

Billboard

Promoter's Bid for Labels To Back Artists at Texas Fair Hit by Promo Execs

By BILL WILLIAMS

NASHVILLE — A Houston promoter's attempt to get record labels here to bankroll some artists' appearances for a forthcoming fan fair there (Billboard, Jan. 19) has boomeranged into a move by country national promo directors to halt the long-time practice.

Following a luncheon, wherein Jim Austin sought record company "assistance" in staging a four-day

late January fan fair, country promo chiefs were irked to learn that certain artists, who were to be paid, would work in a "main theater," while other artists, working free, would be showcased on a side stage for a smaller audience.

Country promo managers balked at the idea, even though nine Texas radio stations were reported tying in with the event. Two other promo men failed to show for the luncheon. "I knew it was another freebie," one of them said. "There wasn't any point in attending." The director of country promo for another label, who attended, said he preferred one of his new acts, but was rejected because "the act wasn't well enough known."

"When he was here, he said he would welcome any Nashville artist, and it would be a great chance to showcase the talent. When we made the offer, it was turned down. It's just like radio stations. They only want the best, and they want it for nothing."

One promotion man of a major label even stated that the station promotions almost constitute a form of payola, and should be investigated by the Federal Communications Commission.

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Buyers Splurge During CE Show

By EARL PAIGE & BOB KIRSCH

CHICAGO—The Winter Consumer Electronics Show (CES) and Independent Home Entertainment (IHE) events ended here on an upbeat with more buying than expected and with buyers and exhibitors pondering date changes for 1975. Expanded distribution of entertainment products emerged as perhaps the strongest trend.

Winter CES ended Sunday, Jan. 13, overlapped IHE, which opened Saturday, Jan. 12 and occupied Conrad Hilton lower levels. However, in 1975, Winter CES will run Jan. 6-8, according to IHE producer Larry Karel, and therefore have full

(Continued on page 13)

Miniconcert Tie-In Films Are Planned

By JIM MELANSON

NEW YORK—A program to new filmed miniconcerts featuring top recording acts in upwards of 7,000 movie theaters throughout the U.S. has been mapped here by Directions Plus, a video production company, and Motion Picture Advertising (MPA). The music shorts, from 10 to 15 minutes in length, will be geared to tie-in with major national advertising accounts working through MPA.

Joyce Biawitz, vice president of Directions Plus and executive producer for the program, said that "hopefully the program will be in full swing by early summer, depending on MPA's negotiations with its accounts." Included in the firm's

(Continued on page 6)

'73 DISK DERBY:

CBS & WEA Firms Pace Chart Action

By JOHN SIPPEL

LOS ANGELES—Columbia continued its domination of U.S. labels, posting its fourth straight year as the label getting the largest share of action on Billboard's Hot 100 and Top LP's and Tape charts during 1973. WEA also stretched its string of No. 1 positions among U.S. corporations gaining LP/Tape chart action to four years. CBS for the first time in the four-year period was the top corporation in Hot 100 action. All performances were part of Billboard's annual 12-month recap of its two charts.

For the first time, Billboard's chart department, headed by Marty Feely, recapped a combined performance chart of the LP/tape and

singles charts for 1973, which indicated that WEA was the corporation with the most chart action, while Columbia was the most active-on-the-charts label.

While WEA and CBS and Columbia and Warner Bros. Records kept their neck-and-neck drive alive, Capitol showed the greatest improvement, rising from 8 to 3 among corporations in the Hot 100 action recap, and from no mention in 1972 among the most active singles labels to No. 3 in 1973. Polygram, the new corporate umbrella for Phonogram (Mercury), MGM and Polydor, made itself felt in its first year with a first-time 5th ranking among corpo-

(Continued on page 40)

AFM Session Income \$21 Mil

By IS HOROWITZ

NEW YORK—Despite declining work opportunities in most major recording centers, 1973 union scale payments to session sidemen are expected to total \$21 million nationwide, a \$1.5 million increase over the previous year, figures now being tabulated by the American Federation of Musicians indicate.

With the exception of Nashville,

where the number of recording sessions has shown annual increases for the past six years (Billboard, Dec. 29), production activity in most major locales has ebbed, largely due to a shift in the action to many smaller communities across the country. Musicians have also cited the less frequent use of backup bands and the flight overseas of much record

production as reasons for the failure of session income to keep pace with growth of record sales in recent years.

Third quarter compilations of 1973 scale payments, already in hand, are running ahead of 1972, according to Jim Morrissey, manager of the AFM & Employers Pension &

(Continued on page 13)



Diana Ross, with "Last Time I Saw Him" heading for number one on every-one's singles and album charts has capped another fantastic year in show business. The superstar begins 1974 with another gold record contender in "Last Time" and an appearance at Caesars Palace Feb. 1-14. (Advertisement)

U.K.: 54 Mil Disks Sold

By RICHARD ROBSON
(Music Week Staff Member)

LONDON—A total of over 54 million records, worth at manufacturers' prices around \$79 million, was sold during the first six months of 1973, according to the first set of production and sales statistics to be released by the British Phonographic Industry.

The home market accounted for 23.16 million singles, worth \$15 million, and 24.22 million LP's, worth \$55.8 million, while the remaining \$8.2 million worth of product—532,000 singles and 6.48 million albums—was exported.

Over 77 million records—28 million singles and over 49 million LP's—were produced during the period in the U.K. on top of which nearly 7 million records—mainly albums—were imported.

The BPI is to shortly start preparing statistics for the third and fourth quarters of 1973 but the association's director, Geoffrey Bridge, estimates that total sales for the year should be worth something around \$180 million with prerecorded cassette and cartridge sales adding a further \$48 million to the figure.

(Continued on page 61)

Paramount, Daniel Liquor In \$200G Promotion Drive

By ROBERT SOBEL

NEW YORK—Famous Music's Paramount Records and the Jack Daniel Distillery, major liquor manufacturer, have joined in an unusual, \$200,000 print advertising campaign to promote an album. The drive will center on promoting the record, "The Jack Daniel's Silver Cornet Band," in publications rarely tapped by the record industry and will kick off with an advertisement Feb. 11 in U.S. News and World Report. Included among the total of 18 publications will be Field & Stream, Golf Digest, Business Week, Smithsonian and Sports Illustrated.

The group, The Jack Daniel's Silver Cornet Band, is a 10-piece unit formed specifically by the liquor company to promote its product.

The band is a modern facsimile of the group which toured the U.S. in the early 20th century to publicize Daniel's whiskey at saloon openings and political rallies. The record itself is in the nostalgia genre, with the group employing many of the instruments used by the original band.

The campaign was initiated by the Daniel firm, which cut the master and offered the album for distribution to Famous Music's president, Tony Martell. Release date is Feb. 1.

