andy Brown, Chris Jagger, Tim Hardin, Ronnie Wood, and Ronnie Lane.

Worldwide Artists Management is another company which has extended its activities to embrace record production. Part of the Hemdale group, which is also involved in film and theater production, the group's roster of recording talent includes Black Sabbath, Gentle Giant, the Groundhogs, Tony McPhee and Snafu.

The Tony Hall label is Fresh Air Records which is being launched with a single from Jamaican singer Shark Wilson.



POLYDOR International has signed a three-year deal with Norman Granz for distribution of his new jazz label Pablo. The contract is worldwide, excluding America and Canada. Among the artists on the label are Ella Fitzgerald and Oscar Peterson. Initial release will be a three-album set called Jazz at the Santa Monica Civic '72. Granz founded the Verve label, which he sold to MGM, now owned by Polydor International. Left to right are, Dr. Werner Vogelsand, Polydor International president; Dr. Ekkehart Schnabel, Polydor lawyer; Granz; Mike Von Winterfeldt, head of Polydor's popular music management.

CBS, Fender Form Final In England

NEW YORK—A new company, CBS/Arbiter Limited, has been formed to market Fender Guitars, Rhodes Electric Pianos and Rogers Drums in the U.K.

The company has been formed by Columbia Broadcasting System, Inc., whose Musical Instruments Division manufactures the three lines, and Ivor Arbiter, a well-known executive in the music industry in the U.K. CBS will hold 51 percent of the equity and the balance will be owned by Ivor Arbiter and his associates.

Arbiter explained that the springboard for CBS/Arbiter activities will be the Fender Sound House, which already has been established in London. The multi-story complex will contain warehouse, distribution and administration facilities for the wholesale division of the new firm, and the first two floors will be devoted to retailing.

The Fender Sound House will be the largest musical instrument store, according to Arbiter, with a large display of Fender, Rhodes and Rogers lines; massive ranges of all leading name brands; in-store demonstration theaters; large-scale facilities for classes and rehearsals; instrument and equipment rentals; boutique, and coffee bar.

Arbiter said the retailing concept is one he hopes can be repeated in conjunction with musical instrument dealers throughout the U.K. and southern Ireland.

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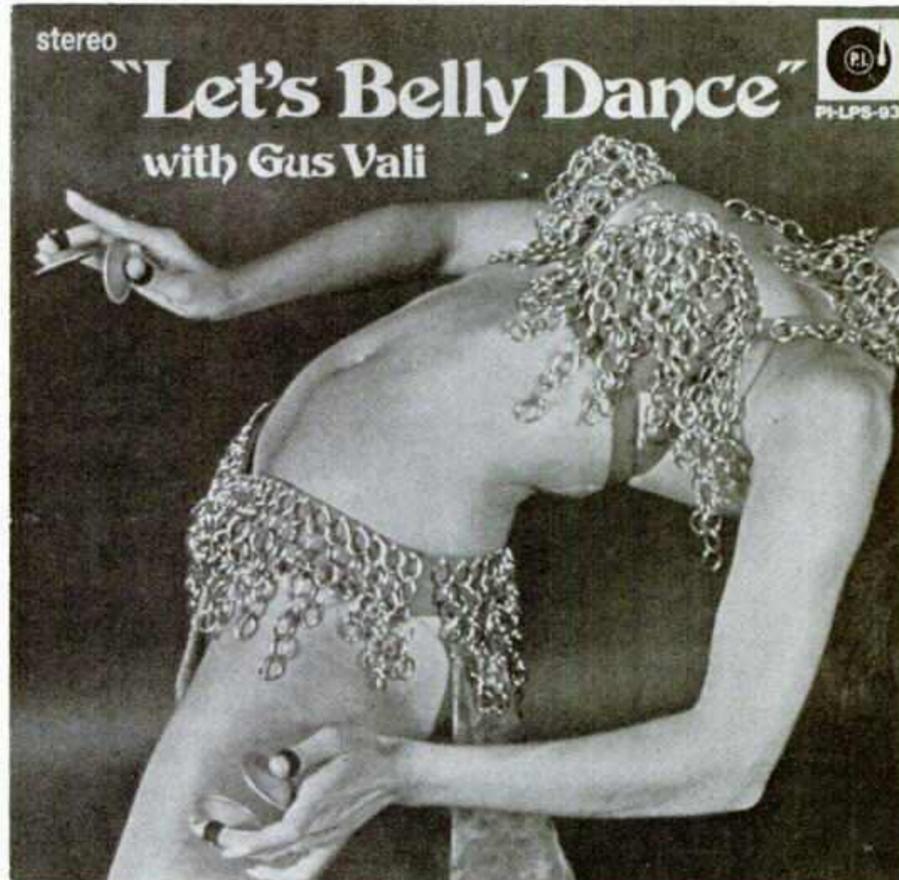
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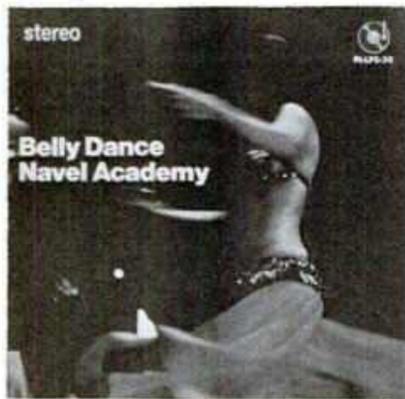
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U.K. Firms Step-Up Recycling Of Their Slow-Moving Stock

LONDON—Record companies are stepping up the recycling of slow-moving stock in a bid to alleviate the shortage of raw materials. Decca, Polydor and EMI report drastic stock pruning. The CBS/WEA factory reports that it is not so severely effected to date, but Warner Bros. has issued a directive to staff to cut back as much as possible on the issue of free albums.

Due to the label-printing method used at Phonodisc—the label is stamped out on the press and then painted over so no paper is used—the company is able to recycle the entire record, both albums and singles. Polydor said that the firm still had a very high completion rate, 98 percent, but to help the situation old catalog items and items on which there is very little movement are being removed from stock and melted down for re-use.

Pye reported that releases were being cut down a little to help conserve resources and it was possible that a whole release date may be taken out in the future to relieve the pressure on the Phonodisc factory. RCA reported that records had always been recycled and there was no stepping-up of the speed of the process at present.

At EMI however, Roy Matthews, factory manager, said that the company had been looking harder at the stock to see where product that was not being used could be taken out and recycled. He figured it would probably still be a year before the polymer shortage was solved but the situation was serious enough to justify a search for an alternative material for record production.

Deputy managing director at CBS, Maurice Oberstein, said that CBS was using a certain proportion of scrap. He said that the problem was not so much one of quantity as price. "There is plenty of vinyl available if the companies can afford to bid for it." This would obviously hit profit margins. He added that he did not think the industry had seen the worst of the problem by any means.

At Warner Bros. general manager, Des Brown, confirmed that the firm was trying to cut back on the number of free records distributed. "Promotional records are a very important part of advertising, but we are trying to stop wastage." He also said that artists have been asked to use single jackets instead of gatefold sleeves to help speed up production. He said the problem was not so much one of material shortage as capacity. "We are importing a lot from

the States." He pointed out that while the U.K. has the best export price of any country in Europe the record industry could not make use of the advantage because of the demand from the home market.

One of the ways to combat the shortage of plastic could be to turn production over to 10-inch albums. Several informed sources said that this was technically possible to put everything on a normal 12-inch album onto a 10-inch still at 33 1/3 rpm. However, the machinery alterations for both records and sleeves might not make this financially viable unless the shortage became really severe.

Decca director, Bill Townsley, said that only a small proportion of waste could be used in a virgin mix or the quality of the record would be affected. "But we have to eke it out by recycling and we are cutting more out of our back stock for this purpose."

Carlin Asks U.K. Publishers For Royalty Payoff Records

• Continued from page 1

lin's view, the property or part property of about 70 composers' estates administered by Redwood.

Carlin's initial list of 60 songs names some of the major money-making copyrights in music publishing. Among them are "Are You Lonesome Tonight," "Charmaine," "Chinatown," "If I Had My Way," "I'll Walk Beside You," "I'll Get By," "Isle of Capri," "When Irish Eyes Are Smiling," "Walking My Baby Back Home" and "Winter Wonderland."

"We have asked English record companies to give us details of their royalty accounting in respect to these songs because they may perhaps have been accounted incorrectly. We have also asked that in

the future they should account to us," said Beinstock.

"I have been aware of these rights for a number of years but only recently decided to take action when I found that some English publishers had tried to solicit these rights."

The U.K. companies most affected by Carlin's action are Chappell, EMI's Affiliated Music Group—which controls FDH, KPM, Robbins and Feldman—Campbell Connelly, Boosey and Hawkes and ATV Music, owner of Lawrence Wright Music.

The companies concerned met last week for a preliminary discussion when it was decided to put the matter in the hands of the Music Publishers' Association solicitors and to seek counsel's opinion. A further meeting will be held this week.

It is felt by many publishers that while the 1911 Copyright Act in some cases limits the rights of the original publisher to 25 years after the composer's death, there are areas of the act which are not clearly defined, especially in relation to Reversionary Rights. Under certain circumstances—for instance, if the composer was a staff writer—the copyright is held for 50 years after death. But the tricky area—and the one which is likely to be in dispute regarding Redwood's claim—is the definition of the term "collective work" which covers certain compositions by two or more people. In Carlin's initial list, all but four of the songs were written by more than one person.

It is felt that it may become necessary for a test case to be brought to court, for a judge to rule on the correct allocation of Reversionary Rights.

Aussie Co. Get a Hit

BERLIN—The German hit "Der Junge Mit Der Mundharmonica" by Bernd Cluver, has been acquired by Fable Records of Melbourne, Australia and is being released in its English version.

The deal was concluded between Hansa Musik Produktion GmbH and Fable Records.

From the Music Capitals of the World

• Continued from page 45

LONDON

While pressing problems and delayed releases plague the industry Polydor pressed, packaged and dispatched promotional copies of BBC records' royal wedding soundtrack, "music for a royal wedding," within 48 hours of the event.

The album, recorded live at Westminster Abbey, was with dealers on Monday, following the wedding of Princess Anne and Capt. Mark Phillips last week, and featured mainly music from the event though some dialog is included.

Decca announced this week the release of a "World at War" cassette and cartridge to coincide with the current \$2.5 million ITV television series about World War 2.

The former asst. editor of ITV's old pop show "Ready Steady Go" Rosie Samwell-Smith, wife of one of the producers Paul Samwell-Smith

has formed a promotional film company. The company, Embleton Productions, has been set in conjunction with the former director of RSG, Nicholas Ferguson. ... The DJM label is to rush-release a new Elton John single for Christmas "Step Into Christmas" C/W "Ho Ho Ho Who'd Be a Turkey at Christmas."

Four major publishing companies are running neck and neck to secure a half-share in Jeff Wayne Music and its lucrative David Essex catalog, and a deal is expected to be signed before Wayne leaves for the states soon.

SYDNEY

Visiting here: WEA's Phil Rose. ... Australian Daryl Cotton of newly formed U.S. group Friends. ... English comedian Don Crockett, who is being swamped with recording and appearance offers. ... Classic performer Chuck Berry here for concerts.

Southern Music professional manager Colin Cornish has joined RCA's Associated Music. ... Brian Cadd has been signed to score Australia's first movie musical not yet named, also Brian Cadd and the Bootleg Family have just completed a television series for the ABC. ... Sydney club singer Barry O'Dowd has released an album called "The Shamrock Singers." ... The Hawking Brothers have released a single for the Victorian Racing Club to coincide with the club's Melbourne Cup racing carnival. The single, entitled "The Melbourne Cup," is all about the famous race. ... Melbourne Radio Station 3DB manager Curtis Crawford recently retired and replaced by Geoff McComas. ... Ron Tudor's Fable label has recently released two singles. Brian Cadd singing his own song "Let's Build A Love Together." ... Renee Gayer has a new album on release from RCA produced by Gus McNeil. Reports of initial reaction are promising. ... Workmates of Sydney comic, Paul Hogan, have brought out a record about him on M7 called "Paul Hogan Doesn't Roll His Own." ... Johnny Greenwood has released a record on RCA about an Australian boxer, it's entitled "Tony Mundine." ... Industry presents awards for top records in Australia.

Top executives of the radio and recording industries flew to Melbourne for the prestigious 1973 Australian Record Awards. More than 400 guests including many of the finalists nominated for awards, dined by candlelight in Melbourne's magnificent National Gallery. The function included an audio-visual presentation featuring finalists and their records. ... Mr. Alan Brown president of the Federation of Australian Commercial Broadcasters, presented the awards on behalf of Australia's 118 commercial radio stations. Finalists were chosen from 700 entries in 21 categories including classical records, jazz, country music and pop. The Record of the Year Award went to folk singer, Ross Ryan for his album "A Poem You Can Keep." Ryan also won the award for the Best New Talent. He is at present touring the U.S. promoting the album so the award was accepted by Ken East, of EMI on his behalf. Four special awards were made, including one for The Outstanding Male Vocalist of the Year, which went to Jeff St. John; the outstanding Production (Tweed Harris) award for Contribution to Jazz, George Golla, and contribution to Classical Music—Festival Records.

(Continued on page 51)

Bellaphon Issues 3d Charity Disk For Hunger Drive

FRANKFURT—Bellaphon has released the third charity record for the World Hunger Campaign. The first two albums in the series sold over 1.8 million and earned the organization over \$1 million.

"World Hunger Assistance—International Stars Help the Starving Millions of the World" appears with singers such as Katja Ebstein, Daniel Boone, Cindy & Bert, Udo Jurgens, Shuki and Aviva, Manuela, Reinhard Mey, the Hames Boys, John Kincade, Neil Diamond, the Kincade Group and Dieter Thomas Heck.

The record has been promoted by Joseph Ertl, Minister of Food, Farming and Forestry and Bellaphon plans various campaigns to help promotion.

Holland Lists Total Sellers

AMSTERDAM—About 100 million albums and 112 million singles have been sold in Holland in the last 15 years according to a survey by Dutch music industry trade newspaper "Muziek Mercurius."

The paper based its figures on the research of the marketing departments of Phonogram, Amsterdam.

The survey states that in 1957 one million albums and 7.3 million singles were sold, but in 1972 this had increased to 17.5 million albums and 6 million singles.

BBC DeeJay To Do Show For the U.S.

LONDON—BBC disk jockey Bob Harris has signed a contract to record a weekly one-hour radio show for American radio stations. The show will feature records by British and European artists and will be networked to 25 percent of America's FM stations and will also be heard on some AM stations in major markets.

The show will present many British and European records so far unreleased in the U.S. and could well stimulate releases and sales of more European product in the American market.

The programme will be recorded each week in London and flown to New York within 48 hours to be duplicated for distribution.

Harris will continue to work on his regular BBC programmes—"Old Grey Whistle Test" on BBC TV and "Sounds of the Seventies" on Radio 1.

Sexyvox, Disk Co., Formed

HELSINKI—Martin Brushane and Robert de Godzinsky, the forces behind Stereokasetti and B&G Studios, have formed a new record company, Sexyvox. The company will produce and manufacture records and pre-recorded cassettes and will represent some international labels as well. The headquarters are at Raitalahdentie 11b, 00570 Helsinki 57. Tel: 90/688-862.