"The two companies working together have put together an infinitely larger advertising budget than is usually assigned," Martell said. "The advertising power generated by this campaign gives a clue to the

(Continued on page 82)

(Advertisement)

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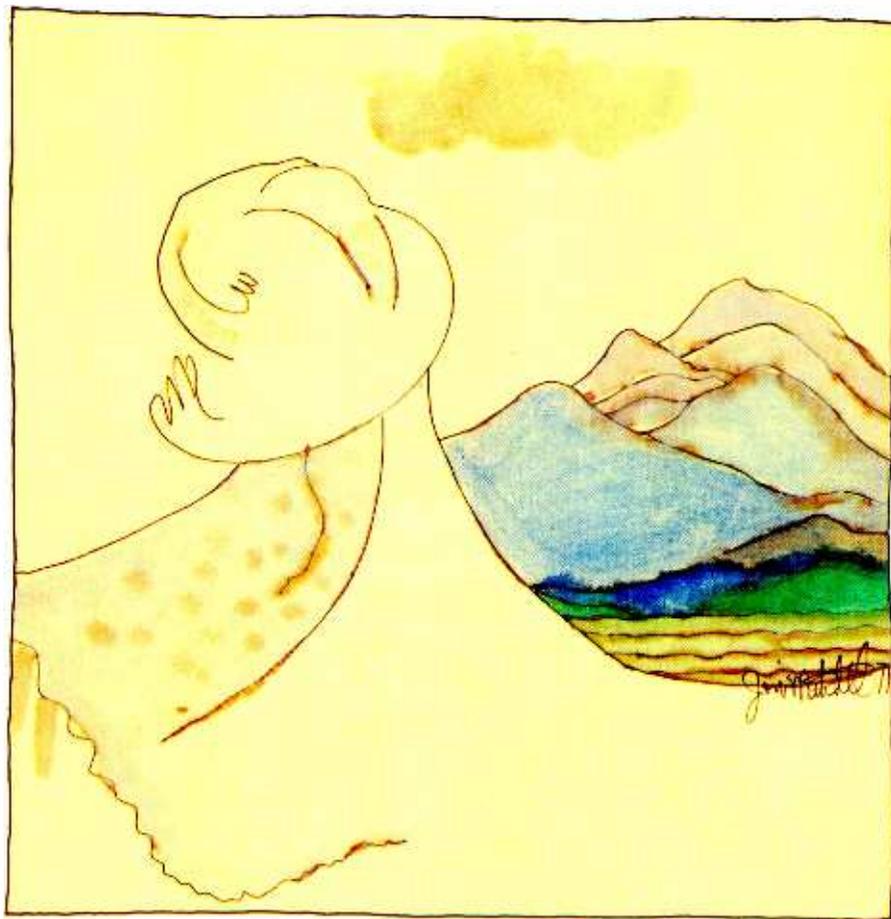
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A Division of Warner Communications Inc.

Retail Wing Formed By CBS/Columbia

NEW YORK—CBS Retail Stores, composed of Pacific Stereo and Discount Records, has been formed as the fourth division of the CBS/Columbia Group.

The new division, which will be headed by Thomas C. Andersen, (see Executive Turntable) was described by John Phillips, president of the CBS/Columbia Group, as a "framework for the further development of CBS's rapidly growing retail operations." At present, Pacific Stereo, which handles a full line of audio components and accessories, has 41 outlets between the Los Angeles, San Francisco and Chicago markets. Discount Records, a nationwide records and tapes retail chain, has 67 outlets.

Pacific Stereo has been a unit of CBS since January 1972, when the

company acquired the assets of Pacific Electronics, which had been originally founded in the early 60's as an electronic parts wholesale firm. Prior to CBS's acquisition in 1972, Pacific Electronics had switched from a wholesale operation to retailing stereo equipment, with 11 outlets between Los Angeles and San Francisco. Under CBS control the firm expanded its operations to Chicago in 1973, as well as broaden its base of operations on the West Coast.

Discount Records was acquired by CBS in December 1968 from Diro, Inc., which, at the time, had 19 retail outlets under its operation.

In addition to the new division, the CBS/Columbia Group also includes the Columbia House, CBS Musical Instruments and Creative Playthings divisions.

LA Tape Pirate Given Probation Sentence

LOS ANGELES—Arpad Josef Loecsey, aka Art Goldman, who headed Superior Audio Distributors, 4138 Eagle Rock Blvd. here, where a store of 75,000 8-track tape was confiscated by federal and local law officers Jan. 22, 1973, received a five-year probationary sentence from Federal District Court Judge Warren J. Ferguson here last week.

A Billboard reporter exclusively was permitted to join officers during the raid. He reported 20 different titles on the Billboard's best selling LP/tape chart among tapes confiscated. Positions of the tape on the charts ranged from No. 1 to 158. The

BASF Jets Scholars to NARM Fest

NEW YORK—BASF, the American subsidiary of the giant European chemical firm which also maintains wide record and tape interests, and an associate member of NARM, will fly all winners of 1974 NARM Scholarships to the annual Scholarship Foundation Dinner, being held in Hollywood, Fla., on March 26.

This marks the first time that all winners will be present to receive their \$4,000 scholarships. Ten scholarships will be awarded this year, bringing the total number of scholarships awarded by the Foundation to 72.

Among the scholarships to be awarded will be the first Jim Croce Memorial Scholarship, established through an endowment fund by ABC/Dunhill Records, which will provide six scholarships for deserving employees or children of employees of NARM member companies.

Rivers Produces and Records for Atlantic

LOS ANGELES—Johnny Rivers will produce a number of artists and also record, as an artist on Atlantic.

Atlantic claims signing Rivers 10 years from the time he broke on the national scene in January, 1964, at the Whisky A Go Go locally.

More Late News
See Page 82

FBI had already loaded many boxes of post-Feb. 15, 1972, tapes on trucks before the reporter arrived 40 minutes after the raid started. They would not allow the reporter to look over the contents of these boxes. The reporter at that time and numerous times thereafter inquired as to lists of accounts to whom Big Sound had been selling. The FBI each time said that such a list of persons who had been buying pirated tapes might be available later. That list which FBI agents admitted procuring at the time of the raid was never made public.

In his testimony during the trial, Loecsey admitted that his companies manufactured approximately 150,000 pirate tapes in two years. A law officer present at the raid estimated daily production at the plant at from 5,000 to a 10,000 tapes. An inventory of duplicating services on the premises indicated the estimate was accurate (Billboard, Feb. 3, 1972).

In a prior sentencing in local superior court here in early October, 1972, Loecsey was fined \$10,000 for state law violation. The federal verdict emphasized that Loecsey be certain and pay the fine.