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AUSTRALIA

(Courtesy Of GO-SET)
SINGLES

- This Week
- 1 NEVER, NEVER, NEVER—Shirley Bassey (United Artists)
 - 2 DELTA DAWN—Helen Reddy (Capitol)
 - 3 CAN THE CAN—Suzi Quatro (RAK)
 - 4 AND I LOVE YOU SO—Perry Como (RCA)
 - 5 YOU DON'T OWE ME—Osmsby Brothers (EMI)
 - 6 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 7 TOUCH ME IN THE MORNING—Diana Ross (Tama/Motown)
 - 8 LIVE & LET DIE—Paul McCartney & Wings (Apple)
 - 9 WORLD'S GREATEST MUM—Johnny Chester (Fable)
 - 10 SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)
 - 11 I DON'T WANT TO PLAY HOUSE—Barbara Ray (RCA)
 - 12 I CAN'T DANCE TO YOUR MUSIC—Johnny Farnham (EMI)
 - 13 I'M GONNA LOVE YOU A LITTLE BIT MORE BABY—Barry White (20th Century)
 - 14 MONSTER MASH—Bobby "Boris" Pickett (London)
 - 15 HEAVEN IS MY WOMAN'S LOVE—Col Joye (ATA)
 - 16 JE T'AIME—Abigail (Festival)
 - 17 MY LOVE—Paul McCartney (Apple)
 - 18 IF WE TRY—Don McLean (United Artists)
 - 19 SEE MY BABY JIVE—Wizzard (Harvest)
 - 20 HELLO, HELLO, I'M BACK AGAIN—Gary Glitter (Bell)

BELGIUM

(Courtesy Of Belgische Radio & Television)
SINGLES

- This Week
- 1 SCHONES MADCHEN AUS ARCADIA—Demis Roussos
 - 2 BALLROOM BLITZ—The Sweet
 - 3 ANGIE—Rolling Stones
 - 4 PHOTOGRAPH—Ringo Starr
 - 5 INTIEM RENDEZ-VOUS—Willy Sommers
 - 6 MY FRIEND STAN—Slade
 - 7 JUANITA—Nick Mackenzie
 - 8 LA PALOMA—Mireille Mathieu
 - 9 PRISMOCOLIMENSIMAINCUSUL—Adriano Celentano
 - 10 AY NO DIGAS—Chris Montez
 - 11 OH MAMA—Salix Alba
 - 12 DE MOOIE ZOMER—Gerard Cox
 - 13 ER IS EEN PLAATS IN MIJN ARMEN—Will Tura
 - 14 LIKE A LOCOMOTION—Left Side
 - 15 WOVOKA—Redbone
 - 16 I'M CALLING—Jack Jersey
 - 17 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM—Hollies
 - 18 OOH BABY—Gilbert O'Sullivan
 - 19 NACHTEN VAN PARIJS—Samantha
 - 20 MY FRIEND THE WIND—Demis Roussos

DENMARK

(Courtesy Of I.F.P.I.)
SINGLES

- This Week
- 1 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 2 JOHNNY REIMAR PARTY No. 6 (LP)—Johnny Reimar (Philips)
 - 3 ROTE ROSEN—Freddy Breck (BASF)
 - 4 FIRE (Single)—Walkers (Philips)
 - 5 GASOLIN 3 (LP)—Gasolin (CBS)
 - 6 BALLROOM BLITZ (Single)—The Sweet (RCA)
 - 7 ROR VED MIG (Single)—Lecia & Lucienne (Metronome)
 - 8 VAERSGO (LP)—Kim Larsen (CBS)
 - 9 MY FRIEND STAN (Single)—Slade (Polydor)
 - 10 BELLY UP (LP)—Dr. Hook & The Medicine Show (CBS)
 - 11 REYERNES REYV (LP)—Diverse Kunstnere (Fona)
 - 12 GOODBYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
 - 13 AH, HVILKEN HERLIG NAT (Single)—John Morgensen (Play/Telefunken)
 - 14 SWEET FREEDOM (LP)—Uriah Heep (Ariola)
 - 15 ATTENTION (LP)—Roger Whittaker (Fontana)
 - 16 PAPER ROSES (Single)—Marie Osmond (MGM)
 - 17 KAJ PA PLETTEN (LP)—Kaj Lovring (Polydor)
 - 18 FLEMMING ANTHONY PARTY No. 3 (LP)—Flemming Anthony (pmc)
 - 19 OVERALT PA VOR JORD (Single)—Poul Bundgaard (EMI)
 - 20 UBERALL AUF DER WELT (Single)—Freddy Breck (BASF)

FINLAND

(Courtesy Of INTRO-lehti)
SINGLES

- This Week
- 1 RAKKAUDEN SINFONIA/MUUKALAINEN—Fredri (Philips)
 - 2 LAAHATAN JA LAKAHDYN—Karjalainen (Sonet)
 - 3 FILATEN JA HOYLATEN—Somerjoki (Love)
 - 4 CENTO CAMPANE—Nico (CGD), Ingebritsen (RCA)

- 5 VARRELLA VIRRAN—Kirka (Scandia)
- 6 KULTAA TAI KUNNIAS—Kuoppamaki (Satsanga)
- 7 APINAMIES—Armi (Scandia)
- 8 VAIN ELAMAA/SI-SI-SI—Irwin (Philips)
- 9 KROKOTIILI ROKKI/JAMBALAYA—Muska (Love)
- 10 BAD BAD BOY—Nazareth (Charisma)

LPs

- This Week
- 1 TOUCH ME—Gary Glitter (Bell)
 - 2 BEATLES 1962-1970—Beatles (Apple)
 - 3 SWEET FREEDOM—Uriah Heep (Bronze)
 - 4 HERRA MIRANDOS—Hector (Top Voice)
 - 5 HUIPULLA IV—Various Artists (Scandia)
 - 6 ALADDIN SANE—David Bowie (RCA)
 - 7 RAZAMANAZ—Nazareth (Charisma)
 - 8 GOATS HEAD SOUP—Rolling Stones (Rolling Stones)
 - 9 KILLING ME SOFTLY—Roberta Flack (Atlantic)
 - 10 ALL NIGHT LONG—Remu & The Hurricanes (Love)

HOLLAND

(Courtesy Of Radio Veronica)
SINGLES

- This Week
- 1 ANGIE—Rolling Stones (Rolling Stones)—(Dirty River Prod.)
 - 2 'T IS WEER VOORBIJ, DIE MOOIE ZOMER—Gerard Cox (CBS)
 - 3 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM—McGEE—Hollies (Polydor)
 - 4 WOVOKA—Redbone (Epic)—(April Music)
 - 5 THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—(Basart)
 - 6 EEN LIED VOOR KINDEREN—Dimitri Van Toren (Imperial)—(Anagon)
 - 7 LA PALOMA ADE—Mireille Mathieu (Ariola)—(Basart)
 - 8 JIMMY—Boudewijn De Groot (Decca)—(Intersong)
 - 9 SCHONES MADCHEN AUS ARCADIA—Demis Roussos (Philips)—(Intersong)
 - 10 PHOTOGRAPH—Ringo Starr (Apple)—(Essex)

LPs

- This Week
- 1 FOREVER & EVER—Demis Roussos (Philips)
 - 2 HOE STERK IS DE EENZAME FIETSER—Boudewijn De Groot (Decca)
 - 3 ONE MAN SHOW NOORD WEST—Paul Van Vliet (Philips)
 - 4 GOATS HEAD SOUP—Rolling Stones (Rolling Stones)
 - 5 DE BESTE VAN GERARD COX—Gerard Cox (CBS)
 - 6 EEN PORTRET VAN DIMITRI VAN TOREN—D. Van Toren (Imperial)
 - 7 MOONTAN—Golden Earring (Polydor)
 - 8 TELEPATHY—Louis Van Dijk & Rogier Van Otterloo (CBS)
 - 9 HOME—The Cats (Imperial)
 - 10 PIN-UPS—David Bowie (RCA)

JAPAN

(Courtesy Of Music Labo, Inc.)
SINGLES

- This Week
- 1 KANDA GAWA—Kousetsu Minami & Kaguyahime (Panam)—(CMP,PMP)
 - 2 KOJIN JIGYO—Finger 5 (Philips)—(Nichion/Tokyo)
 - 3 CHISANA KOI NO MONOGATARI—Agnese Chan (Warner)—(Watanabe)
 - 4 SORA IPPAI NO SHIAWASE—Mari Amachi (CBS/Sony)—(Watanabe)
 - 5 FUYU NO TABI—Shinichi Mori (Victor)—(Watanabe)
 - 6 SHIROI GUITAR—Cherish (Victor)—(Victor)
 - 7 AISAZU NI IRARENAI—Goro Noguchi (Polydor)—(Fuji)
 - 8 CHIGIRETA AI—Hideki Saijo (RCA)—(Nichion)
 - 9 YESTERDAY ONCE MORE—Carpenters (A&M)—(P.M.P.)
 - 10 MIZUIRO NO TEGAMI—Shizue Abe (Canyon)—(Fuji/Tokai Pack)
 - 11 KOKORO MOYOU—Yosui Inoue (Polydor)—(Tokyo)
 - 12 ALPES NO SHOUJO—Megumi Asaoka (Victor)—(J&K)
 - 13 YOZORA—Hiroshi Itsuki (Minoruphone)
 - 14 MIRYOKU NO MARCH—Hiromi Goh (CBS/Sony)—(Standard)
 - 15 IROZUKU MACHI—Saori Minami (CBS/Sony)—(Nichion)
 - 16 WAKAI FUTARI NI NANIGA OKORU—Four Leaves (CBS/Sony)—(Nichon TV)
 - 17 UKIYO NO MACHI—Akari Uchida (CBS/Sony)—(Nichion)
 - 18 HITORI BOTTICHI NO HEYA—Masa Takagi (Aard-Vark)—(Yamaha)
 - 19 NATSUIRO NO OMOIDE—Tulips (Express)—(Shinko)
 - 20 AOI KAJYUTSU—Momoe Yamaguchi (CBS/Sony)—(Tokyo)

SPAIN

(Courtesy Of "El Musical")
SINGLES

- This Week
- 1 CAN THE CAN—Suzi Quatro (EMI)—(Southern Music)
 - 2 ALSO SPRACH ZARATHUSTRA 2001—Eumir Deodato (Accion)
 - 3 SOLEDAD—Emilio Jose (Belter)—(Belter)
 - 4 ALGO MAS—Camillo Sesto (Ariola)—(Arabella)
 - 5 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips-F)—(Fontana)
 - 6 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
 - 7 AMERICA, AMERICA—Nino Bravo (Polydor)
 - 8 IL MIO CANTO LIBERO—Lucio Battisti (RCA)—(RCA)
 - 9 LIVE & LET DIE—Paul McCartney & Wings (EMI)—(Armonico)
 - 10 MONEY—Pink Floyd (EMI)—(EGO)

SWEDEN

(Courtesy Of Radio Sweden)
SINGLES

- This Week
- 1 I'M A WRITER NOT A FIGHTER—Gilbert O'Sullivan (MAM)
 - 2 PIN-UPS—David Bowie (RCA)
 - 3 KOM IGEN—Lili Lindfors (Metronome)
 - 4 GOATS HEAD SOUP—Rolling Stones (Rolling Stones)
 - 5 KILLING ME SOFTLY—Roberta Flack (Atlantic)
 - 6 BALLROOM BLITZ—The Sweet (RCA)
 - 7 ANGEL CLARE—Garfunkel (CBS)
 - 8 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 9 SJUNGER ULF PEDER OLROG—Sven-Bertil Taube (HMV)
 - 10 AJ AJ AJ—Schyttis (Marianne)

SWITZERLAND

(Courtesy Of Radio Hit-Parade)
SINGLES

- This Week
- 1 ANGIE—Rolling Stones (Rolling Stones)
 - 2 48 CRASH—Suzi Quatro (RAK)
 - 3 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 4 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
 - 5 DER KLEINE PRINZ—Bernd Cluver (HANSA)
 - 6 CAN THE CAN—Suzi Quatro (RAK)
 - 7 BALLROOM BLITZ—The Sweet (RCA)
 - 8 OOH BABY—Gilbert O'Sullivan (MAM)
 - 9 MY FRIEND STAN—Slade (Polydor)
 - 10 LA PALOMA ADE—Mireille Mathieu (Ariola)



DELEGATES to the recent 1973 Gallo Group Music Convention is left to right: Peter Gallo, director of Gallo (Africa) Ltd., and general manager of the Record & Tape Division; Theo Rosengarten, general manager of Trutone (Pty.) Ltd.; J.N. Swanepoel, director general of the South African Broadcasting Corp., who was guest of honor; Arnold Golemba, managing director of Gramophone Record Company; David Fine, Director of Gallo (Africa) Ltd. and managing director of Trutone (Pty.) Ltd.

McLauchlan Ties in U.S. Tour With Album Release

TORONTO—Columbia recording artist Murray McLauchlan has just completed a number of dates on a major U.S. concert tour with Neil Young. More dates are still to be announced. So far, they have played Queen's College, New York, Nov. 15; the Music Hall, Boston, Nov. 16; Ohio State University, Nov. 18; Cleveland Music Hall, Nov. 19; the Chicago Auditorium, Nov. 20 and the Community Center, Berkeley, Calif., Nov. 23.

McFarland Fete For Susan Jacks

TORONTO — Ken McFarland, the Ontario branch manager of London Records of Canada Ltd., held an informal party for Susan Jacks at his home on Nov. 16. In attendance were press and media people and also London Records personnel.

Susan was in town from Nov. 15 to Nov. 20 to do a radio station tour of Ontario and also to fit in some television and press interviews.

Susan Jacks is recording with the newly formed Goldfish Records, owned by Terry Jacks and Ray Pettinger, which is distributed in Canada by London Records. Susan and Terry Jacks formerly were members of the Poppy Family, who did well internationally with such hits as "Which Way Are You Going Billy?," "Where Evil Grows" and "No Good To Cry" on London.

Young's decision to put McLauchlan on the tour came from the warm reception that he had received at previous dates in London and Kitchener, Ontario, at which he had played on the same bill as Young.

The U.S. tour coincides with the release of his latest album for Columbia (Epic in the U.S.), "Day To Day Dust," which features members of Paul Butterfield's Band, Better Days and contains his new single release, "Hurricane of Change."

Following his current tour with Young, McLauchlan will play a number of solo concerts at the Winnipeg Playhouse, Sunday (25); Saskatoon Centennial Theatre, Friday (30) and the National Arts Centre in Ottawa on Dec. 7. He is expected to play at Massey Hall, Toronto, in February, his debut appearance at that venue.

WEA to Open Vienna Office

VIENNA—The WEA group is opening an office here on April 1. Distribution has been handled here since 1970 by Amadeo. Now Amadeo will lose about 20 percent of its turnover.

However, the company's general manager, Stefan von Friedberg is optimistic: "After April we will have more time to promote our own labels," he said.

Downchild Blues Band Holds Fete

TORONTO—Downchild Blues Band, on the occasion of their fourth year as a unit, held a special birthday party on the opening night of their latest return engagement to the El Mocambo in Toronto, Nov. 12.

Among the guests were Mr. and Mrs. Al Grossman, former owners of Grossman's Tavern in Toronto, the band's first regular employers; Ron Mareska, the first producer to use Downchild on television and who, on Jan. 5 will do a taping with them for his CBC television production, Music Machine; Larry Green, now with Warner-Elektra-Atlantic in Canada, but previously the first deejay to play the group's records; Allan Duffy and Billy Bryans, the band's first producers; Richard Flohil, the band's first manager and Jack Batten, Peter Goddard and Bruce Kirkland, who were all among the first to write about the group.

The band's first single, "Flip, Flop and Fly," is getting a lot of airplay in Canada and Special Records (distributed in Canada by GRT) are readying a follow-up entitled, "(I Got Everything I Need) Almost" and a third album, as yet untitled.

The band recently returned from a Maritimes tour which produced \$6,000 in return engagements for them. Concept Ltd., their booking agency, is planning a west coast tour.

SACEM Medal To Salabert President

NEW YORK—SACEM, the French performing rights society, has announced that this year's SACEM Gold Medal for Music Publishing will be awarded to Madame Francis Salabert, President of Editions Salabert, Paris. The Gold Medal is awarded annually by SACEM to the French music publisher that has done the most for the promotion of French music in the preceding year. The presentation ceremony took place last month at a reception at the Hotel Ritz, Paris.

Under the leadership of Madame Salabert, who succeeded to the direction of the firm on the death of Francis Salabert in 1946, Editions Salabert numbers among its composers Iannis Xenakis, Toru Takemitsu, Lukas Foss, Marius Constant, Luis de Pablo and Bruno Maderna.

Chappell and Nashville. The best thing that ever happened to ears.

Chappell and Nashville are making beautiful music together as their sweet sound sweeps the country.

We're celebrating our success this year, and we'd like to thank all the people who helped it happen. All the great recording stars, and all the great writers associated with Chappell.

Chappell and Nashville, we just keep on growin'. Hey, that wouldn't make a bad song. Hmmmmmmm?

Thanks to our: **Writers**

Gayle Barnhill (1973 BMI Award Winner)
& Rory Bourke (1973 ASCAP Award Winner)
Darrell Statler (SESAC Award Winner)
Jim Mundy
Carl Sigman & James Last
(1973 ASCAP Award Winners)
Chuck Tharp & Sandy St. John
(1973 ASCAP Award Winners)

Thanks to our: **Print Associates**

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(Hallnote Music) (BMI Award Winners)
Jack Music Inc.
Kris Kristofferson (Resaca Music)
(BMI Award, Dove Award)
WSM Grand Ole Opry

Ferlin Husky (ABC) LP

"Now Lonely Is Only A Word" Bobbie Martin (MGM)

"Fool" Elvis Presley (RCA)

Elvis Presley (RCA) LP

"Sweet Country Woman" Johnny Duncan (Columbia)

"When She's Good, She's Really Good" Hugh King (Hickory)

Johnny Duncan (Columbia) LP

"Southern Lovin'" Jim Ed Brown (RCA)

Lefty Frizzell (ABC) LP

"Rock A Bayou" Carl Curtis (Toast Records)

Terry Stafford (Atlantic) LP

Tommy Overstreet (DOT) LP

"I'm Gonna Put My Love On You" Bob & Hazel Wolfe (Atteiram)

Jim Ed Brown (RCA) LP

Billy "Crash" Craddock (ABC) LP

"I've Got Love To Burn" Jacky Ward (Cinnamon Records)

"True Love" Red Steagall (Capitol)

"I Buy The Wine" Lefty Frizzell (ABC)

"Now Lonely Is Only A Word" Nat Stuckey (RCA)

"Broad Minded Man" Jim Ed Brown (RCA)

Nat Stuckey (RCA) LP

"Let My Love Shine" Marti Brown (Atlantic)

"All Heaven Breaks Loose" David Rogers (Columbia)

"Between Me And Blue" Ferlin Husky (ABC)



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NEW YORK

The vinyl pinch continues for a number of Latin manufacturers here. New on the list of labels feeling the shortage is **Harvey Avere's** Coco Records. Avere said that his commitments are currently being met, but that future production schedules may be affected. Meanwhile, **Joe Cayre** of Caytronics Corp. had a deal cooking to pick up some 300,000 pounds of vinyl from an Israeli firm. The whole thing fell through when it was discovered that the vinyl was too soft for record production.

Alegre Records has released **Charlie Palmieri's** "Vuelve El Gigante" LP. It features singer **Vitin Aviles**. The album is one of the few LP's released by the label in November, as Tico/Alegre gears itself for the release of solely Christmas product. . . . The flu bug has bitten! Caytronics' **Joe Cayre** was out of action for a few days last week with a bad cold and fever. Not to be stymied,

Cayre set up shop with his home phones and business went on. . . . **B.B. King** is set for his first appearance in Puerto Rico. Playing the Caribe Hilton Hotel in December, King will be bringing in his own package show.

Fania Records artist **Ray Barretto** has a new single on the market. "Indestructible," a forthcoming LP carries the same title. . . . Mericana Records has released "Tu Vida Destruida Esta," a new single by **Herminio Ramos**. . . . Also on the market now is **Santana's** new "Welcome" album.

Radio station WEDC-AM in Chicago has added **Lea**, a salsoul disk jockey, to its staff. Working the Wednesday night and Sunday night shifts for the station, Lea joins WEDC following stints with **WQBS** in Santuree, Puerto Rico and **WVWI** in St. Thomas, the Virgin Islands. . . . The windy city was the scene of an international Latin happening over the Thanksgiving holiday. Appear-

ing were: from New York, **Willie Colon** with **Hector Lavoe** and **Orquesta Harlow**; from Puerto Rico **Ralph Levitt** and **La Seleccion**; and from Venezuela, **Los Satellites**. **Oscar Riviera** promoted the various appearances.

Cortijo y su Maquina del Tiempo have been signed by Coco Records. The label has just released the group's first single, "La Verdad." Other Coco releases include product by **Nelson Feliciano** and **Kito Velez**, **Paul Ortiz** and his orchestra, **Miguelito**, and **Eddie Palmieri**. Meanwhile, **Palmieri** continues to perform for prison inmates in New York and Connecticut. **Palmieri** played four such concerts during November. Keep in touch! Send your Latin news and color to **Billboard**, N.Y.

JIM MELANSON

MIAMI

Joe Loco, formerly with Tico Records as a popular pianist during the late 50's, is in Miami to record an album. . . . Also here, after residing in Los Angeles for a number of years, is composer and pianist **Rene Touzet**. He just finished a new LP for Modiner Records. . . . Singer **Adalberto Santiago** and tres player **Nelson** of the group **Tipica 73** were making the rounds of local radio stations here. The Inca Records artists were in town to play the Centro Espanol and the Hialeah Auditorium.

Tipica Novel, a TR Records act, will now appear here in December. The group was originally scheduled for a Nov. 24 performance, but became involved in a "battle of the charangas" in New York. . . . **Miguelito** (Coco) had a busy schedule with personal appearances and interviews prior to his concert date here with **Eddie Palmieri** Sat. (24).

TR Records has released a new single disk, "En la Soledad," by the late **Tito Rodriguez**. The song, recorded some time ago, had never been released. An LP, bearing the same name, has also been scheduled for release. . . . Musart Records has released the single "Mirazon de Vivir" by **Ricardo Rey**. It's the song which won Rey first prize in the composing category at the Puerto Rico Second International Voice and Song Festival. . . . Vaya Records will soon release a new LP by the group **Caffe**. Meanwhile, they are currently playing the Sonesta Beach Hotel here. . . . **Bobby Marin** was in town last week for a promotion tour. . . . Borinquen Records has released "La Salsa De Borinquen," a Christmas salsa album. . . . **Johnny Ventura's** latest Mate Records album is dedicated to **Beny More**. . . . Centrol Espanol's **Eddie Martinez** has initiated Thursday and Sunday boatrides, with music from the club's deck. **ART (ARTURO) KAPPER**

PUERTO RICO

Epic Records **Sly & the Family Stone** played two concerts here at the **Roberto Clemente** Coliseum Nov. 15-16. The concerts were sponsored by the Flamboyant Hotel. **Linda Marks**, a hotel executive, has announced that upcoming acts to either appear at the hotel or to be sponsored at the coliseum include **Sergio Mendes and Brazil 77**, **James Brown**, the **Jackson Five**, **Aretha Franklin**, the **New York Dolls**, **Jose Feliciano**, and **Raphael**. . . . **Marco Antonio Muniz** has opened his tenth consecutive Puerto Rico annual show at the Club Caribe of the Caribe Hilton Hotel. He will be appearing through December.

ANTONIO CONTRERAS

From the Music Capitals of the World

• Continued from page 48

Composer of The Year went to **John J. Francis** for the song "Play Mama Play" and Producer of The Year was **Peter Dawkins**.

Ron Hurst M7 is doing a big promotion on the **Troupadors** record which is "Sing a Song," already made chart predictions. . . . **Curteis Crawford** announced his retirement as the manager of Melbourne radio station 3DB, his successor is **Geoff McComas**. . . . **Tex Morton** is in New Zealand to promote his new Picture Record Album available on Polygram there. . . . Newcastle artist **Brian Garvey** recently signed a recording contract with Picture Records. . . . New album for RCA artist **Digby Richards** set for release single "If I Could Write a Love Song" slotted for release in U.S.A., U.K., Japan and Canada in January '74. . . . Phonogram is heavily promoting the local artist **Kamahl** with his new single by local singer/songwriter **Greg Anderson**, "Shame," and **James Pegler's** new album "Top of the World." . . . New local singles released by Phonogram are "A Song for Today" by **Headband** and "Fair Dinkum" by **Buffalo Drive**. . . . Local disk jockey **John Laws** playing heavily old friend **Ray Stevens** record of "Gotta Get Back to Nashville." . . . **The Singing Kettles**, who recently returned from touring with **Slim Whitman**, have a new single written by local songwriter **Ted Hamilton** called "Mommy, It's No Fun Without Daddy." . . . **Johnny Farnham** and **Colleen Hewitt** signed \$1,000 a week contract for one year term to star in local performance of "Pip-pin."

Peter Dawkins awarded Top Aussie Producer—The 1973 Australian Record Awards (presented by the Commercial Radio Stations of Australia) held in Melbourne awarded **Peter Dawkins** of EMI "Top Producer of the Year." **Peter** who was transferred from EMI New Zealand after he had won the top award there. The Loxene Gold Disc for the three consecutive years he produced there. This year, **Peter's** first in Australia he has achieved more chart records than any producer since **David McKay** who left EMI for England some years ago. All the following songs that took top honors at the awards **Peter** produced—**Top Male Vocal Single—Russell Morris**—"Wings of an Eagle," **Top Group Single—Ariel**—"Jamaican Farewell," **Top Easy Listening Vocal Group—Ormsby Brothers**—"You Don't Own Me," **Record of the Year—Ross Ryan**—"A Poem You Can Keep," **New Talent Award—Ross Ryan**, **Best Group L.P.—Spectrum**—"Testimonial."

JOHN BROMELL

STOCKHOLM

Ted Gardestad's second album, **Ted**, on the Polar label has sold over 50,000 copies, making it his second platinum disk. . . . CBS album, **Baltik**, consisting of 20 local artists, among whom is English artist, **John Gustafson**, known from the original **Jesus Christ Superstar** cast, and produced by **Anders Henrikson**, is going to be released in the U.S. soon by CBS. . . . **Sven-Bertil Taube**, whose latest album on HMV, "Sjunger Ulf Peder Olrog," has sold over 25,000 copies—a gold disk—is having an album released in the U.K. through EMI. . . . Local group **Friendship Train**, will have their latest single on EMI, **Friday's My Day**, released in the USA, Germany, Holland and Portugal.

Bengt Palmers, who produces all local material on the new EMI label, has been appointed recording man-

ager at EMI here. . . . **The Ha-Ha-Haa** (on Polydor) has just been touring England for a second time, and currently touring there now is **Tassvallan Presidentti** (on Sonet). . . . Decca has released a single featuring **Lee Hazlewood** together with local singer **Ann Kristin Hedmark**. They sing **Bob Dylan's** "I'll Be Your Baby Tonight" in English and Swedish. . . . Nashville Cavalcade featuring **Chet Atkins** did their only Scandinavian concert in Gothenburg recently.

Other artists on the show were **Bobby Bare**, **Dottie West**, **Jim Ed Brown** and the **Cate Sisters**, **Danny Davis** and the **Nashville Brass**. . . . **Sven and Charlotte's** recording of **Dion's** oldie, **Sandy**, is being released in the U.S.A. by **Laurie Records**. . . . Artists touring Sweden last month included **British Acts**, **Geordie**, **Roxy Music**, **Vinegar Joe**, **Roger Whittaker**, and **Dionne Warwick**.

TOKYO

While the Japanese Cabinet approved an over-all emergency oil conservation program, the three-day World Popular Song Festival in Tokyo '73, representing 31 countries, opened with 43 vocal compositions introduced by more than 90 artists in all, Nov. 16. The festival, being held at the 110,000-seat Nippon Budokan, was getting live coverage by the U.S. Armed Forces Radio & Television Service over its Far East network. The winners of the \$8,000 contest were due to be announced on Dec. 8. . . . The Nippon Budokan was almost full for the two concerts held by **Leon Russell** and **His Shelter People**, Nov. 8/9, but the hall was about half empty for the two performances by **Engelbert Humperdinck**, Nov. 5/6. Tickets for the London recording artist's dinner show at the New Latin Quarter on Tokyo's Akasaka Strip Nov. 10 at 80,000 yen per head were all sold out. . . . The value of the U.S. dollar rose to 300 yen here Nov. 14, then declined to the Bank of Japan's new intervention rate of 280 yen. . . . "Kandagawa" by **Kosetsu Minami & Kaguyahime** (Panam) continued to outsell "Yesterday Once More" by **The Carpenters** (A&M) in the second week of last month (November) at 14 major record stores including **Jujiya** on the Ginza. . . . A single performance is scheduled for **Joan Baez** next Jan. 11 at the Nippon Budokan hall, with tickets starting at 1,000 yen. **HIDEO EGUCHI**

JOHANNESBURG

Gold disks have been awarded to **Richard Jon Smith**, **Maria**, **Double Vision** and **Vicky Leandros**. . . . Golden Microphone Awards were given for the first time to artists outside America. The recipients were three local artists **Judy Page**, **Alan Garrity** and pop group **The Dealians**. . . . American folk protest singer **Phil Ochs** was on a three-week visit to South Africa. Concerts were arranged for him in the city. **Ochs** is spending three months travelling through Africa. . . . If things turn out it should be a music bonanza for South Africans over the next few months. **Pet Clark**, **Jose Feliciano**, **Neil Reid**, **The Bachelors**, **Neil Sedaka**, **Sergio Mendes** and **Brazil '77**, **Astrid Gilberto**, **Rolf Harris**, **Tommy Steele** and **Tony Kenny** have been signed to visit the country in shows. . . . **Lovelace Watkins** is appearing at the Royal Swazi Spa in Mbabane, Swaziland.

Local songwriter **Terry Dempsey** has achieved a No. 1 in Britain with "Daydreamer" sung by **David Cassidy**. **PETER FELDMAN**

Billboard SPECIAL SURVEY for Week Ending 12/1/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	SUPER TRIO "73," Montilla-261	6	LUCHO BARRIOS "Mi Amor Por Ti," Futuro 277
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	7	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5030
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311
4	GRAN COMBO "#5," EGC 005	9	DANNY RIVERA "La Distancia," Velvet 1470
5	VICENTE FERNANDEZ "La Misma," Caytronics 1359	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	6	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
2	WILLIE COLON "Lo Mato," Fania SLP00444	7	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
3	GRAN COMBO "#5," EGC 005	8	ISMAEL RIVERA "Vengo Por La Maceta," Tico 1311
4	DANNY RIVERA "La Distancia," Velvet 1470	9	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
5	SUPER TRIO "73," Montilla 261	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	6	TIPICA NOVEL "Se Colo La Tipica," TR-006005
2	WILLIE COLON "Lo Mato," Fania SLP00444	7	NINO BRAVO "Nino Bravo," Miami 6077
3	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	8	SOPHY "Te Tengo Que Dicer Adios," Velvet 1472
4	PACHECO "Tres De Cafe Dos De Azucar," Fania 436	9	VICENTICO VALDES "Amor Con Salsa," Tico 1313
5	TIPICA 73 "Manono," Inca 1031 (Fania)	10	JOHNNY VENTURA "Super Hits," Mate 17

IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LATIN BREED "Return of the Latin Breed," GC 106	6	SUNNY & THE SUNLINERS "El Internacional," Keyloc 3018
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	7	VICENTE FERNANDEZ "Toda Una Epoca Con," Caytronics 1379
3	VICENTE FERNANDEZ "Si No Te Quisiera," Caytronics 1359	8	ALFONSO RAMOS "Un Cielo . . . El Pintor," Capri 1026
4	LITTLE JOE & LA FAMILIA "Total," Buena Suerte 1041	9	LITTLE JOE & LA FAMILIA "Para La Gente," Buena Suerte 1038
5	TORTILLA FACTORY "Tortilla Factory," GC 107	10	FREDDIE MARTINEZ "Es La Onda Chicana," FR 1014

IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	VICENTE FERNANDEZ "La Misma," Caytronics 1359
2	LOS BABYS "El Amor Que Te Doa," Peerless 1699	7	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
3	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379	8	ROBERTO SASIAN "Vol #4," GAS 4110
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	9	CHARRO AVITIA "Zacazonapan," Orfeon 830
5	LUCHA VILLA "Puro Norte #3," Musart 1610	10	VICKI CARR "En Espanol," Columbia KC-31470

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Billboard's Top Album Picks

DECEMBER 1, 1973

Number of LPs reviewed this week 94 Last week 65

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Pop Spotlight

BETTE MIDLER, Atlantic SD 7270. This second album showcases the multi-interpretive talents of this special vocalist. The material and her way of communicating span several eras. But in this time of snappy pop tunes and happy nostalgic thoughts, it all works. Although she leans on the theatrical a bit too much, such as when doing the normally subdued "I Shall Be Released," she accurately socks home the message on "Higher & Higher (Your Love Keeps Lifting Me)." It's amazing how she can shift gears from the inane "Da Doo Run Run" and then do a fine job with "Twisted," with its long jazz lines and melody. She does three tunes with just piano and on the rest the orchestra and backing voices blend perfectly. And she sings all the parts perfectly on "Lullaby of Broadway" and "In the Mood," with some snappy new lines.