Industry Eyes Tennis Meet

LOS ANGELES—The first annual Music Industry Tennis Tournament will be spun off from the annual Music Industry Golf Tournament, according to Beverly Hills Records president Morris Diamond "if enough people show interest." The tennis meet has been held in conjunction with the golf tournament held late each year in Palm Springs. About 50 people, including music executives from New York, flew in just for the tennis part last year, Diamond claimed.

Working with Diamond are attorney Jay Cooper and Rick Weiser, president of Romer Music. The event would be held at Palm Desert near Palm Springs on the weekend of May 17.

Anyone interested should contact Diamond at Beverly Hills Records, 6430 Sunset Blvd., Los Angeles, California 90028, or call him at (213) 461-4409.

Federal Jury Indicts Chain For Selling Pirated 8-Tracks

By RAY BRACK

CHARLESTON, W. Va.—Anti-piracy crusade of U.S. Attorney John A. Field III produced federal grand jury indictments here last Thursday (17) against a major Mid-

South discount chain for alleged sale of counterfeit tapes.

Heck's Inc., a Charleston-based chain with 35 stores in West Virginia, Virginia, Kentucky, and Ohio, is charged in two counts with violations of federal law through "willfully and for profit infringing copyright" in the alleged sale of two copies of "One Man Dog" by Warner Bros. artist James Taylor.

Field said the tapes were purchased by federal agents last November at Heck's stores here in Winfield, W. Va.

The grand jury brought an additional indictment on Thursday against The Tape Shack Inc., charging the local retailer with "use and sale" of copyrighted material in vio-

lation of federal law. The indictment is one of the first handed down following recent court decisions outlawing "make-a-tape operations."

Field told Billboard he personally visited The Tape Shack Inc. and, for a fee, duplicated "One Man Dog" on the stores "make-a-tape" equipment. The fact that he was required to activate the stores duplicating equipment, Field said, does not weaken the case.

"We have expert legal opinion that you can't use in any way shape or form, material copyrighted after February, 1972," he said.

Field's campaign against counterfeiting lead to a 43-count federal indictment last year against a local (Continued on page 82)

Pickwick Uses TV for Budget

NEW YORK—Pickwick International, Inc. has unveiled plans for an extensive television advertising campaign which will emphasize new album releases, along with the firm's under \$2.00 per unit price tag. The campaign will be comprised of five different spots, of both 30 and 60-second duration, and will be utilized in major and secondary markets throughout the U.S.

In addition, Pickwick will make available to retailers new floor merchandisers which will tie in with the television campaign. One such display will hold 100 albums and will show six different covers on a three-tier display. Both the displays and television commercials will carry the themes, "Under \$2. It's Worth More" and "Got \$2? Get a Pickwick Record 'n Get Change."

Col Requesting Custom Record Price Increase

By MILDRED HALL

WASHINGTON—CBS has proposed a price raise on custom record production of 11.12 percent, in a prenotification filed with the Cost of Living Council (COLC) Jan. 9. The price raise would raise over-all revenues .27 percent. If no action is taken by the COLC to amend or deny, the price raise can go into effect automatically 30 days from the filing date.

In September, 1973, Columbia filed for a price hike of 6.45 percent on custom record production, and 8.37 percent on records (Billboard, Oct. 13, 1973). Other companies asking COLC for successive price raises on recordings and related product have been Transamerica, with three filings, two in September and December of 1973 and a third in January of this year. 3M filed in September, 1973, for price raises on its recording materials, tape and allied product, and again in October, 1973, and in January of this year.

Columbia's custom record pressing division is considered the industry's largest.

Marcelli Sues Racker & Chain

LOS ANGELES—ABC Record and Tape Sales plus the 7-Eleven Food Stores have been sued for \$2½ million in Superior Court here by Rick Marcelli. Plaintiff alleges that he was middleman in getting ABC the account to put record and tape racks in the 7-Eleven chain and had an oral agreement with ABC to be paid two percent of gross sales.

Marcelli claims he has not been paid because 7-Eleven induced ABC (Continued on page 10)

ABC Leisure Sets New Store Plan

NEW YORK — ABC Leisure group's planned expansion into additional facets of the music-record industry gained momentum last week with the formation of a Retail Record Division, and Anchor Records, a new label headquartered in London (see International section).

Al Franklin, a co-founder and chief officer of the Philadelphia-based Franklin Music Company, takes over as president of the new retail division Feb. 1 (see Executive Turntable), with a nucleus of five stores spun off from the Leisure Group's rackjobber chain, ABC Record & Tape Sales. Three of the stores are in Seattle and two in Providence, R.I.

But Franklin said he hopes to have a "sizable" string of retail outlets in operation before the end of the year, and has set a goal of "100 stores within five years." These will be comprised of new stores and through acquisition, he added.

Franklin also said he would like his ABC division to acquire the (Continued on page 37)

See '74 Grammy Nominations on Page 72

CHART ANALYSIS:

Late Croce's 6 on Charts

By NAT FREEDLAND

LOS ANGELES—The late Jim Croce this week has Billboard's top two albums and three singles on the Hot 100. His "Time In a Bottle" single was No. 1 on both the Hot 100 and Easy Listening charts last month.

All three of the albums Croce made before his death, in the crash of a chartered aircraft flying him between two Southern concerts last summer, are still in the top 20.

It may be a historic precedent for a deceased artist to dominate the charts months after his death as Croce's music is now doing. Tragically, the young writer-singer's death came near the end of nearly 18 months of constant touring aimed at establishing him as a nationwide draw. Clearly the strategy worked, although the artist is unable to reap its fruits.

In still another irony, although Croce established his name with two catchy novelty hits, "You Don't Mess Around With Jim" and "Bad Bad Leroy Brown," his current trio of hit singles are far more complex and sensitive ballads, indicating a whole new dimension opening in Croce's career.

This week's Croce chart roster is, in albums: (1) "You Don't Mess Around With Jim," his earliest, (2) "I Got A Name," his newest, and (20) "Life & Times," the middle LP. With Hot 100 singles, "Time In A Bottle" is 9 and also 5 in Easy Listening. "It Doesn't Have To Be That Way" is 79 and "I Got A Name" is 81.

Trio Hosts AMA-TV Awards

LOS ANGELES—Roger Miller, Helen Reddy and Smokey Robinson have been named co-hosts for the American Music Awards (AMA), a special set for ABC-TV Tuesday, Feb. 19 (Billboard, Dec. 15, 1973).

The special, featuring awards in 15 different categories in the pop, country and soul fields arrived at by popular vote, is set for the In Concert Theatre here.

The program is a Dick Clark tele-show with Clark as executive producer. Bill Lee producing and John Moffitt directing.