VARIOUS ARTISTS—The Blues ... "A Real Summit Meeting," Buddah BDS 5144-2. This double disk set was taped in Lincoln Center as part of George Wein's recent Newport Jazz Festival East spectacular. The participants are all true bred-100 percent believers, so the music is both nerve-tingling and emotional. The music flows and builds, producing a natural jam feeling, with Big Mama Thornton wailing "Little Red Rooster" and "Ball and Chain," "Jay McShann's piano matching his pleading vocal on "Confessin' the Blues"; Eddie (Cleanhead) Vinson singing and playing alto sax on four slow tunes; pianist Lloyd Glenn playing boogie woogie and straight blues; Muddy Waters' high straining guitar notes helping electrify his three numbers including "I've Got My Mojo Workin'" and B.B. King building and exploding with his concern for unwanted "Outside Help."

HARRY CHAPIN—Short Stories, Elektra 75065. Get out your hankie for Harry is back with another LP of sad stories. It is his penchant for creating lengthy word pictures of people and situations which are gray and raw edged. Among the unusual topics which Harry and his finely honed quartet offer are: an AM-FM disk jockey who makes extra money doing high school sock hops; a song to his wife because "Leon, Elton and Bernie wrote one" (with a parody of Elton's piano playing and Dee Murray's drumming), a dry cleaner from Dayton who wants to be a singer ("Mr. Tanner") and does one concert in New York and fails and loneliness ("There's a Lot Of Lonely People Tonight"). The lead song asks a lot of "have you ever" questions.

EMERSON, LAKE & PALMER—Brian Salad Surgery, Manticore MC 66669 (Atlantic). The trio has gone ahead and created a complex, exciting sonic experience which touches on several bases—heady rock, flowing jazz and some zesty pop material. The softness of previous works has been replaced by a hard-driving, ethereal in places kind of project. "Still You Turn Me On" incorporates Keith Emerson's happy time barrelhouse piano and Carl Palmer's crisp brush work on snares. Greg Lake's vocals throughout blend vitally. "2nd Impression" is very jazz flavored with a small trio sound built around fast 4/4 drumming and some fine piano playing. A Moog provides an eerie yet compelling sound on the other cuts.

CARPENTERS—The Singles, 1969-1973. A&M SP 3601. This greatest hits package of 13 songs affirms the acts fine talent. Karen's clear, clean, pristine tones have a glister whether its heard on "We've Only Just Begun" or "Top of the World." Placed end-to-end, the group's music has a compelling quality which stands the test of time. They are capable of making "Ticket to Ride" by Lennon-McCartney their own special vehicle, principally because of Karen's slow, involving vocal. Brother Richard's orchestrations and arrangements, plus his own sweet harmonizing on this and the other cuts, adds the middle and bottom ranges to Karen's top levels.

ALICE COOPER—Muscle of Love, Warner Bros. BS 2748. A more versatile mix than anything the band has done in the past, from the solid rock they are associated with like "Working Up a Sweat" and "Muscle of Love" to the more ballad oriented, almost pretty, "Hard Hearted Alice." Still, there is enough variety here to satisfy all Alice's fans and a refreshing enough sound to win some new ones. Added bonus is Liza Minnelli, Pointer Sisters and Ronnie Spector on several backup vocals.

THE BEACH BOYS—In Concert, Reprise 2RS 6484 (Warner Bros.). The six Beach Boys double set LP is a mirror of their expansion while holding onto their good time surfing roots. This domestic tour LP has the usual host of past single hits plus eight new works. The older works have the feeling of openness ("Good Vibrations," "Surfin' USA," "Sloop John B.") while works like "Marcella" take on the broad sound pro-

duced by the large on-location venues. The group's harmonic vocal work remains its strong point.

JOHN DENVER—Greatest Hits, RCA CPL1-0374. Of the 11 cuts dating back to 1965, four have become super hits, "Leaving On a Jet Plane," "Take Me Home, Country Roads," "Follow Me" and "Rocky Mountain High." The gentleness of his voice is always matched by the flowing lines of his melodies and the sweetness of the strings. The music marries folk with pop.

THE GUESS WHO—The Best of, Volume II, RCA APL1-0269. The Canadian group performs expertly in all tempos, from the slow "Sour Suite" to the jackhammer "Rain Dance." Lead vocalist-pianist Burton Cummings has a smooth, forceful attack and he has written the 11 tunes, five in conjunction with associates. "Life in the Bloodstream" is based on 1950's riffs while "Guns, Guns, Guns" has a contemporary blues feeling.

BURT BACHARACH—Living Together, A&M SP 3527. A collage of word pictures including a batch of new works provides fun listening. But there is a tendency to hear Dionne Warwick singing these works, notably on "Living Together, Growing Together" and "Reflections." Bacharach's plain voice is the weakest link in the whole musical chain. But the beautiful melodies and the sweep of the orchestra and chorus are the dominant points in interpreting Bacharach's material. "Something Big" is a good opener and "Monterey Peninsula" is a fine jazz flavored instrumental.

PETER NERO—Say, Has Anybody Seen My Sweet Gypsy Rose, Columbia KC 32689. Standup piano and electric keyboard are romanced by the leader as he takes his listener along a path already established by many pop stars. Hence the familiar melodies like "You are the Sunshine of My Life" and "Will It Go Round In Circles" and "Loves Me Like a Rock." There are no new experiences, since Nero and his orchestral situation are commonplace. But his "Daydream" is a new stylistic vamp with touches of Errol Garner. Nero swings the pop stuff well, changing mood from nostalgic to funky to match the title.

GLEN CAMPBELL—I Remember Hank Williams, Capitol SW11253. While this jacket lacks color and impact, Campbell's name assures the public of another fine entertainment package and dealers of a slate of good sales. Jimmy Bowen has produced a gathering of the greatest hits of Hank Williams and Hank's fans will undoubtedly have their own favorites. Campbell excels on "Mansion on the Hill," really digging into the emotional turmoil of the lyrics, and is also excellent on "Wedding Bells."

AL MARTINO—Country Style, Capitol ST11184. In effect, Martino is hunting for a home and producer Joe Allison tries to give him a niche in country music with this album. However, the songs may be country but Martino's style is unmistakably MOR. He's enormously effective with "Carolyn" and country radio stations might consider this cut for airplay. Other excellent renditions include "Roses in the Sky," "There Goes My Everything," and "Heaven Is My Woman's Love," all of which are recommended for MOR radio airplay.

BRUCE SPRINGSTEEN—The Wild, The Innocent, and The Street Shuffle, Columbia KC 32432. This young singer's debut earlier this year was an impressive one, with his interesting lyrics and fine singing, and this LP is, if anything, more impressive. Some of the obvious rhymes which found him compared with Dylan are still there, but the arrangements are more varied and the singing more spirited, as on "The E Street Shuffle" and "Kitty's Back." LP could be the one to vault him to stardom, especially with his stark images of New York City.

BADFINGER—Ass, Apple SW 3411 (Capitol). A very well done set from this vastly overlooked British Band. Their fusion of strong vocal harmony with both intricate acoustic guitar work and a straight rock sound give them the combination that would attract over due attention. Previously thought of as mere Beatle sound-alikes, this foursome displays its own musical style with cuts like "When I Say" and "Blind Owl."



DIANA TRASK—It's A Man's World. Dot 26016. The cover of this LP is enough in itself to sell it, but inside Diana does a masterful job of singing her soul-country style, old and new. It's a thing of beauty. Best cuts include "World of the Missing," and "Love Lives Again."

GEORGE JONES & TAMMY WYNETTE—We're Gonna Hold On, Epic 32757. Their best album yet, including great harmony duets and a solo by each of them. Even some traditional songs, which they do exceptionally well. Best cuts (and there are many fine ones) include "When True Love Steps In," "We're Not the Jet Set" and "If Loving You Starts Hurting Me."

FREDDIE HART—If You Can't Feel It (It Ain't There), Capitol 11252. As the liner notes suggest, this is an album of

"love messages," and no one can do this better than Freddie Hart. Many of the tunes are self-written, which also is a plus. His best ones are "I've Got My Hands Full," "I Sing for Joy," and "That's Not Like Me."

O.B. MCCLINTON—Live At Randy's Rodeo. Enterprise 1037. This is a most unusual album in that there are no breaks between songs, just continuous singing and conversation, and there is only one new song, "Hollywood Star." The highlight is O.B.'s medley of Charley Pride hits, sung as Charley would sing them. Also an imitation of Elvis.

THUMBS CARLISLE—On His Own. Gemini 101. For those who dig instrumentals, this is one of the finest. A classic artist does a little bit of everything with his guitar, and it's some of the most listenable music we've heard in a long while. It could be a sleeping giant.



DAVID T. WALKER—Press On, Ode SP 77020 (A&M). This is an LP in which everything grooves. The leader on melodic lead guitar and his associates have a ball playing pop tunes with a strong soul overcoat and some quasi-blues tunes in a pop dressing. There are plenty of improvised solos, lending a jazz influence to the tunes. But the LP should appeal to both the non-jazz listener and the jazz buff who is capable of appreciating good musicianship. And that's what this LP has. He is ably assisted by such Los Angeles sidemen as Tom Scott, Oscar Brashear, Ernie Watts and Joe Sample. "With a Little Help From My Friends" is a superb workout session, with "Superstition" equally assertive and joyous.

CORNELIUS BROS. & SISTER ROSE—Big Time Lover, United Artists UALA121F. A fine debut LP from this Miami act which blends softness with macho strengths. Leader Eddie Cornelius possesses a simple but convincing voice. He sings with an easy which is reminiscent of the late Sam Cooke. The LP sounds like it was done in sections, but that's no detriment to the leader's compositions which number nine of 10. "Joy, Joy, Joy (Love, Love, Love)" has some good vocal interplay among the four members of the act. "Hold On Forever" showcases all the breadth of the orchestra and voices.

LAMONT DOZIER—Out Her on My Own. ABC ABC804. Songwriter turned singer sounds strong and confident doing seven tunes by McKinley Jackson and James Reddick. Jackson is also the producer and pianist. LP fits the mold of a commercial package with "Trying to Hold on to My Woman," "Take Off Your Makeup," and "Fish Ain't Bitin'" the most arresting cuts.

VARIOUS ARTISTS—Blue Rocks, Bluestime BT 29010 (Flying Dutchman). Romping blues featuring Eddie (Cleanhead) Vinson, Joe Turner, T-Bone Walker and Otis Spann culled from previous LP's. Good music with poor liner information. "Everyday I Have the Blues" and "Alimony Blues" are true to life sad stories.

VARIOUS ARTISTS—The Sounds of Philadelphia '73, Philadelphia Int'l Z 32713 (Columbia). A soul-satisfying roundup of some of the big hits that have emoted out of the creative talents of the Gamble-Huff team from Philadelphia, putting that city definitively on the music map as nobody has done since Dick Clark hung his television hat in that quarter of the world. Artists range from Billy Paul with his hit "Me and Mrs. Jones" to the O'Jays with "Love Train" and the Futures with "Stay With Me." Everything's funky and everything's a hit and dealers can stock this LP with confidence of big sales.

CHARLES WRIGHT—Doin' What Cums Naturally, Dunhill DSD 50162 (ABC). Two-record set from the veteran of Watts 103rd street rhythm band includes his current soul hit "Doin' What Cums Naturally." Self-produced and a versatile guy. Best cuts: "1, 2, 3, You & Me," "The Weight of Hate."



ERIC KLOSS—One, Two, Free, Muse MR 5019. Altoist Kloss, yet to reach any mark of public distinction, scores here with a two-sided sword. On one he works inventively on the extended work for which the LP is titled and on the flip he interprets Carole King's "It's Too Late" with all the simple drive of a funk soulman. Credit bassist Dave Holland for some superb support.

CANDIDO—Drum Fever, Polydor PD 5063. This is not just a drum LP; there's plenty of guitar-organ-brass which reeks of blues and good jazz section work. "Succulent" is a bluesy work while "St. Thomas" is a familiar polished stone. Liner lacks credit on who's doing all the fine blowing. But the LP sure does swing!

JIMMY HEATH—Love and Understanding, Muse MR 5028. Saxophonist and flutist Heath is in perfect form and the fash-

ion of his work is easy to listen to modern music. His associates include such stellar sidemen as Curtis Fuller, Bob Cranshaw, Billy Higgins and cellist Bernard Fennell. Their playing is crystal clear and always drifting. "One for Juan" includes some tasty cello work; "Far Away Lands" has Heath's hot tenor and "Smilin' Billy" features his soaring soprano.

THE VISITORS—In My Youth, Muse MR 5024. Brothers Earl and Carl Grubbs have devised a tight concept for their soprano and alto saxes. Both are cousins of the late, great John Coltrane, so they have this blood edge. But they are fine musicians their own right and their Philadelphia based band swings steady and their open brand of music is very infectious. The lead title tune represents them at their best.

THE JONES BOYS, Archive of Folk & Jazz FS 270 (Everest). Quincy, Thad, Jimmy, Jo, Eddie and Elvin are listed as playing on these sides cut in New York in 1956-'57. The tight, modern jazz rolls along with all the energy and verve at the command of these fine talents. A good repackaging showcasing such swingers as "Bird Song" and "Mad Thad."

STAN KENTON & HIS ORCHESTRA—7.5 on the Richter Scale, Creative World ST 1070. Leader takes on some pop ditties and makes them sparkle and explode with the sonorities of his band and the multi-hues he demands from all the sections. "Live and Let Die" sounds like a concerto; "Country Cousin" has a good Latin flow and "2002-Zarathust Revisited" sounds made all the roaring brass and soaring sax solos.

HERBIE HANCOCK—Sextant, Columbia CQ 32212 (CBS SQ matrix). Jazz is extremely well suited for quadrasonic and Hancock capitalizes on everything from a phase shifter to random resonator and ARP synthesizer for a highly intriguing potpourri of sounds and effects. Traditional jazz instruments are featured, too, but it's the others that add to the motif and atmosphere; the cowbell coming from the rear, for example, on "Pepo," demonstrates effectively that, with proper mixing, matrix can offer much directional stability. In this particular album, the medium allows the listener to virtually participate in the music—"Rain Dance," "Hidden Shadows," "Mwandishi," all pack power and emotional impact in quadrasonic.

GEOFFREY STONER—Watch Out! Ovation OVQD/1431 (Sansui QS matrix). You couldn't get any funkier than Stoner and this album is a creative success—his version of "Brand New Woman" is a potential hit; soul music stations would find it a definite pleaser. And Stoner performs with great empathy and command on the other cuts. It's only as a quadrasonic album that this package falls down. The producer has not capitalized on the 360-degree perspective possible with the Sansui system; you hear the normal front information but there's nothing distinctive placed in the rear. In other words, the album sounds like a stereo album even in quadrasonic.



JULIAN BREEM '70s—Julian Bream, guitar/Melos Ensemble of London (Atherton), RCA ARL1-0049. Fresh and provocative contemporary repertoire for the classic guitar collector sated with transcriptions of older music. Main work is a concerto by Richard Rodney Bennett, in which Bream is ably backed by a crack chamber ensemble. Like the other pieces on the record, by Rawsthorne, Walton and Berkeley, its modernisms are never forbidding. Performance and sound are awesomely impressive.

PUCCINI: TOSCA—Price/Domingo/Milnes New Philharmonia Orch. (Mehta), RCA ARL 2-0105. Leontyne Price once before sang Tosca for RCA, but that album eventually reverted to London Records. Now she's starred in a bright new version of the popular melodrama, superbly partnered by Domingo. Rest of the cast is strong, too, with Mehta pacing the performance expertly. Headed for the charts.



A STREETCAR NAMED DESIRE—Rosemary Harris/James Farentino/Repertory Theatre of Lincoln Center, Caedmon, TRS 357. This three-record set is an excellent example of how a company can take a successful stage play and keep its brilliance intact. Rosemary Harris, as Blanche Du Bois, and James Farentino as Stanley Rowalski, are superb. Dealers: Play in its revival opened with wide critical acclaim.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; Review editor—Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Is Horowitz, Duncan McDonald, Tom Moran.

(Continued on page 54)

It's Beyond Outrageous

It's Beyond Joyous

It's BEYOND THE BLUE HORIZON

By LOU CHRISTIE

an artist who happens again and again and again

**Produced by Tony Romeo
Wherefore Productions**

for Three Brothers Records—Distributed by CTI Records



Pop

JONI MITCHELL—Raised on Robbery (2:20); producer: Henry Lewy; writer: Joni Mitchell; publisher: Sequomb, BMI, Asylum 11029 (Elektra-Asylum). Joni gets into a fast tempo, chunk-chunk kind of setting for this very commercial entry which has her pushing along with an off-beat kind of story about picking up some guy in a hotel who's drinking alone. Plenty of funky guitar runs and dirty down home horn work to keep things flowing. Flip: no info available.

ANNE MURRAY—Love Song (2:50); producer: Brian Ahern; writers: D.L. George-K. Loggins; Portofino/Gnosso, ASCAP, Capitol P-3776. A pretty countryish flavored bit of poetic imagery about getting to know her love, provides Anne with a gentle ballad. She duets with herself, telling her lover she "wants to rock him in her arms all night long and get to know him." Delicate strings lend themselves to the willowy feeling of the song. Flip: no info available.

recommended

PAINTER—Goin' Home to Rock 'n Roll (2:58); producer: Danny Lowe; writer: Painter; Painter, BMI, Elektra, 45873.

BLOOD, SWEAT & TEARS—Save Our Ship (3:40); producer: Steve Tyrell; writers: C. Weil, G. Wadenius; Screen Gems/Columbia, Summerhill, BMI, Columbia 45965.

RAMSEY LEWIS—Hi-Heel Sneakers (2:48); producer: Ramsey Lewis; writer: R. Higginbotham; Medal, BMI, Columbia 45973.

THE NEW SEEKERS—Reach Out I'll Be There (2:52); producer: Michael Lloyd; writers: B. Holland-Dozier, E. Holland; Stone Agate, BMI, MGM, 14683.

BO DONALDSON AND THE HEYWOODS—Deeper and Deeper (2:50); producer: Steve Barri; writers: D. Walsh, H. Price; publisher: American Broadcasting, ASCAP, ABC 11402.

THE SIEGEL SCHWALL BAND—I Think It Was the Wine (2:35); producers: Siegel-Schwallow, Barry Mraz; writer: James Schwall; publisher: Little Sandy, BMI, Wooden Nickel 0190 (RCA).

EDWARD BEAR—Coming Home Christmas (3:30); producer: Gene Martynec; writer: D. Deporter-T. Wynveen; Ecyor/Patato, CAPAC, Capitol 3780.

STEALERS WHEEL—Star (2:58); producer: Leiber/Stoller; writer: Joe Egan; The Hudson Bay, BMI, A&M 1483.

JOHN FOGERTY—Comin' Down the Road (2:57); producer: John Fogerty; writer: John Fogerty; publisher: Greasy King, ASCAP, Fantasy 717.



Soul

recommended

KING FLOYD—So Much Confusion (3:30); producer: Malaco Staff and King Floyd; writers: King Floyd III; Malaco, Roffignac, Groove Me, BMI, Chimneyville.

JOE QUATERMAN & FREE SOUL—Thanks Dad Pt. 1 (3:10); producer: Lloyd Price, Joe Quarterman; writer: Joe Quarterman; Access, Free Soul, BMI, GSF 6911.

CREATIVE SOURCE—You're Too Good to Be True (3:30); producer: Mike Stokes; writers: M. Stones, J. Thomas; Interior, BMI, Sussex 508.

THE TEMPREES—At Last (2:57); producers: Joe Bridges, Lester Snell, Tom Nixon; writers: Harry Warren, Mack Gordon; Leo Fiast, ASCAP, We Produce 1812 (Stax).

THE LOVELITES—Love So Strong (2:50); producer: Clarence Johnson; writers: Patti Hamilton; Bryan Gregory; publisher: Jason Sean, ASCAP, 20th Century 2068.



Country

ANNE MURRAY—Love Song (2:50); producer: Brian Ahern; writers: D.L. George, K. Loggins; Portofino/Gnosso (ASCAP); Capitol 3776. Another one which will make it in country and pop. That lovely voice goes to work with this beautiful ballad, with a fine string arrangement, and the result will be no disappointment to Anne's fans. Flip: No info available.

BILL ANDERSON—World of Make Believe (2:38); producer: Owen Bradley; writers: Pee Wee Maddux, Marion Carpenter, Pete McCord; Gulf String/Singing River (BMI); MCA 40164. It's rare when Bill doesn't sing his own material, but this one from his album is so strong it's bound to take off like the others. Ever so softly he does it well. Flip: No info available.

JEANNIE SEELY—Lucky Ladies (2:59); producer: Walter Haynes; writer: Hank Cochran; Tree (BMI); MCA 40162. Right off one Hank Cochran hit, she sings another, and this from her LP which included this single in its title. She's on a hot streak. Flip: No info available.

REX ALLEN JR.—The Great Mail Robbery (2:57); producer: Larry Butler; writer: Joe Allen; Tree (BMI); Warner Brothers 7753. This one will tug at the heartstrings, and young Rex delivers it exceptionally well. It's his first for the label, and it's a good one. Flip: No info available.

FREDDY WELLER—I've Just Got To Know (2:48); producer: Billy Sherrill; writers: B. Emerson, J. Emerson; Golden Horn (ASCAP); Columbia 4-45968. It's a beauty, and Freddy gives it that feeling which sells his record. Another great ballad. Flip: No info available.

recommended

CONNIE CATO—Superskirt (2:41); producer: Joe Allison; writers: R. Hellard, Gary S. Paxton; Acoustic (BMI); Capitol 3788.

BOB O'DONNELL—All That Feeling of Greatness Is Gone (2:32); producer: Fred Carter Jr.; writer: Bob O'Donnell; Rondee (ASCAP); Nugget 1074.

DAVID FRIZZELL—I've Been Satisfied (2:33); producer: Bob Morris; writer: B. Morris, W. Storm; Blue Books; Capitol 3787.

LYNNE BURNS—Nobody's Baby But Mine (2:33); producer: Johnny Howard and Charlie Fields; writers: Fields, Riis; Hilltop Acres (ASCAP); 50 States 18.

LONZO & OSCAR—Traces of Life (3:05); producer: Bill Walker; writers: Paul Huffman & Joane Keller; Hardtack/Act One (BMI); GRC 1006.

DAN HOFFMAN—String (3:36); producer: Don Smith; writer: Lynnda Goca; Cherish Music (ASCAP); Cherish 45-15.



First Time Around

PETER & ALEX—She Took Me to the Cleaners (2:47); producers: Peter & Alex, Jim Hughart; writers: Peter & Alex M. Adano; publishers: Rocloc, Milo, BMI, Capitol 3772. Clever blending of a Latin flavor with contemporary rhythms set up this good dual vocal which has a stand-out quality. It's infectious and a bright production about being snagged for good.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Recommended LP's

Continued from page 52

pop

SYLVESTER & THE HOT BAND—Bazaar, Blue Thumb BTS 60. Sylvester looks lovelier than ever on his pseudo-fashion-magazine cover. His falsetto has lost some of the screamy edge which was a negative on his debut LP. Songs chosen are strong and have large variety. Definite quality improvement.

THE SAN SEBASTIAN STRINGS—Spring, Warner Bros. 4 WS 2754. Rod McKuen and Anita Kerr's latest venture produces stark images of nature's changing face and how that can affect the human spirit. This is music for contemplation.

ATOMIC ROOSTER, Elektra EKS 75074. More British blues from this highly regarded band featuring veteran vocalist Chris Farlowe and keyboard man Vincent Crane, both of whom excel on "All Across the Country."

SHAWN PHILLIPS, A&M SP 4402. More commercial sounds from singer/songwriter/guitarist than on past sets, especially on upbeat tunes like "Salty Tears."

PINK FAIRIES—Kings of Oblivion, Polydor PD 5537. One of Britain's long standing hard rock bands makes a fine, raucous U.S. debut on such cuts as "City Kids." The group is frantic; the simplicity of the music refreshing.

MEDICINE HEAD—One & One Is One, Polydor PD 5532. Good commercial set of unpretentious but relatively tame rock such as "How Does It Feel" from basic but skillful band.

HENRY GROSS, A&M SP 4416. Exceptionally well done debut set moving from rock to ballads like "The Ever Lovin' Days" from this sweet voiced singer.

OSIBISA—Happy Children, Warner Bros. BS 2732. Act continues to promote its African background but this kind of music just doesn't sell in the U.S. "Fire" and "Take Your Trouble Go" are infectious cuts which can draw attention to the band's distinct style.

MASON PROFFIT—Come & Gone, Warner Bros. 2LS 2746. Reissue of early material from this pleasant rock group with melodic cuts such as "Voice of Change."

RICK ROBERTS—She Is a Song, A&M SP 4404. Former Burrito Brother comes up with a strong set of acoustic flavored, sweet tunes such as "Four Days Gone."

MONTROSE, Warner Bros. BS 2740. Pile-driving rock in the Slade-Led Zeppelin tradition on cuts like "Rock the Nation." Good, unpretentious sound.

KUNG FU MUSIC AND DIALOG FROM T.V. SERIES, Warner Bros. BS 2726. Basic narration LP has commercial possibilities because of popularity of the TV show. Jim Helms' unpretentious score acts as a soft undercoating for David Carradine's slow readings.

ODETTA, Archive of Folk and Jazz FS 273 (Everest). A mellow Odetta is repackaged from old Folkways material and includes many of her top tunes like "Midnight Special," "Spiritual Trilogy," "Jack O'Diamonds." The tunes thus cover all her bases from gospel to folk to blues. Good for students of black music.

JOBRIATH, Elektra EKS-75070. Elektra goes for its own Lou Reed with the last artist signed by Jac Holzman before leaving the label. Pianist-singer-writer has energetic, spacey approach and a disconcerting tendency to sound like various

other glitter-rockers from cut to cut. "Rock Of Ages" is one song that shows his potential to structure work for airplay.

PAINTER, Elektra EKS 75071. Getting a hit single on the first album, as Painter did with "West Coast Woman," is quite a feat today. Rest of the album by these Canadian music vets who just formed the group is clean, straightforward rock also.

CYRUS FARYAR—Islands, Elektra EKS-75068. If you have ever lingered over a sunset, or fallen asleep to the ocean waves lapping, then you can understand how this album feels. Faryar's warm and pleasing voice enchants this journey of sound, produced by John Simon. An exceptional work. Best cuts: Nilsson's "Paradise," "Good Feeling," "Ghosts."

soul

FREDERICK KNIGHT—I've Been Lonely For So Long, Stax STS 3011. Title cut was top 10 (circa summer '72). Today, Frederick do-wop do-wops and reggaes his troubles away. An all-around fine mixture of sounds. Expect another hit single out of this album. Best cuts: "I Let My Chance Go By," "Take Me Home Witcha," "Pick 'um Up, Put 'um Down," "Lean On Me" and "Trouble."

HODGES, JAMES AND SMITH—Incredible, 20th Century T425. Three exuberant chicks with a lot of potential provide a wailing, rocking, smooth and soulful impressive first album. Produced by William Stevenson, it offers such interesting works as "Turn The People On," "You Take My Love For Granted" and "Little By Little."

classical

HANDEL: MESSIAH (Excerpts)—Vickers/Tozzi/Vyvan/Sinclair, Royal Philharmonic Orch. and Chorus (Beecham), RCA CRL 2-0192 (2). Excerpted from the venerable "Soria Series" package, the sound is still impressive and the performance full of Beecham vitality. This was the Messiah that veered sharply from the trend towards baroque "authenticity" and reinforced the orchestration with trombones, cymbals and triangle. Good value and sales at the special two-fer price.

LISZT: 19 HUNGARIAN RHAPSODIES/RHAPSODY ESPAGNOLE—Roberto Szidon, piano, DGG 270 9044. Szidon, who impressed in an earlier Scriabin disk, here reinforces his stance as a keyboard comer. Utterly at ease in the idiom, he musters virtuosity in abundance to capture the excitement of these bravura pieces. Magnificent piano sound; elegant packaging.

LA VOCE D'ORO—Placido Domingo, New Philharmonia Orch. (Santi), RCA ARL 1-0048. Golden voiced he certainly is, although the somewhat restricted and boxed-in sound on this disk is a technical disappointment. Yet the tenor's large and adoring public will want these readings of 11 familiar arias from the operatic mainstream.

ALI AKBAR KHAN, SAROD/NIKHIL BANERJEE, SITAR/MAHAPURUSH MISRA, TABLE, Connoisseur CS-2055. Two lengthy ragas whose ebb and flow is a fascinating musical experience to follow. Recording is unusually clear, with the wide separation of sarod and sitar an aid to unravelling the complementary contributions of the remarkable artists.

BRAHMS: PIANO CONCERTOS, Nos. 1 & 2—Emil Gilels, Berlin Philharmonic (Jochum), DGG 2707 064. The orchestra weight of these interpretations makes itself felt with telling impact from the opening tympani roll in the massive D Minor. Broad in concept and expertly realized, these are readings to live with. And cumulative sales over the long run should be more than satisfactory.



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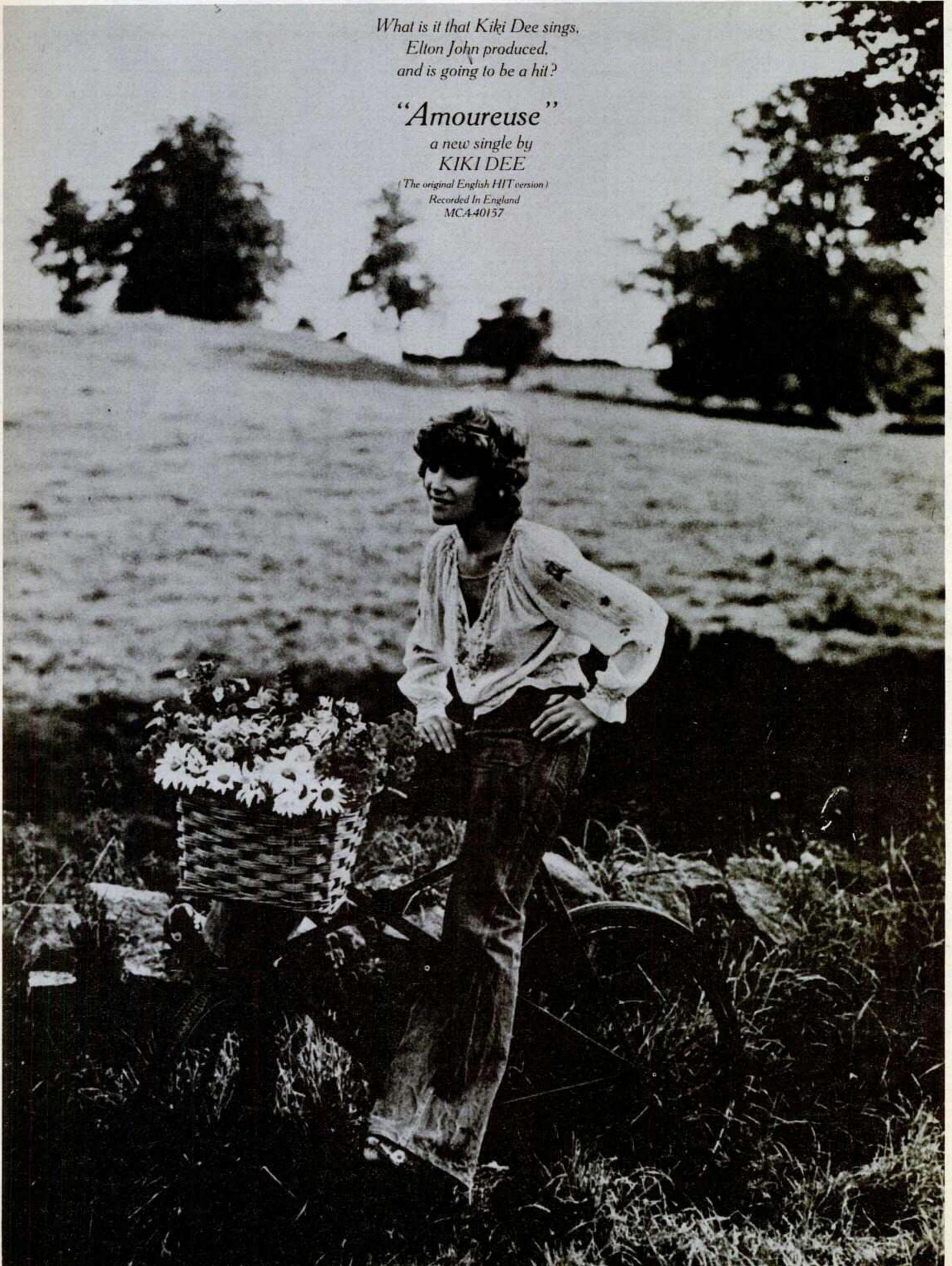
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Elton John produced,
and is going to be a hit?