GROCE

Two U.S. Actions May Help in Easing Industry PVC Shortage

By MILDRED HALL

WASHINGTON—Hope for an easing of PVC shortages in the record and tape industries has been strengthened on two fronts here. The Federal Energy Office has set a target allocation of 100 percent of current needs for the petrochemical feedstocks producers who provide such end products as polyvinyl chloride used in making records, and many other consumer items material. At the same time, Congress is returning to set up a permanent Federal Energy Administration, which will offer another forum for record industry and other end-users worried about the trickle-down pros-

pects of energy Czar William Simon's interim FEO operation. There is both good and bad in the fact the petrochemical feedstocks producers are involved in providing for a host of consumer products from aspirin to shoe soles. The FEO says it does not want its program to "interfere with normal economic patterns." Therefore, unless abnormal circumstances for shortages occur, the movement of feedstocks will not be subject to mandatory control for regulations. The rules note that allocations percentages are of necessity subject to change.

FEO promises help in emer-

gencies. When a petrochemical producer is unable to get supplies at or below ceiling prices, the FEO can "assign" a supplier, to make up what the regular supplier could not provide. The price paid the assigned supplier can go to 15 percent above ceiling price set by the Cost of Living Council, but no higher.

As record industry association president Stan Gortikov has pointed out, the agency rulemaking applies only to the broad category of "petrochemical producers"—the agency does not deal with or allocate end-product materials. The FEO statement of Jan. 15 says "the program does not cover intermediate or end products per se; however, the regulatory distribution system is directed toward maintaining a steady flow of necessary feedstocks which will ultimately ensure the continued availability to the consumer" of wanted products. (Billboard, Dec. 15, 1973.)

The FEO lists about 60 of these products, from plastic bags to insecticides, "and many others." But it does not include specific mention of phonograph records or tapes in the

(Continued on page 10)

Chappell Bows Program Aimed at the 'Now' Market

NEW YORK—Chappell Music Company has launched a major record production and co-publishing program here that involves multiple production and co-publishing agreements with established independent producers. With all projects aimed at the contemporary market, the new program, according to Chappell president Norman S. Weiser, is aimed at making Chappell a "catalyst" in bringing together publisher, record company, writer/artist and producer/writer.

Already signed during the initial

phase are producers Sandy Linzer, Tom Wilson, Les Emmerson and Landy McNeal.

The new program will also require strong interoffice coordination with New York, California, Nashville and Toronto all interfaced for the venture.

The new policy was introduced the end of last year with the signing of producer/writer Sandy Linzer. Several singles masters have been sold as a result of the agreement, negotiated for Chappell by New York contemporary manager Tommy Mottola, with the first release due at the end of this month on Big Tree.

Linzer has written hits for Limmie and the Family Cookin' (in the U.K.), the Four Seasons and Jay & the Techniques. Also included among the initial group of producers is Les Emmerson, of Canada's Five Man Electrical Band; Tom Wilson, whose past credits include production for Bob Dylan, Simon & Garfunkel and Frank Zappa and the Mothers of Invention; and Landy McNeal, who has written for the Fifth Dimension.

Col/Epic Exec Is Found Slain

NEW YORK—Dick Weber, associate director of national promotion for Epic Records and Columbia custom labels, was found slain in his apartment here Jan. 6. He was 30 years old.

Weber began his career in the music industry working as music director at various radio stations throughout the U.S., including WGBS, Miami; WKYC, Cleveland; and WCOL, Columbus, Ohio. He then moved into promotion, working as regional promotion director for Ampex Records. Weber came to Epic in July 1973, as associate director of national promotion.

ABC Issues 9 Oldie LPs

LOS ANGELES—ABC Records has put in release nine oldies LP's under the series title "Rock 'n' Soul." Each \$5.98 album contains 12 songs taken from the "Goldies 45" line of over 200 oldies singles issued by ABC last year.

The bulk of the material is from ABC-owned Duke/Peacock and Chancellor catalogs, but other oldies hits were leased from other companies for the singles and albums. The first LP covers the years 1953-55 and each succeeding album covers a consecutive year through 1963.

Executive Turntable

Al Franklin named president of the newly-formed ABC retail record division (see separate story). He joins ABC from the Franklin Music and Franklin Sound retail chain, where he was president and chief executive officer. Prior to forming the chain in 1968 with Ed Rosen, Franklin worked in Sam Goody's retail record operation for 13 years. Rosen will now assume operating responsibilities for the Franklin chain. . . . Billy Bass appointed manager, national album promotion, for RCA Records. Bass was most recently RCA's southwest regional promotion manager, based in Dallas. Before that he was regional r&b promotion manager, based in Cleveland. Prior to joining the label, Bass was general manager and program director at WMMS-FM, Cleveland. . . . Thomas C. Andersen appointed president of the newly-formed retail stores division of the CBS/Columbia Group (see separate story). Andersen, who will now oversee the operations of both Discount Records and Pacific Stereo, was formerly general manager of Pacific Stereo, a post he held since 1972 when CBS acquired the firm—then known as Pacific Electronics. Prior to be a founding partner in Pacific Electronics, Andersen was West Coast sales manager for General Electric, electronics division.

* * *

Cecil Holmes has departed Buddah Records and will join Neil Bogart's newly-formed Casablanca Records as national director of r&b promotion.

* * *

Johnny Lloyd named national promotion director, r&b product, for the Buddah Records Group. Lloyd, who joined the Buddah-distributed Curtom Records label in 1968 and later that year worked as a local promotion man for Buddah in the Baltimore/Washington market, was most recently regional promotion director for Buddah, headquartered in Atlanta. . . . Harold Childs, formerly A&M Records' national director of promotion, named vice president of promotion; and Kip Cohen, formerly executive director of a&r, has been named vice president, a&r. . . . At Warner Bros. Records, Clyde Bakkemo appointed executive director, a&r. His prime function will be the supervision of the legal, financial, contractual, and scheduling aspects of Warner product. Prior to his appointment, Bakkemo was general manager of the label. . . . Micki Cochnar promoted to merchandising manager for Atlantic Records. Her responsibilities will include coordination of all merchandising aids and services, including the printing and production of all retail level displays and sales aids. Most recently Ms. Cochnar served as assistant merchandising director and executive assistant to Atlantic's Dave Glew, vice president, marketing. Ms. Cochnar will also continue to supervise production of the label's weekly promotional newsletter.