"Amoureuse"

a new single by
KIKI DEE

(The original English HIT version)

Recorded In England
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STAR PERFORMER: Star designates recording showing greatest upward movement compared to previous week's position.

LOVE SONG—Anne Murray (Capitol 3776)
RAISED ON ROBBERY—Joni Mitchell (Asylum 11029)
SEE TOP SINGLE PICKS REVIEWS, page 54

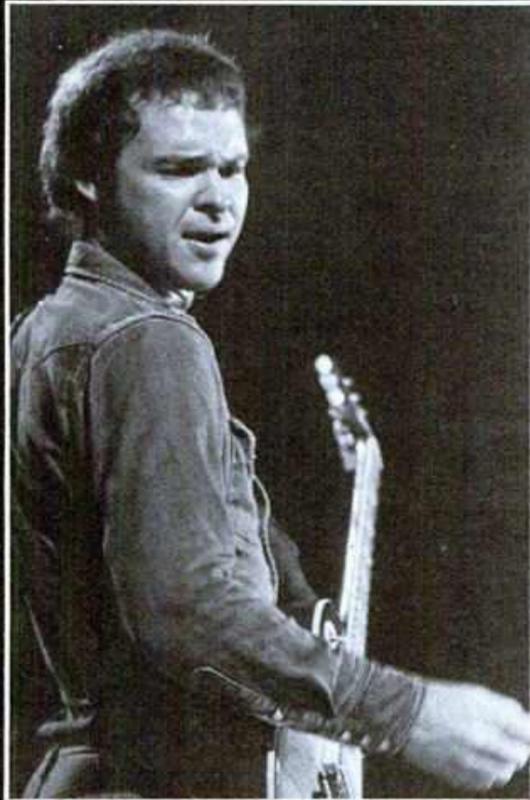
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
3	9	9	TOP OF THE WORLD—Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1468	34	35	6	BE—Neil Diamond (Tom Catalano, Neil Diamond, Columbia 4-45942)	68	69	5	THERE AIN'T NO WAY—Lobo (Phil Gernhard), Lobo, Big Tree 16,012 (Bell)
2	1	9	PHOTOGRAPH—Ringo Starr (Richard Perry, George Harrison, Richard Starkey, Apple 1865 (Capitol))	35	19	18	HALF-BREED—Cher (Sneff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102	69	98	2	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Wexler, Arif Hardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 2995
9	6	6	GOODBYE YELLOW BRICK ROAD—Elton John (Gus Dudgeon), Elton John/Bernie Taupin, MCA 40148	36	40	7	D'YER MAK'ER—Led Zeppelin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 45-2986	70	62	8	OH! NO NOT MY BABY—Rod Stewart (Rod Stewart), Goffin, King, Mercury 73426 (Phonogram)
4	4	11	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463	37	24	11	WE MAY NEVER PASS THIS WAY (AGAIN)—Seals & Crofts (Louie Shelton), James Seals, Dash Crofts, Warner Brothers 7740	71	78	4	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM K14648
5	2	15	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown)	38	23	13	NUTBUSH CITY LIMITS—Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298	72	87	2	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT—Donny Osmond (Mike Curb, Don Costa), R. Turk, L. Handman, Kolob 14677 (MGM)
6	7	10	JUST YOU 'N' ME—Chicago (James William Guercio), James Pankow, Columbia 4-45933	39	28	15	RAMBLIN' MAN—Allman Brothers Band (Jerry Sandlin and the Allman Brothers Band), Richard Betts, Capricorn 0027 (Warner Brothers)	73	76	4	ROCK'N ROLL, I GAVE YOU THE BEST YEARS OF MY LIFE—Kevin Johnson (Kevin Johnson), Kevin Johnson, Mainstream MRL 5548
7	6	14	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383	40	33	8	SWEET UNDERSTANDING LOVE—Four Tops (Steve Barri, Brian Potter, Dennis Lambert), R. Benson, V. Benson, I. Hunter, Dunhill 4366	74	75	3	KEEP YOUR HEAD TO THE SKY—Earth, Wind, & Fire (Joe Wissert), M. White, Columbia 45953
10	10	10	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia)	41	51	6	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell)	75	90	2	WALK LIKE A MAN—Grand Funk Railroad (Todd Rundgren), Farmer-Brewer, Capitol 3760
9	5	13	HEARTBEAT—IT'S A LOVEBEAT—DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030	42	43	6	CORAZON—Carole King (Lou Adler), Carole King, Ode 66039 (A&M)	76	79	6	I WANNA KNOW YOUR NAME—The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia)
12	10	10	THE MOST BEAUTIFUL GIRL—Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia)	43	57	4	ME AND BABY BROTHER—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, United Artists 350	77	84	2	SISTER MARY ELEPHANT—Cheech & Chong (Lou Adler), Cheech Marin, Tommy Chong, Ode 66041 (A&M)
16	9	9	HELLO IT'S ME—Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers)	44	46	6	FELL FOR YOU—Dramatics (Tony Hester), Tony Hester, Volt 4099 (Columbia)	78	91	3	RIVER—Joe Simon (Brad Shapiro), Eugene McDaniels, Spring 141 (Polydor)
12	8	12	PAPER ROSES—Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609	45	39	16	YES WE CAN CAN—Painter Sisters (David Robinson), Allen Toussaint, Blue Thumb 229 (Famous)	79	81	2	FRISKY—Sly & the Family Stone (Sly Stone), Sylvester Stewart, Epic 5-11060 (Columbia)
20	5	5	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768	46	45	12	NEVER LET YOU GO—Bloodstone (Mike Vernon), Williams, London 1051	80	80	3	SMARTY PANTS—First Choice (Stan & Staff), Allan Selder, Norman Harris, Philly Groove 179 (Bell)
18	6	6	IF YOU'RE READY COME GO WITH ME—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0179 (Columbia)	47	42	11	CHECK IT OUT—Tavares (Robert Bowles), Butler, Osborn, Capitol 3674	81	83	4	LET ME TRY AGAIN (Laisse Moi Le Temps)—Frank Sinatra (Don Costa), Paul Anka, Sammy Cahn, Reprise 1181 (Warner Bros.)
15	15	8	CHEAPER TO KEEP HER—Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia)	48	55	5	SOME GUYS HAVE ALL THE LUCK—The Persuaders (Taylor, Hurtt, Bell), J. Fortgang, Atco 6943	82	93	3	AMERICAN TUNE—Paul Simon (Paul Simon), Paul Simon, Columbia 4-45900
16	13	9	I GOT A NAME—Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389	49	74	2	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah BDA 393	83	93	3	A SONG I'D LIKE TO SING—Kris & Rita (David Anderle), Kris Kristofferson, A&M 1475
26	6	6	LET ME SERENADE YOU—Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370	50	53	6	MAMMY BLUE—Stories (Kenny Kerner/Richie Wise), Giraud, Trim, Kama Sutra 584 (Buddah)	84	85	4	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940
48	3	3	TIME IN A BOTTLE—Jim Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405	51	47	10	FRIENDS/CHAPEL OF LOVE—Bette Midler (Barry Manilow, Geoffrey Haslam, Ahmet Ertegun), M. Klingman, Buzzy Linhart, Atlantic 45-2980	85	95	3	BABY COME CLOSE—Smokey Robinson (Smokey Robinson, Willie Hutch), W. Robinson, P. Moffett, M. Tarplin, Tamla 54239 (Motown)
19	11	13	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic)	52	61	6	PAINTED LADIES—Ian Thomas (John Lombardo), Ian Thomas, Janus 224	86	92	2	BLUE COLLAR—Bachman/Turner Overdrive (Randy Bachman) R. Bachman, C. Kelly, Mercury 73417 (Phonogram)
30	6	6	NEVER, NEVER GONNA GIVE YA UP—Barry White (Barry White), Barry White, 20th Century 2058	53	50	7	SAIL AROUND THE WORLD—David Gates (David Gates), David Gates, Elektra 45858	87	92	2	THE WAY WE WERE—Barbra Streisand (Marty Paich), M. Hamisch, Columbia 45944
21	14	9	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280	54	59	14	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)	88	92	2	THE RIVER OF LOVE—B. W. Stevenson (David M. Kereshbaum) Daniel Moore, RCA APBO 0171
29	7	7	THE JOKER—Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732	55	63	8	HAVING A PARTY—Ovation (Dan Greer), Sam Cook, MGM 14623	89	90	2	LOVE'S THEME—Love Unlimited Orchestra (Barry White) Barry White, 20th Century 2069
23	17	12	ALL I KNOW—Garfunkel (Garfunkel, Roy Halee), Jim Webb, Columbia 4-45926	56	86	3	I FOUND SUNSHINE—Chi-lites (Eugene Record), Eugene Record, Brunswick 55503	90	94	3	SHOWDOWN—Electric Light Orchestra (Jeff Lynne) Jeff Lynne, United Artists 337
24	27	7	ROCKIN' ROLL BABY—Stylistics (Thom Bell), Thom Bell, Linda Creed, A&O 4625	57	52	10	COUNTRY SUNSHINE—Dottie West (Billy Davis), Billy Davis, Dottie West, RCA 0072	91	94	3	COME LIVE WITH ME—Ray Charles (Ray Charles), Boudleaux Bryant, Felice Bryant, Crossover 973
31	5	5	COME GET TO THIS—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 34241 (Motown)	58	64	7	DREAM ON—Aerosmith (Arian Barber), S. Tyler, Columbia 4-45894	92	97	2	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Ken Nelson), Merle Haggard, Capitol 3746
32	5	5	MY MUSIC—Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4-45952	59	77	3	LET ME BE THERE—Olivia Newton John (Bruce Welch, John Farrar), John Rostill, MCA 40101	93	96	2	AIN'T GOT NO HOME—The Band (The Band), Clarence "Frogman" Henry, Capitol 3758
27	22	14	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	60	73	3	TELL HER SHE'S LOVELY—El Chicano (Johnny Nusso, Bob Espinosa, Michael Lespron), David Botteau, MCA 40104	94	89	10	REDNECK FRIEND—Jackson Browne (Jackson Browne), Jackson Browne, Elektra/Asylum 11023
28	25	8	OOH BABY—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3633 (London)	61	67	5	PRETTY LADY—Lighthouse (Jimmy Ienner), Skip Prokop, Polydor 14198	95	99	2	LAST KISS—Wednesday (John Dee Driscoll), W. Cochran, Sussex 1325
38	4	4	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown)	62	65	5	MY OLD SCHOOL—Steeley Dan (Gary Katz), W. Becker, D. Fagan, ABC 11396	96	96	2	STONED TO THE BONE—James Brown (James Brown) James Brown, Polydor PD 14210
41	4	4	MIND GAMES—John Lennon (John Lennon) John Lennon, Apple 1868 (Capitol)	63	70	3	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (Steve Barri), D. Malone, O. Perry, Dunhill 4369	97	72	6	LOVE, REIGN, O'ER ME—The Who (The Who) Peter Townshend, MCA 40152
31	21	35	WHY ME—Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia)	64	71	3	IT'S ALL OVER—The Independents (Chuck Jackson, Marvin Yancy), Chuck Jackson, Marvin Yancy, Wand 11263 (Scepter)	98	99	2	BACK FOR A TASTE OF YOUR LOVE—Syl Johnson (Willie Mitchell), D. Carter, S. Johnson, B. Johnson, Hi 2250 (London)
44	4	4	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando and Dawn (Hank Medress, Dave Appel), Levine-Brown Bell 45424	65	60	9	LITTLE GIRL GONE—Donna Fargo (Stan Silver), Donna Fargo, Dot 17476 (Famous)	99	100	2	LOVE HAS NO PRIDE—Linda Ronstadt (John Boylan) Eric Kaz, Libby Titus, Asylum 11026
33	37	7	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	66	68	5	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY—Ripple (Ripple), Ripple, GRC 1004	100	100	2	HALF A MILLION MILES FROM HOME—Albert Hammond (Albert Hammond, Roy Haley) A. Hammond, M. Hazelwood, MUMS 6024 (Columbia)

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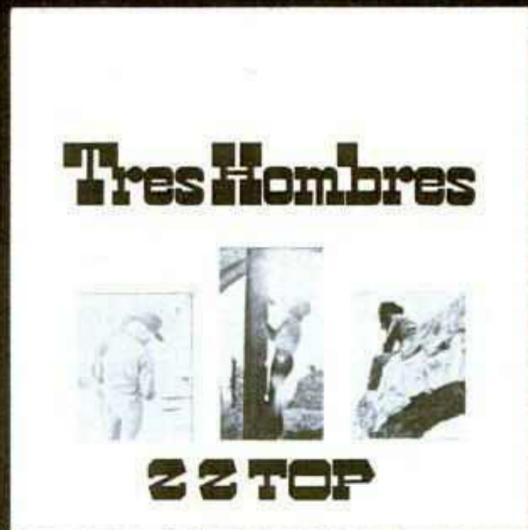
All I Know (Cancopy, ASCAP)..... 23	Corazon (Colgems, ASCAP)..... 43	The Joker (Howaith, ASCAP)..... 22	The Love I Lost (Part I) (Mighty Three, BMI)..... 8	Show & Tell (Fullness, BMI)..... 33	There Ain't No Way (Kaiser/Famous, ASCAP)..... 68
Ain't Got No Home (Arc, BMI)..... 93	Country Sunshine (Sade, ASCAP Tree, BMI)..... 58	Just You 'N' Me (Big Elk, ASCAP)..... 6	Love Has No Pride (Walden/Glasco, ASCAP)..... 99	Showdown (Annie Rachel, ELO Dog, ASCAP)..... 90	This Time I'm Gone For Good (Don, BMI)..... 64
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A Song I'd Like To Sing (Combine, BMI)..... 83	I Got A Name (Fox Fanfare, BMI)..... 16	Keep Your Head To The Sky (Hummit, BMI)..... 11	Love's Theme (Sa-vette, January, BMI)..... 89	Smarty Pants (Nickel Shoe/Six Strings, BMI)..... 28	Top Of The World (Almo/Hammer & Nails, ASCAP)..... 1
Baby Come Close (Jobete, ASCAP)..... 85	I Can't Stand The Rain (Jec, BMI)..... 55	Knockin' On Heaven's Door (Ram's Horn, ASCAP)..... 27	Mammy Blue (Maxim, ASCAP)..... 51	Some Guys Have All The Luck (Jec, ASCAP)..... 41	Until You Come Back To Me (Jobete, ASCAP)..... 69
Back For A Taste Of Your Love (Jec, BMI)..... 96	I Don't Know What It Is, But It Sure Is Funky (Act 1, BMI)..... 67	Let Me Be There (Far Out, ASCAP)..... 27	Me And Baby Brother (Far Out, ASCAP)..... 44	Walk Like A Man (Cram Renaff, BMI)..... 75	We May Never Pass This Way (Again) (Dawnbreaker, BMI)..... 37
Be (Stonebridge, ASCAP)..... 34	I Found Sunshine (Julio Brian, BMI)..... 57	Let Me Be There (Al Gallico, BMI)..... 60	Midnight Train To Georgia (Kecca, ASCAP)..... 7	Who's In The Strawberry Patch With Sally (Levine & Brown, BMI)..... 32	Why Me (Resaca, BMI)..... 31
Blue Collar (Ranback, Sail, BMI)..... 86	If We Make It Through December (Shade Tree, BMI)..... 92	Let Me Serenade You (Warner Tamerlane, BMI)..... 17	The Most Beautiful Girl (Callico/Algee, BMI)..... 10	Yes We Can Can (Warner-Tamerlane, BMI)..... 51	You're A Special Part Of Me (Stein & Van Stock/Black Bull, ASCAP)..... 21
Check It Out (Haymarket, ASCAP)..... 48	It's All Over (Butler, ASCAP)..... 14	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)..... 81	My Old School (American Broadcasting, ASCAP)..... 26		
Come Live With Me (House Of Bryant, BMI)..... 91	I've Got To Use My Imagination (Screen Gems/Columbia, BMI)..... 50	Living For The City (Stein & Van Stock/Black Bull, ASCAP)..... 29	Never Let You Go (Chrystal Jukebox, BMI)..... 47		

ZZ TOP!



Photos: Tom Hill

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- 29. KNOXVILLE Civic Center
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DECEMBER

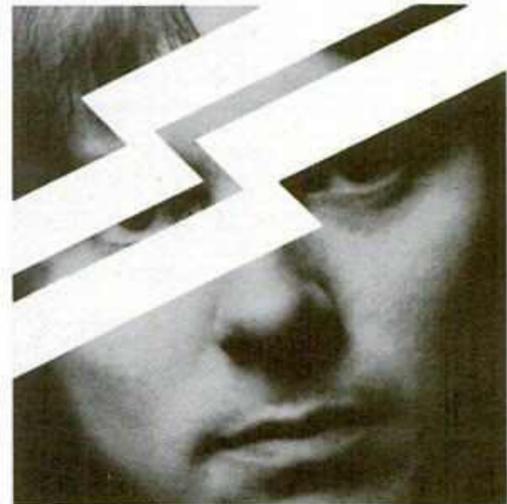
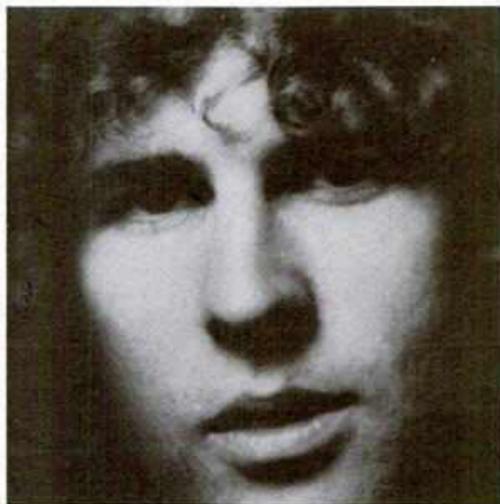
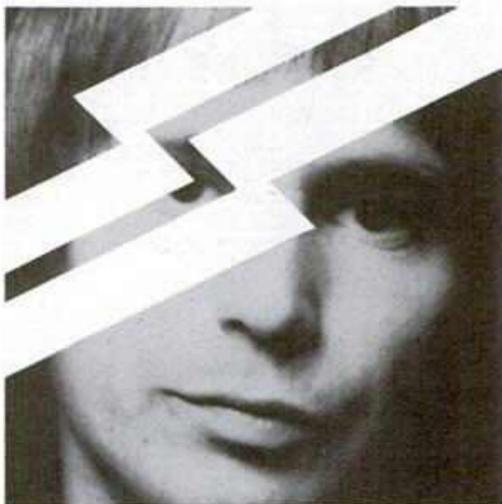
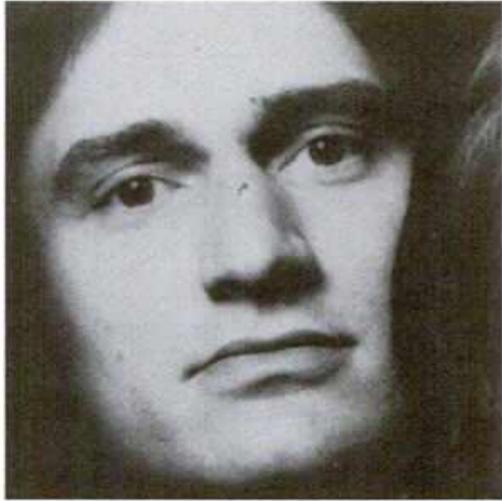
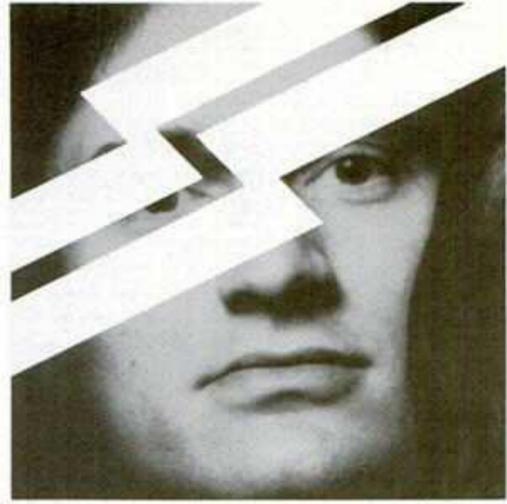
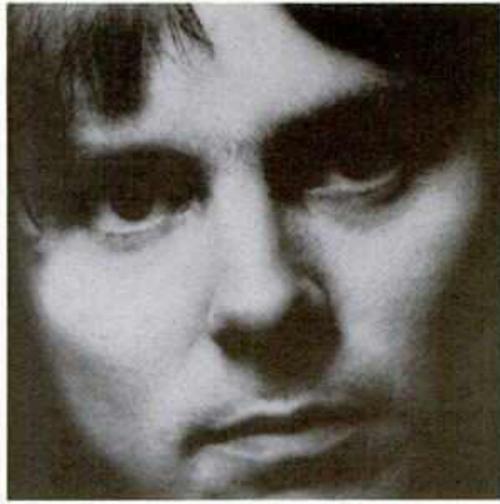
- 2. FT. WAYNE Ft. Wayne Armory
- 5. SEATTLE Hec Edmunson Pavillion
- 6. VANCOUVER P & E Coliseum
- 8. NEW YORK CITY Academy of Music†
- 9. GREENSBORO, N.C. Coliseum*
- 11. MADISON Dade County Coliseum*
- 12. ANN ARBOR Univ. of Michigan*

- 13. TOLEDO (To be announced)*
- 14. TORONTO Maple Leaf Garden*
- 15. SYRACUSE War Memorial*
- 16. NORFOLK Norfolk Scope*
- 19. WASHINGTON, D.C. Capitol Center*
- 22. TAMPA Tampa Stadium*
- 26. NEW HAVEN New Haven Coliseum*
- 27. MONTREAL Montreal Forum*
- 28. LOUISVILLE Convention Center*
- 29. BINGHAMPTON, N.Y. Broome County Arena*
- 30. PASSAIC, N.J. Capitol Theatre
- 31. BUFFALO Buffalo Memorial Auditorium*



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POSITION 107-200

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
107	75	11	HANK WILSON Hank Wilson's Back Volume 1 Shelter SW 8923 (Capitol)	5.98		6.98		6.98	
★	-	1	J. GEILS BAND Ladies Invited Atlantic SD 7286	5.98		6.97		6.97	
109	97	139	CAROLE KING Tapestry Ode SP 7709 (A&M)	5.98	6.98	6.98	7.98	6.98	
110	111	34	BEATLES 1962-1966 Apple SKBO 3403	9.98		11.98		11.98	
111	70	11	ERIC CLAPTON Eric Clapton's Rainbow Concert RSO SO 877 (Atlantic)	5.98		6.98		6.98	
112	87	12	B.W. STEVENSON My Maria RCA APL1-0088	5.98		6.98		6.98	
113	117	8	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98		6.98	
114	113	10	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Jama)	5.94		6.95		6.95	
★	146	2	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98	
116	104	24	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98		6.98	
117	115	52	HELEN REDDY I Am Woman Capitol ST 11068	5.98		6.98		6.98	
118	107	6	DAVID GATES First Elektra EKS 75066	5.98		6.98		6.98	
119	118	48	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
120	116	20	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98		6.97		6.97 7.95	
121	120	33	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98	
122	105	8	GILBERT O'SULLIVAN I'm A Writer Not A Fighter MAM 7 (London)	5.98		6.98		6.98	
123	127	25	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98		6.98		6.98	
124	122	23	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	16.95		
125	125	22	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98		6.98	
★	-	1	SANTANA Welcome Columbia PC 32445	6.98		7.98		7.98	
127	126	55	WAR The World Is a Ghetto United Artists UAS 5652	5.98		6.98		6.98 7.95	
128	121	37	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98			
129	123	14	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98		6.98	
130	128	13	B.B. KING To Know You Is To Love You ABC ABX 794	5.98		6.95		6.95	
131	135	70	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98		6.98	
★	137	3	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98		6.98	
133	114	12	TEMPTATIONS Anthology Motown M 78243	9.98		11.98		11.98	
134	132	59	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98		6.98	
135	131	7	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98		6.98	
136	124	17	VAN MORRISON Hard Nose The Highway Warner Brothers BS 2712	5.98		6.97		6.97 7.95	
137	134	32	DONALD BYRD Black Byrd Blue Note BN LAD47-F (United Artists)	5.98		6.98		7.95	

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
138	138	32	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98	
★	166	3	FOCUS Live At The Rainbow Sire TAS 7408 (Famous)	5.98		6.95	7.95	6.95	
140	110	16	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95	
141	148	5	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95			
142	130	38	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97		6.97 8.95	
★	165	3	CURTIS MAYFIELD Live In Chicago Curton CRS 8018 (Buddah)	5.98		6.95		6.95	
144	140	33	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98		6.98		6.98	
★	167	5	QUEEN Elektra EKS 75064	5.98		6.98		6.98	
146	119	31	EAGLES Desperado Asylum SD 5068	5.98		6.98		6.98	
★	172	26	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
148	147	46	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97		6.97 7.95	
149	143	25	GEORGE HARRISON Living In The Material World Apple SMAS 3410	5.98		6.98		6.98	
★	168	4	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	5.98		6.97		6.97	
151	142	16	SUTHERLAND BROTHERS & QUIVER Lifeboat Island SW 9326 (Capitol)	5.98		6.98			
★	180	2	CREEDEnce CLEARWATER Revival Fantasy CCR 1	6.98		6.98		6.98	
153	139	34	BLOODSTONE Natural High London XPS 620	5.98		6.98		6.98	
154	152	53	STEELY DAN Can't Buy a Thrill ABC ABX 758	5.98		6.98		6.98	
★	186	2	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98		6.98		6.98	
156	158	5	PAUL BUTTERFIELD'S Better Days It All Comes Back Bearsville BR 2170 (Warner Bros.)	5.98		6.97		6.97	
★	170	3	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98		6.98	
158	149	34	GODSPELL Soundtrack Bell 1118	5.98		6.98		6.98	
★	176	2	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98	
160	157	21	JANIS JOPLIN Greatest Hits Columbia KC 32168	5.98		6.98		6.98	
★	197	2	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98		6.98		6.98	
162	156	19	STORIES About Us Kama Sutra KSBS 2068 (Buddah)	5.98		6.95		6.95	
163	150	22	LEON RUSSELL Leon Live Shelter SICO 8917 (Capitol)	11.98	13.98	13.98			
164	164	10	BOBBY GOLDSBORO Summer (the First Time) United Artists UA LA 124-F	5.98		6.98		6.98	
165	162	7	HOLLIES Greatest Hits Epic KE 32061	5.98		6.98		6.98	
★	-	1	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98		6.98		6.98	
167	169	8	AEROSMITH Columbia KC 32005	5.98		6.98		6.98	
168	153	15	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98		5.98	
169	133	27	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98		6.98	

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
★	200	2	CARL REINER AND MEL BROOKS 2000 Thirteen Warner Brothers BS 2741	5.98					
171	136	12	CHI-LITES Brunswick 754197	5.98		6.98		6.98	
★	-	1	SUNSHINE Original Television Soundtrack MCA 387	5.98		6.98		6.98	
173	145	7	SLADE Sladest Reprise MS2173	5.98		6.97		6.97	
174	171	5	ALLMAN JOYS Early Allman Dial DL 6005 (Mercury)	5.98		6.98		6.98	
★	185	2	BLACK OAK ARKANSAS High On The Hog A&M SO 72035	5.98		6.97		6.97	
176	184	5	ROY WOOD Boulders United Artists UA LA 168F	5.98		6.98			
177	181	3	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98 7.95	
178	182	52	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97 7.95	
179	141	26	CURTIS MAYFIELD Back to the World Curton CRS 8015 (Buddah)	5.98		6.95		6.95 6.95	
★	-	1	WISHBONE ASH Live Dates MCA 2-8006	9.98	10.98	10.98			
181	178	21	GLADYS KNIGHT & THE PIPS All I Need Is Time Soul S 739 L (Motown)	5.98		6.98		6.98	
182	183	56	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98	
★	198	2	CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95		7.95	
184	177	28	YES Yessongs Atlantic SD 3-100	11.98	12.97	12.97			
185	187	3	ANDY WILLIAMS Solitaire Columbia KC 32383	5.98		6.98		6.98	
★	-	1	EL CHICANO MCA 312	5.98		6.98		6.98	
187	160	54	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D	7.98		7.98		7.98	
188	179	4	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97		6.97	
★	-	1	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98		6.98	
190	192	72	CABARET Soundtrack ABC ABCD 752	6.98		7.95		7.95	
191	163	30	PAUL McCARTNEY & WINGS Red Rose Speedway Apple SMAL 3409	5.98		6.98		6.98	
192	194	2	VIKKI CARR Live At The Greek Theatre Columbia KC 32656	6.98		7.98		7.98	
193	196	2	HAWKWIND Space Ritual United Artists UALA 1 20 HZ	5.98		6.98	7.98	6.98	
194	155	9	ANDREWS SISTERS Best Of MCA 2-4024	6.98		7.98			
195	151	6	DR. HOOK & THE MEDICINE SHOW Belly Up Columbia KC 32270	5.98		6.98		6.98	
196	-	1	RORY GALLAGHER Tattoo Polydor PD 5539	5.98		6.98		6.98	
197	154	22	CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN Love, Devotion, Surrender Columbia KC 32034	5.98	6.98	6.98	7.98	6.98	
198	-	1	TAJ MAHAL Ooh So Good 'N Blues Columbia KC 32600	5.98		6.98		6.98	
199	189	5	LIVINGSTON TAYLOR Over The Rainbow Capricorn CP 0114 (Warner Bros.)	5.98		6.97		6.97	
200	-	1	SHA NA NA From The Streets Of New York Kama Sutra KSBS 2075 (Buddah)	5.98		6.95		6.95	

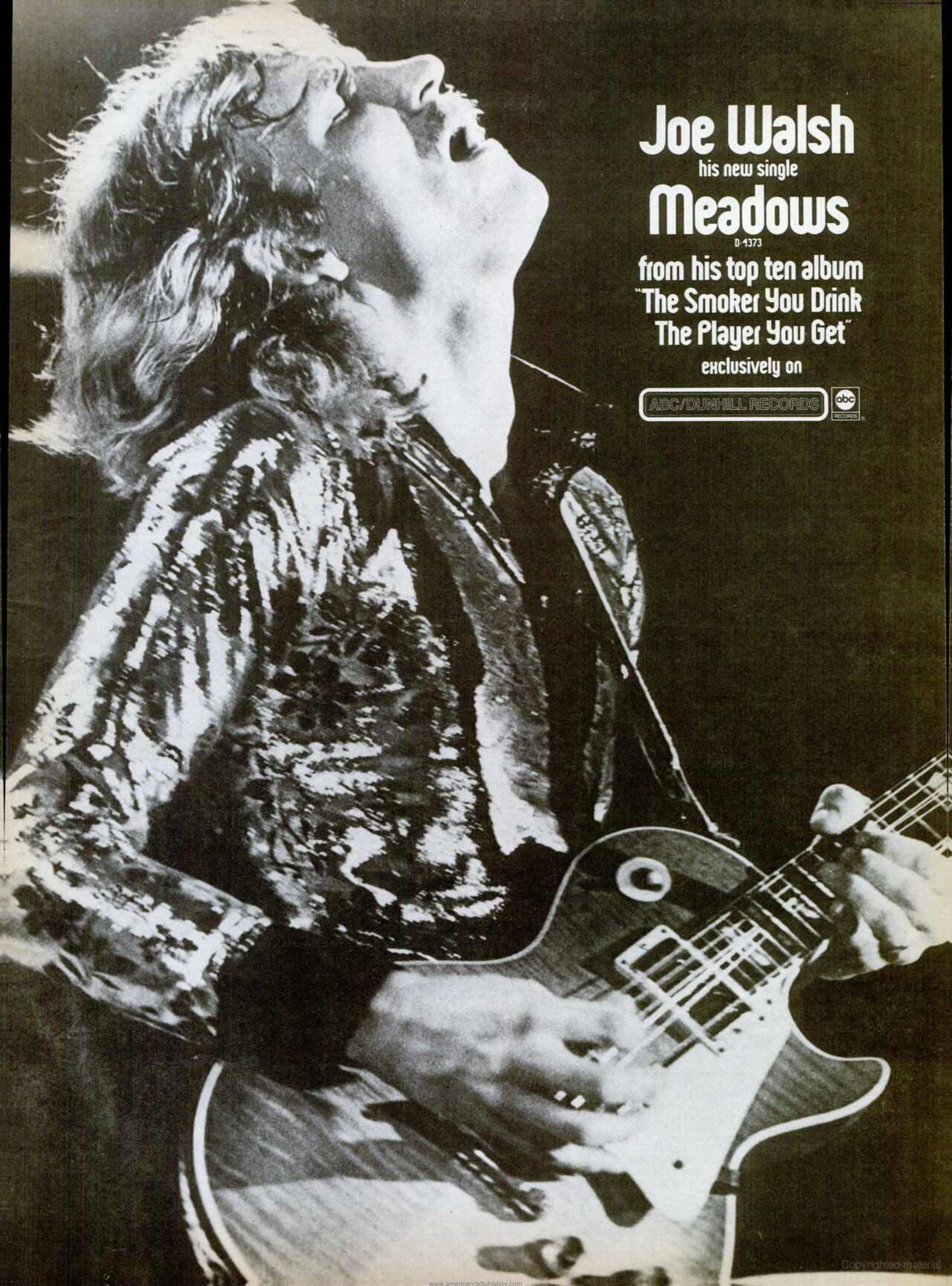
TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	167
Greg Allman	78
Allman Brothers Band	8, 68, 174
America	31
Andrews Sisters	194
Ashford & Simpson	188
Brian Auger	104
Bachman-Turner Overdrive	140
The Band	59
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Bobby Blue Bland	141
Black Oak Arkansas	175
Bloodstone	153
David Bowie	28
Bread	71
Jackson Browne	48
Paul Butterfield	156
Donald Byrd	137
George Carlin	36
Carpenters	52, 95
Vikki Carr	192
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Chicago	39
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Eric Clapton	111
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Billy Cobham	97
Alice Cooper	142
Creeence Clearwater	152
Jim Croce	5, 9
Crusaders	183
Dawn	90
Deep Purple	62, 77, 148
De Franco Family	113
John Denver	123
Deodato	51
Rick Derringer	166
Neil Diamond	4, 105, 129
Dramatics	93
Dr. Hook	195
Doobie Brothers	37, 101
Eagles	146
Earth Wind & Fire	46
El Chicano	186
Roberta Flack	34
Fleetwood Mac	82
Focus	139
Four Tops	85
Roy Gallagher	196
Garfunkel	13
David Gates	118
Marvin Gaye	12
J. Geils Band	108, 138
Bobby Goldsboro	164
Grand Funk Railroad	19
Grateful Dead	21