* * *

Peter Heine named business manager of Billboard. Heine, who headquarters at the publication's Los Angeles office, assumes the post in addition to his responsibilities as national sales director for Billboard. . . . Also, Mike Eisenkraft, eastern sales manager of Billboard, is exiting the publication, effective Feb. 1. Joining the magazine in July, 1969 as account executive, Eisenkraft was promoted to sales manager in May, 1972. His responsibilities included advertising sales throughout the East and the coordination of European sales. He will announce plans shortly. . . . Ian Ralfin named president and chief executive officer of Anchor Records and Anchor Music Publishing, a newly-formed firm in London (see separate story in International). He was most recently managing director of the WEA Records Group in the U.K. Prior to his involvement with WEA, Ralfin worked for MGM Records and MGM Music Publishing. . . . Julian Rice appointed to the newly created position of director of merchandising for Columbia Records of Canada, Ltd. He will be responsible for directing all advertising and merchandising activities for the company. Rice, a veteran of 20 years in the record industry, was most recently director of merchandising planning for Columbia Records in the U.S. He headquarters in Toronto. . . . Tim Harrold has been appointed vice president of Phonodisc, U.S., with the direct responsibility of coordinating the marketing activities of Polydor Records and MGM Records product into the new Phonodisc company. Harrold was previously commercial director of Polydor operations in the U.K. Also, Don Wedge, operations manager of Polydor, U.K., named senior vice president of operations for MGM in Los Angeles. Replacing Harrold as U.K. commercial director is Gordon Collins.

* * *

Janet Greystoke appointed director of publishing and Don Rundquist appointed director of a&r for K.D.I., a newly-created music-media management company in Los Angeles. Ms. Greystoke, who will manage Kagan-DeMarco Music (BMI) and K.D.I. Music (ASCAP), joins the firm from Elektra Records where she was assistant to the president, Jac Holzman. She has also worked with Screen Gems-Columbia Music in London and Los Angeles, as well as having served with Jobete Music and Columbia Records. Rundquist previously served as a booking agent, personal manager and concert promoter, as well as having worked in artist relations

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Schiffman Dies; Apollo Owner

MIAMI BEACH—Frank Schiffman, co-founder of Harlem's Apollo Theater, died here last Tuesday (15) at his Surfside home. Schiffman was 80 years old.

After his entry into the motion picture business and subsequent partnership with Leo Brecher, Schiffman purchased the former burlesque house in 1934. He had earlier joined with Brecher to convert Harlem's Odeon Theater for movies, and with Brecher took over the Harlem Opera House.

In later years, the Apollo went on to become Harlem's foremost venue for rhythm and blues, swing and, in recent years, soul stars.

Schiffman leaves behind his widow, Lee; two sons, Jack and Robert; Mrs. Helen Cosden, a daughter; three brothers, three sisters, four grandchildren and two great-grandchildren.

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Transamerica In New Price Increase Bid

WASHINGTON—Transamerica Corp., owners of United Artists, Blue Note, Fame and other labels, has proposed a price raise of 4 percent on phonograph records, which would increase overall revenues by 1.55 percent. The firm filed notice with the Cost of Living Council on Jan. 3. Transamerica has filed previously in September 1973 for a 2.28 percent increase on the price of records, and on Dec. 19, 1973 for a 3.60 percent increase on records. (Billboard Oct. 6, 1973 and Jan. 12, 1974.)

All firms making \$100 million or more annually are required to pre-notify the Council of proposed price raises. If no action is taken by either the COLC or Internal Revenue Service to amend or deny the application within 30 days of filing, the price raise can automatically be put into effect.

Third Seminar Set for UCLA

LOS ANGELES—The third session in the "This Business of Music" seminar, set for Tuesday (22) at UCLA's Ackerman Student Union, will focus on "The Song Writer, The Music Publisher and the Licensing Agencies."

Set to speak at the session are: Ron Anton, vice president, Broadcast Music, Inc.; Robert Gordy, Jr., vice president and general manager, Jobete Music Co.; Arthur Hamilton, writer, ASCAP board member, Ed Silvers, president, WB Music; Linda Laurie, songwriter; and Sal Candilora, executive vice president, SESAC.

The session runs from 7:30-10 p.m. All sessions are co-sponsored by Billboard and NARAS.

THE INEVITABLE O'JAYS.



There never was a group like The O'Jays. Their last album had three gold singles, and then became a gold album.

Their new album, "Ship Ahoy," has just turned gold, and the first single from it, "Put Your Hands Together," is bulleting to the top of the charts.

They get air play on Top 40, R&B and underground stations. Their live performances are phenomenal successes. They are on one of the hottest gold streaks in the music business. And there's no end in sight.

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Rose Reckons Shortages Will Accelerate Cutouts

By EARL PAIGE

CHICAGO—The vinyl crunch could mean diminished emphasis on budget product and find more buyers going to cutout records and tapes, especially buyers who've discovered cutouts offer 40 and 50 percent markups, said Merrill Rose, whose local cutout distributing wing has doubled in size.

Rose just appointed Ron Bernstein, veteran in distribution, as national sales manager of M&A Wholesale, the Rose cutout operation, which has expanded from one 20,000 square foot warehouse to another one 25,000 in size a mile away. M&A is selling into Sweden, Germany and England too.

RCA to Handle Erato in U.S.

NEW YORK—RCA Records is initiating U.S. distribution of direct-import product from the French Erato classical label with its first release of six albums selected from Erato's best selling titles. Each will carry RCA's \$6.98 list.

In making the announcement with classical music director Peter Munves, Robert Summer, division vice president, RCA Records, International, cited RCA's prior involvement with Erato as the label's distributor in France.

Artists in the first release include flutist Jean-Pierre Rampal, trumpeter Maurice Andre, Jean-Francois Paillard and his Chamber Orchestra, organist Marie-Claire Alain and I Solists Veneti. Repertoire included on the various packages incorporates work by Albinoni, Bach, Gerlaise, Pachelbel, Vivaldi and others.

In conjunction with the initial release, several Erato recording artists are or soon will begin touring this country. Flutist Jean-Pierre Rampal is set to participate in three Carnegie Hall programs, during January, February and March, while trumpeter Maurice Andre will tour the U.S. in October.

Rose said he and his brother, Aaron are looking for a site that would combine the two facilities.

Rose discussed several factors that have led to increased cutout business.

"We're selling so many stores that a few years ago wouldn't even look at budget product." Chiefly, these stores' buyers have realized that budget inventories represent less investment, while creating merchandising excitement. The profit margin is also important, of course.

"We have special bins for budget in our two stores," Rose said, "and people seem to just sense when we add new titles. We don't even advertise. They smell it."

No Guarantee

Rose finds the \$1.88 price point especially popular but said many buyers go for \$1.97. Product crosses all category lines. Tape represents probably no more than 20 percent of M&A volume, but is growing.

M&A does not guarantee cutout product beyond taking back defectives.

Guarantee returns, in fact, is what built the cutout business in the first place, Rose believes. "Though it is less prevalent today, it used to be that the rackjobbers' heavy orders

Cooper Heads Promo Firm

LOS ANGELES — Harvey Cooper, formerly Coast promotion director for Bell with whom he was associated four years, has opened his own national independent promotion office in Hollywood here.

Joining Cooper will be Jane Manabe, previously with "For The Record," a secondary market promotional firm. Cooper, winner of a Billboard Programming Conference promotional award in 1973, has been in promotion 14 years. He is a former national promotion director for RCA and held two regional promo posts with RCA.

Rock Miniconcert Films Program Outlined for 7,000 U.S. Theaters

• Continued from page 1

client roster are such corporations as Pepsi-Cola, Coca-Cola, Ford, Chrysler, Yamaha, Bulova, General Motors, and the International Coffee Association. MPA, according to Biawitz, has working contracts with some 7,000 theaters in the U.S., of which 50 percent are drive-ins. She said that the firm's contractual arrangements reach into approximately 80 percent of the country's movie houses.

Noting that the mini-concerts can prove a valuable promotional and marketing tool for record manufacturers, Biawitz stated that the shorts would be shown during theater "prime time," or just prior to the feature. She said that surveys of film audiences, notably the Simmons Report of 1972, have pointed up that pre-feature time tends to provide the highest level of recall for the audience.

Again referring to the Simmons Report, Biawitz said that the films would be hitting "prime record buyers," in that 74 percent of moviegoers are in the 16 to 34 age bracket. She also noted that the average film fan has been researched as being in an above average income bracket.

"Aside from providing a viable format for national advertisers, the features will also work as an audience tease for increasing record sales and prompting the viewer to see the act live," she said.

Labels whose acts would be utilized would pay a \$5.00 fee per theater for the run of the film. The duration of the film's run will vary, stated Biawitz, adding that they will cover anywhere from four to 12 weeks. Production, printing and the bulk of the distribution costs will be assumed by the national advertiser, who, in terms of distribution cost alone, will pay \$45.00 to the labels' \$5.00 per run. Initial plans for the program call for a four-week run in a minimum of 2,000 theaters.

Along with the promotional mileage for the artists involved, participating labels will get a courtesy credit tag at the end of the film. Consideration is also being given to "possible" retail tags, said Biawitz. The national advertisers will have two 60-second spots, one at the film's opening and one at its end.

Discussing the film itself, Biawitz stated that the format will be "flex-

on new releases ended up killing the manufacturer with returns."

Even though labels have developed marketing procedures for lessening the return factor, plus increased non-rack activity in retail, the cutout business has continued apace, Rose said.

The vinyl shortage will mean less new releases (Billboard, Jan. 12), Rose agreed, but he said, "The record business still makes more mistakes than any other (in guessing what will be popular)." He also said with the vinyl crunch, labels should consider dropping budget lines to open up more room for regular product.

Rose cannot be considered typical in the cutout business. For one thing, the Rose brothers have two giant stores here and their sons are building a chain of smaller stores under the Sounds Good name.

NARM Confab Sets Panel to Meet the Press

NEW YORK—A "Meet the Press" styled program, with key label executives interviewed by members of the music press, has been scheduled for the 1974 NARM Convention at the Diplomat Hotel in Hollywood, Fla. March 25.

Subject matter of the discussion will be problems which facing the music industry is a world of changing economic conditions. The panel will be comprised of Jerry Moss, president of A&M Records; Irwin Segelstein, president of Columbia/Epic Records; Ewart G. Abner, president of Motown Records; and Joe Smith, president of Warner Bros. Records.

Representatives from the press will be Billboard publisher Lee Zhitto; Marty Ostrow, executive vice president of Cash Box; Sid Parnes, editor-in-chief of Record World; and Jann Wenner, editor of Rolling Stone.

able" and will incorporate taped "live" performances, as well as interviews and background information on the artist. She also noted that plans call for the eventual showing of anywhere from three to six different films at any one time.

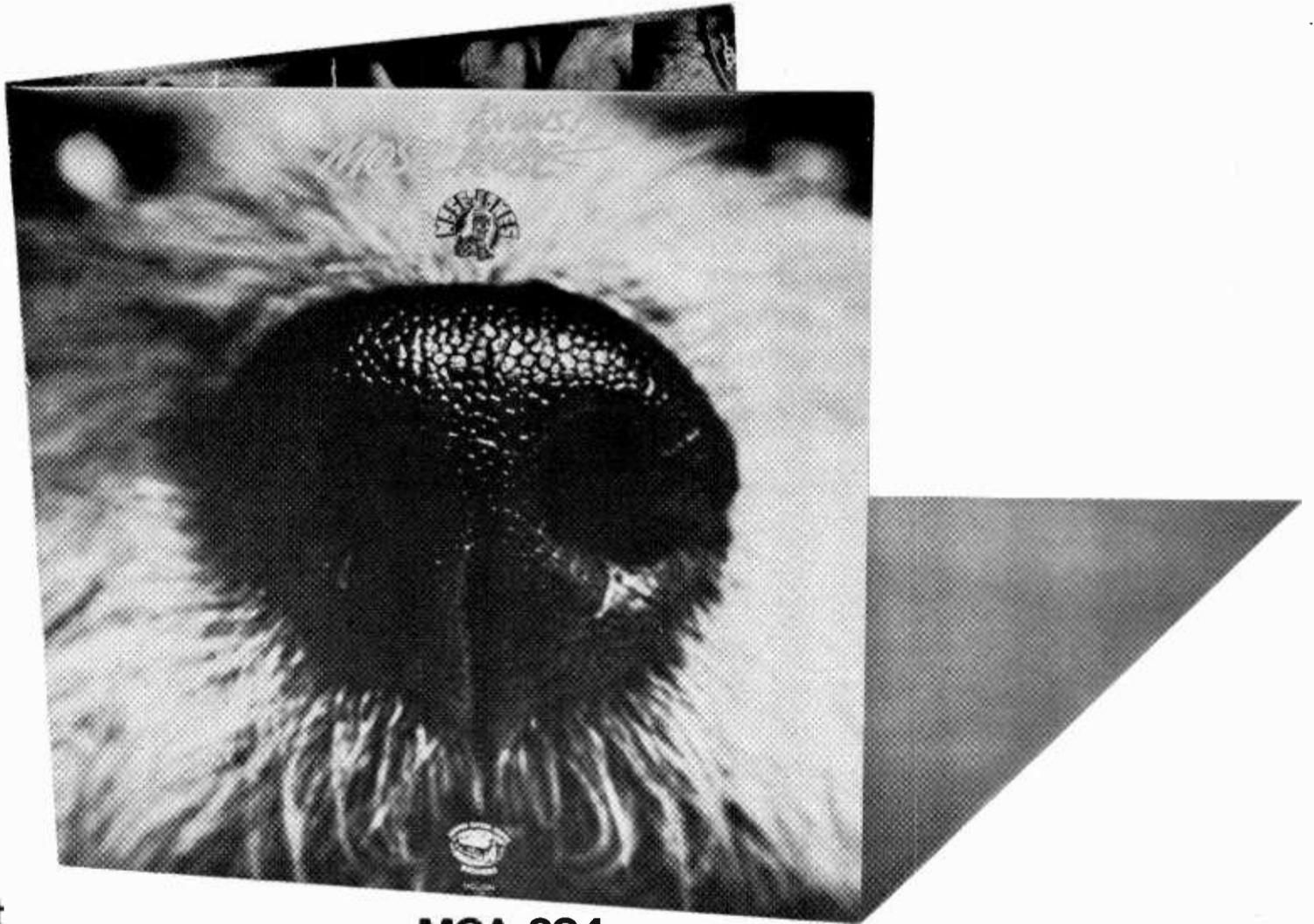
Among the theater chains which MPA deals with are: UA-East; Martin Theaters, with some 200 locations in the South; Esquire Theaters of America, with some 200 locations in New England; Eastern Federal Theaters; Video Theaters of America, with some 200 theaters in the mid-west; and Butco Theaters. On a market-to-market basis, MPA deals with 106 theaters in the Los Angeles area, 86 in Chicago, 97 in Boston, 82 in San Francisco, 32 in Detroit, and 75 in Nashville. According to Biawitz, the first film in the "can" features Buddha Records' Sha Na Na, who were filmed during a recent concert here.