Al Green	79, 134
Richard Harris	30
George Harrison	149
Hawkwind	193
Isaac Hayes	26
Hollies	165
Isley Brothers	18
Jackson Five	100
Jethro Tull	120
Elton John	1, 102
Janis Joplin	160
Eddie Kendricks	64
Hollies	130
Carole King	109, 116
Gladys Knight & The Pips	16, 181
Kool & the Gang</	



Joe Walsh

his new single

Meadows

D-1373

from his top ten album
"The Smoker You Drink
The Player You Get"

exclusively on

ABC/DUNHILL RECORDS



Couples to Form Distr.

By PAUL JAULUS

SAN FRANCISCO—Vern Cupples, former vice-president and general manager of Musical Isle of America's Northern California branch, has announced the formation of Western Record Sales here as a distribution operation with offices and warehouse facilities in Emeryville, California.

Western Record Sales main stress will be in the distribution of front line deleted record and tape product to the independent retailer throughout the seven Western States. According to Cupples, Western has

now firmed national sources of supply for the cutout merchandise and in spite of the current vinyl shortage he anticipates no problems to maintaining a constant flow of front line deleted product.

In addition to distributing this deleted merchandise to indie record retailers, Western Record Sales will also function as a promotional record outlet for all types of business. While the initial concentration will be in deleted product, the company is also exploring the possibility of exclusive representation of selected lines in the territory that they will cover.

Discrete Chip

• Continued from page 3

full quadrasonic 4-channel system). It includes, according to Dorren, pre-amplifiers, RIAA equalization amplifiers, a muting system for automatic record changers, a limiter for sub-carriers, a phase-lock loop for carrier recovery, a high-speed carrier dropout compensation system, a full two-band audio expander, the matrixing components, a 4-channel indicator light drive (to show consumer he's listening to a 4-channel record), output amplifiers for the IC, and circuits for any type of phonograph cartridge used.

Dorren said the IC will be the most complete of its type offered on the market.

Chelsea Trends

• Continued from page 16

But recording teen material has enabled him to build publishing companies, a radio commercials company located in Manhattan, to start a TV production venture with Pierre Cosette and expand his two labels which are handled in the U.S. and Canada by RCA and by Polygram worldwide. There are nearly 60 persons working for the Farrell organization.

Farrell finds it comical that the record industry is looking for another Beatles type group when there are currently a host of acts who sell in excess of one million albums each time out.

"There is a huge audience right now which has broad musical tastes," the 33-year-old producer says, "and the independent operator can achieve profits by carefully teaming the right artist to the right song."

'Oases' Appearing in the Vinyl 'Desert'

• Continued from page 6

port, La.: "We're not cutting back, but we began taking precautionary steps even before we were alerted by our pressing plant. Right now we are just releasing the key, name artists. But we haven't really had to do much slackening because our pressing plant in Chicago assures us we have enough. It's able to get the vinyl. However, for a long time we've been recycling, mixing all of our scrap with pure vinyl. Now, at Stan's Distribution, we're having troubles getting orders. They're running a couple weeks or more late, which hurts business, and the only reason I can figure out is the shortage."

Wesley Rose, Hickory, Nashville: "First of all, we're not cutting any artists. I believe in all the artists I have. I don't pay much attention to this so-called crisis. Next week it might be cardboard boxes, and that's no reason to cut back. We'll find a way. Besides, MGM does our pressing, so it's up to them to make the first move."

CORRECTIONS

"DUE TO A TYPOGRAPHICAL ERROR, #55 ON THE HOT 100 IN THE 11/24 ISSUE: 'Some Guys Have All The Luck,' The Persuaders; SHOULD HAVE HAD A STAR.

W. Va. U.S. Atty. Fighting Piracy

• Continued from page 1

tioning of these store owners will lead to distributors, whom he will, in turn, call and question as to their manufacturing sources. Field said he is encouraging what he hopes may be a statewide campaign to thwart the production and sale of pirated tape. An attempt to pass a state anti-piracy law failed in 1972.

Field's most recent positive attack on pirated tape activity occurred here Thursday (15) when FBI agents, armed with a federal warrant, confiscated 15,000 tapes from Mackie Inc., a local distributorship operated by Norman (Natie) Brown. Field said that his office is currently going through the entire cache to determine whether federally protected post-Feb. 15, 1972, material was used on the tapes. He said already one tape has been found which carries nine pre-dated recordings and one by Conway Twitty which violates the federal statute. Field will return all tape which does not violate federal law.

Mackie president Brown was charged in October in a 43-count federal indictment with violation of the federal law. Each count carries possible imprisonment up to one year and possible fine up to \$1,000.

Bud Howell, Nashboro, Nashville: "We have arbitrarily cut back, and will continue to do so. We've reduced DJ mailings sharply, and we're watching very closely what we release. We're less inclined to gamble. Therefore we're careful about taking on new artists. But we've always paid our bills on time, and thus our pressing plant continues to give us good service. I think that will be true of all people who have paid their bills in the past."

Executives at Stax-Volt and Monument could not be reached for comment.

Coast Meeting PVC Challenge

By BOB KIRSCH, NAT FREEDLAND & CLAUDE HALL

LOS ANGELES—Brown Meggs, vice president of marketing at Capitol Records here, exemplified the growing realistic attitude toward the vinyl shortage when he said that his



McKUEEN



ROBISON



LEE

Rod McKuen composing music for "The Borrowers," a Hallmark Hall of Fame special starring Eddie Albert, Tammy Grimes and Dame Judith Anderson. The producers of the program, Pod III Productions, met recently with McKuen to review his progress with the score during recording sessions in Hollywood. "The Borrowers" airs over NBC-TV, Dec. 14. ... With all thoughts of separate careers put aside, Leslie West, Felix Pappalardi and Corky Laing have reformed Mountain, adding guitarist David Perry. The foursome did their first concert date earlier this month in Tampa, Fla. ... Ted Neeley attending Tokyo premiere of "Jesus Christ Superstar" dubbed in Japanese. ... The Osmonds changing from Caesars Palace to the Tropicana in Las Vegas. ... Scepter Records hosted a surprise cocktail party for its Independents, who were appearing at Shula's Nite Club in Ft. Lauderdale. ... Britain's Blues & Soul Magazine presented Gamble & Huff with five awards: for Best Songwriter, Best Producer and for having three of the magazine's Top 5 voted singles of 1972. ... Dick Clark singing? He performs Paul Simon's "Cecilia" and Neil Diamond's "Cracklin' Rosie" on Johnny Mann's "Stand Up and Cheer" Monday (26) on CBS-TV. ... Finished with his next Columbia album with Mylon Le Fevre, Alvin Lee is back with Ten Years After recording new material with his old group for spring release. ... Dave Mason readying a tour for early '74. ... John Lennon and Yoko Ono out of harmony? ... Gypsy Frog Records' sole artist, Chris Robison, recording in England with the Elephant's Memory Band. Several majors reportedly dangling contracts in front of him.

Mott the Hoople's Ian Hunter will have his first book, "Diary of a Rock Star," published in the U.K. next March. ... Pneumonia has downed Chuck Mangione for the rest of the year, forcing cancellation of his London and New York engagements. ... The New York Dolls followed their concerts in London with major television appearances in France, Germany, Holland and Belgium, then return to the States next month to record a second Mercury album. ... Pianist Roger Williams has signed with the Expo '74 Corporation to perform during the World's Fair in Spokane next year. ... Polydor's Chick Corea a three-time winner in this year's Downbeat readership poll via the Jazzman. Composer and Pianist of the Year awards. ... The Pointer Sisters pointed out Martin Mull as the man they would like to have on their concert tour, so Mull is set for 10 Pointer dates. ... RCA releasing "The Best of the Guess Who, Vol. 2" as the latest for the Canadian group. It's their 11th for the label and they will have No. 12 out next spring, called "Road Food." Most of the tracks have been recorded in Hollywood. ... Photographer Richard Avedon shooting the next Electric Light Orchestra LP. ... Motown Records and American International Pictures have tied-in their efforts behind the film "Hell Up in Harlem" and Motown's soon-to-be-released title single "Ain't It Hell Up

Inside Track

in Harlem?" The Motown single features Edwin Starr, who also performs the vocals in the AIP film. Motown will release the soundtrack album in January. ... Emerson, Lake and Palmer asked for Stray Dog to be their special guest act on their North American tour.

NBC-TV airs the network premiere of the motion picture "Loving You" Monday (26), a 1957 Hal Wallis musical starring the then 22-year-old Elvis Presley in his second feature film. He has appeared in 33 since his first, "Love Me Tender," in 1956. ... Neil Bogart rumored ready to break his previously reported new label deal with WEA distributing. ... Checkmates cut sides at Las Vegas Sound Studios. ... Andy and David Williams guest on their uncle's Christmas show next month. ... Capitol repackaging two early Pink Floyd albums formerly on Tower Records as "Pink Floyd" and "A Saucerful of Secrets." New Harvest set now titled, "A Nice Pair." ... Kate Smith doing a rock album for Atlantic with Dr. John, the Night Tripper, producing. ... Bill Smith, former night club-vaudeville editor of Billboard, is readying a book on old time vaude names and theaters. He is now managing editor of "Greater Amusements" in New York. ... Jimmy Dean and the Imperials returned to Nashville following a Las Vegas Desert Inn stint to tape 13 TV programs syndicated in 100 markets. ... Cheech & Chong enter the world of motion pictures via a Lou Adler produced flick. ... Lenny Garmisa, longtime Chicago record distribution and rack executive, has retired to Palm Springs. Ed Yalowitz, formerly partner in All-Tapes Chicago, has moved to Scottsdale, Ariz. ... Musicor Records is backing Richard Hayman's recently released single, "The Way We Were," with a 1,000-disk mailing campaign to MOR radio stations throughout the U.S. ... Rare Earth sold out all seven of its fall concerts, then went into Hollywood recording studios to work on their next album.



JOBRIATH

In New York, Elektra-Asylum has erected a 41' x 43' billboard high above Times Square announcing the release, and reproducing the nude cover photo, of Jobriath—the first phase of an international sales, promotion and publicity campaign for the new artist. Additionally, 250 buses will travel throughout the city carrying the photo on signs 3' x 12'. Jobriath and producer-manager Jerry Brandt recently returned from England and France, where release plans were set in motion for Warner Communications in London and Barclay in France. Negotiations are under way for Jobriath to debut at the Paris Opera House, to be followed immediately by a major New York appearance.

firm will cut back releases 25 percent during the first quarter of 1974.

Meggs pointed out that "Now is the time to take a hard look at marginal product, and our solution has been to launch an across-the-board cutback. No one particular area of music will be singled out at the expense of another and we will not delete any proven hit artist. New artists will continue to be signed and recording schedules remain the same."

At ABC/Dunhill Records, president Jay Lasker said, "We have alternative release plans, one based on a normal flow of vinyl and the other based on a possible cutback of vinyl supply. The second plan would depend on the extent of any cutback."

Lasker said a cutback, if it occurred, would probably encompass twofers, certain classical product and some specialized product. He added, "We are continuing to sign new artists and are continuing recording schedules on a normal basis. We will not pass up signing

any artist we consider a strong potential success. We will not lose any key artist because of any vinyl shortage. Right now we are playing things on a day-to-day basis because we simply have too little information concerning any cutbacks."

Motown Cool

Motown a&r chief Suzanne DePass said her firm "is in the process of organizing our upcoming release schedule and so far nobody has called to say we have to hold back or drop product because there isn't enough vinyl."

A&M administration vice president Gil Friesen said, "A&M has traditionally released less albums than other major labels. So far we're still getting enough vinyl for our needs."

At Fantasy Records, executive vice president Ralph Kaffel said that "The entire industry is going to be affected equally by the shortage and I think the answer is to become a little more selective about new release schedules. I might also add that the idea of cutting back on disk

jockey copies seems the equivalent of cutting off your nose for a record company."

Warner Bros. president Joe Smith said that his label has cancelled, or put on indefinite hold, some nine albums which had been tentatively scheduled for release during the first quarter of 1974.

"The vinyl shortage has definitely held back our signing of new acts and speculative projects," Smith said. "But for the first quarter of next year, we don't have too much leeway because many of our most important artists and high-priority newcomers are scheduled for releases."

As previously reported in Billboard, Warner has already asked all its artists with package approval to submit simple designs which use a minimum of paper. This is due to both the paper shortage and the cutback of hours when pressing plants are operating.

Elektra/Asylum and United Artists spokesmen were unavailable for comment at presstime.

“WELCOME BACK MY FRIENDS”



EMERSON, LAKE & PALMER ON TOUR



Brain Salad Surgery MC 66669



**To Be Released Soon
On Manticore  Records & Tapes.**

**Evenings of BRAIN SALAD SURGERY (PART I)
with special guest STRAY DOG***

*Roanoke, Virginia—Nov. 20, Civic Center
*Louisville, Kentucky—Nov. 21, Convention Center
*Cincinnati, Ohio—Nov. 22, Cincinnati Gardens
*Charleston, West Virginia—Nov. 23, Civic Center
*Indianapolis, Indiana—Nov. 24, Coliseum
*Nashville, Tennessee—Nov. 25,
Municipal Auditorium
*Champaign, Illinois—Nov. 26, University of Illinois

*Oklahoma City, Oklahoma—Nov. 28, State Fair Arena
*Des Moines, Iowa—Nov. 30, Memorial Auditorium
*Minneapolis, Minnesota—Dec. 1,
Metropolitan Sports Center
*Chicago, Illinois—Dec. 2 and 3, Amphitheatre
*Detroit, Michigan—Dec. 4 and 5, Cobo Hall
*Toronto, Ontario—Dec. 7, Maple Leaf Gardens
*Ithaca, New York—Dec. 8, Cornell University

*Montreal, Quebec—Dec. 9, Montreal Forum
*Boston, Mass.—Dec. 10, Boston Gardens
*Philadelphia, Pa.—Dec. 11, Spectrum
*Uniondale, New York—Dec. 13, Nassau Coliseum
*New Haven, Connecticut—Dec. 14, Coliseum
*Baltimore, Maryland—Dec. 15, Civic Center
*New York, New York—Dec. 17 & 18,
Madison Square Garden



Produced by Bill Szymczyk For Pandora Productions, Ltd.

SD 7286

ON ATLANTIC RECORDS & TAPES

Direction: Bandana Enterprises Ltd.



Agency: Premier Talent Associates.