Along with its involvement in this program, Directions Plus has been active in creating and producing television commercials for a number of record manufacturers and has produced the television show "Flipside," being aired nationally on a syndicated basis.

*Sounds of the South Records
Takes Pride in Presenting*



Second Album



**Don't forget
their first**



MCA-329

MCA-394

Produced by Al Kooper

ON SALE EVERYWHERE NOW!



CETEC Places All Its Blue Chips On Professional Audio Markets

LOS ANGELES—Wall Street is always looking for those small companies which can provide some pep to an otherwise lackluster market.

In this case, Cetec Inc., North Hollywood, a subsidiary of Computer Equipment Corp. (Amex), has a lot of glamor going for it.

Analysts look at Cetec as a company on the move in the audio field not endangered by product or raw materials shortages, and aiming its basic marketing and manufacturing thrust in the entertainment industry.

Cetec has product lines in the professional audio market, with concentration in tape duplicating, high-speed duplicators, broadcasting, auditorium/arena centers, and the live concert field. It services the tape, music, industrial, educational and institutional areas.

The company has designed audio products for CBS, RCA, Opryland, Jose Feliciano, Capitol Records, MCA, the Hollywood Bowl, Madison Square Garden, EMI, and many of the showrooms in Las Vegas hotels. Cetec's Cause tape duplicators are used by all of the major record companies, both domestically and internationally.

"We feel the professional audio

field is a safe bet," said one analyst. "The market is stable and not affected by many uncertain trends."

Computer Equipment Corp., which purchased a group of technological companies about one year ago from MCA, turned the company around "into a winning situation," said the analyst. Computer Equipment changed the name of the company to Cetec, which manufactures the Gauss brand of products.

Cetec has spent the year building its image as a "technically efficient but marketing oriented company" in a series of product areas," said Don Slack, national marketing manager.

How is Cetec building its image to the recording industry and to the broadcasting and professional audio field in general? Why are some experts looking at the subsidiary of Computer Equipment Corp. in a favorable way?

"We've taken a technically oriented company, whose resources are overwhelmingly entrenched in the entertainment industry, on to new successes by applying business sense in a creative environment," said Ned Pedwa, vice president and general manager of Cetec.

"We've altered Cetec's marketing philosophy by taking an offensive posture," Slack said. "We're redirecting our strategy from a purely engineering approach to a more personal one. It's a matter of applying a

few ABC's of marketing to our already firmly-accepted professional audio product line."

In addition, the company has strengthened its position in the international marketplace by bolstering its offices in London.

"We see a great opportunity for expansion overseas," Slack said, "particularly as it relates to recording studios, broadcasting studios and in the tape duplicating market."

Internationally, the company has developed audio markets in Argentina, Australia (EMI), Canada (London Records), England (Decca, CBS, EMI), Germany (BASF), Italy (RCA), Japan (Hitachi, Sony, TDK, Toshiba), Malasia (EMI), the Netherlands (Philips), among others.

The company is holding its first annual international marketing meeting in Los Angeles this week to introduce new products, marketing objectives, and the worldwide potential for audio equipment.

"While continuing to develop equipment for the professional audio market and the music industry, Cetec is moving into the consumer hi-fi, industrial and educational markets with more vigor," Padwa said.

"These fields may not be as glamorous as our prime markets in the broadcasting-recording-tape duplicating field," he said, "but they will contribute to the overall growth of the Cetec name."

Market Quotations

As of closing, Thursday, January 17, 1974

1974		NAME	P-E	(Sales 100's)	High Low Close			Change
High	Low				High	Low	Close	
27	7 1/2	Admiral	6	250	11 1/2	11 1/2	11 1/2	+ 3/8
41	19	ABC	9	692	23 1/2	21 1/2	23	+ 1 1/2
15 1/2	4 1/2	AAV Corp.	5	23	6 1/2	5 1/2	6 1/2	+ 1 1/2
15 1/2	3	Ampex	8	257	3 1/2	3 1/2	3 1/2	+ 3/8
8 1/2	1 1/2	Automatic Radio	5	7	2 1/2	2 1/2	2 1/2	- 1/8
20 1/2	6 1/2	Avco Corp.	3	680	6 1/2	6 1/2	6 1/2	- 3/8
15	6 1/2	Avnet	5	396	8 1/2	7 1/2	7 1/2	+ 1/2
73 1/2	19 1/2	Bell & Howell	7	295	23 1/2	22	23 1/2	+ 2 1/2
14 1/2	5 1/2	Capitol Ind.	7	66	7 1/2	6 1/2	7 1/2	+ 1/2
52	24 1/2	CBS	8	579	27 1/2	26 1/2	27 1/2	+ 3/8
14 1/2	2 1/2	Columbia Pictures	-	245	2 1/2	2 1/2	2 1/2	+ 1/4
3 1/2	1 1/2	Craig Corp.	4	109	2 1/2	1 1/2	2 1/2	+ 1/2
14	3	Creative Management	4	30	3 1/2	3 1/2	3 1/2	+ 3/8
123 1/2	35 1/2	Disney, Walt	25	3083	41 1/2	36 1/2	41 1/2	+ 6 1/2
6	2 1/2	EMI	8	57	3	2 1/2	2 1/2	- 1/8
74 1/2	56 1/2	General Electric	20	2597	61 1/2	60 1/2	61 1/2	+ 2 1/2
44 1/2	21 1/2	Gulf + Western	5	434	24 1/2	24	24 1/2	+ 1
16 1/2	6 1/2	Hammond Corp.	6	113	7 1/2	7	7 1/2	+ 1/4
42 1/2	5 1/2	Handyman	6	134	6 1/2	6 1/2	6 1/2	+ 3/8
2	1	Harvey Group	-	31	1 1/2	1 1/2	1 1/2	Unch.
62 1/2	25	ITT	7	2976	28 1/2	26 1/2	28 1/2	+ 2
40 1/2	5 1/2	Lafayette Radio Elec.	4	441	6 1/2	5 1/2	6 1/2	+ 1/4
35 1/2	14	Matsushita Elec. Inc.	5	854	15 1/2	14 1/2	15 1/2	+ 1
34 1/2	2 1/2	Mattel Inc.	-	392	3 1/2	3 1/2	3 1/2	Unch.
35 1/2	17 1/2	MCA	7	213	20 1/2	19 1/2	19 1/2	- 1 1/2
17 1/2	7 1/2	MGM	36	274	12 1/2	12 1/2	12 1/2	+ 1/4
32 1/2	6 1/2	Metromedia	5	457	8 1/2	7 1/2	7 1/2	- 1/4
90	70	3M	30	1717	74 1/2	72 1/2	74	+ 1 1/2
48 1/2	5	Morse Electro Prod.	4	229	7	6 1/2	7	+ 3/8
67 1/2	42	Motorola	17	1028	46 1/2	44 1/2	46 1/2	+ 2 1/2
39 1/2	16 1/2	No. American Phillips	6	117	19 1/2	19	19 1/2	+ 3/8
57 1/2	11 1/2	Pickwick Inter.	8	73	15 1/2	14 1/2	14 1/2	- 1 1/2
85 1/2	4 1/2	Playboy	5	117	5 1/2	5 1/2	5 1/2	+ 1/4
45	16 1/2	RCA	8	5200	18 1/2	17 1/2	18 1/2	+ 3/8
57 1/2	20 1/2	Sony	22	2270	25 1/2	22 1/2	25 1/2	+ 4 1/2
39 1/2	11 1/2	Superscope	5	255	20 1/2	20 1/2	20 1/2	+ 3/8
49	15 1/2	Tandy	11	427	20 1/2	19 1/2	20 1/2	+ 3/8
23	4 1/2	Telecor	5	89	4 1/2	4 1/2	4 1/2	Unch.
14 1/2	2 1/2	Telex	-	268	3 1/2	3 1/2	3 1/2	+ 1/4
10 1/2	1 1/2	Tenna	-	34	2 1/2	2 1/2	2 1/2	+ 1/2
32 1/2	8 1/2	Transamerican	8	1237	9 1/2	9 1/2	9 1/2	+ 1/2
20	10 1/2	Triangle	6	56	12 1/2	11 1/2	11 1/2	- 3/8
17	5	20th Century	6	321	5 1/2	5 1/2	5 1/2	+ 3/8
12	3/4	Viewlex	-	78	1 1/2	1 1/2	1 1/2	+ 1/4
50	9	Warner Communications	6	1307	13 1/2	12 1/2	13 1/2	+ 1 1/2
20 1/2	6 1/2	Wuritzer	12	59	9 1/2	8 1/2	8 1/2	- 3/8

As of closing, Thursday, January 17, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	11	1	3/4	1	Recoton	-	-	-	-
Bally Mfg. Corp.	867	46 1/2	41 1/2	46 1/2	Schwartz Bros.	0	1 1/2	1 1/2	1 1/2
Cartridge TV	-	1/4	1/16	1/4	Wallich's	-	-	-	-
Data Packaging	2	5	5	5	Music City	-	1/4	1/4	1/4
Gates Learjet	137	5 1/2	4 1/2	5 1/2	Omega-Alpha (suspended)	-	-	-	-
GRT	-	1 1/4	1 1/4	1 1/4	MMC Corp.	-	3/4	3/4	3/4
Goody Sam	-	1 1/2	1 1/2	1 1/2	Seeburg	115	16 1/2	15 1/2	16 1/2
Integrity Ent.	-	1	3/4	1	Orrox	16	1 1/2	1 1/2	1 1/2
Koss Corp.	45	10 1/2	10	10 1/2	Kustom	138	2 1/2	2 1/2	2 1/2
M. Josephson	3	8 1/2	8	8	Memorex	-	2 1/2	1 1/2	2 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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Off the Ticker

CBS formed the CBS Retail Stores division to operate under the CBS-Columbia Group. The new retail unit is composed of the company's Pacific Stereo, a 41-store chain in San Francisco, Los Angeles and Chicago, and Discount Stores, a 67-store chain nationwide.

CBS acquired Pacific Stereo in 1972 and Discount Stores in 1968.

MCA was the subject of a securities report issued by Stern Frank Meyer & Fox.

BASF WYANDOTTE CORP., Parsippany, N.J., a unit of BASF AG, plans to increase prices on all grades of expandable polystyrene by 3 1/2 cents a pound, subject to approval by the Cost of Living Council. New prices will range from 28 1/2 cents a pound to 33 1/2 cents a pound depending on the grade of material purchased.

WALT DISNEY PRODUCTIONS, Burbank, Calif., reported earnings of \$5.9 million, or 20 cents a share, from \$5 million, or 17 cents a share, for the first quarter ended Dec. 31. Revenue was \$78.9 million,

up from \$69 million a year earlier. Revenue from ancillary business, including records and merchandising, increased 35 percent.

MGM'S first quarter included gains of \$3.47 million from the sale of Robbins-Feist-Miller Music Publishing and a 50 percent interest in Quality Records of Canada. Net income in the first quarter ended Nov. 24 was up sharply on slightly higher revenues.

Earnings Reports

GRT CORP.			
3rd qtr.			
to Dec. 31:	1973	1972	
Revenues	\$9,634,000	\$8,238,000	
Per share	.22	.21	
Oper. income	420,427	391,632	
Per share	.12	.11	
Net income	814,427	780,632	
Per share	.22	.21	
nine-months			
Per share	.40	.37	

MGM INC.			
12 wks.			
to Nov. 24:	1973	1972	
Total Revenues	\$34,493,000	\$31,967,000	
Net from cont. oper.	5,393,000	1,979,000	
Per share	.91	.33	
Net before extra items	9,102,000	2,340,000	
Per share	1.53	.39	
Net income	6,910,000	6,086,000	
Per share	1.53	1.02	

a—Restated. b—After gain on disposal of music operations and income from discontinued music operations. c—After extraordinary gain of \$3.74 million, or 63 cents a share.

CERTRON CORP.			
Year to			
Oct. 31:	1973	1972	
Sales	\$15,234,000	\$13,993,000	
Income	165,000	103,000	
Tax credit	120,000	82,000	
bNet income	285,000	185,000	
aPer share	.06	.04	
Average shares	2,912,000	2,880,000	

a—Based on income before tax credit. b—Equal to 10 cents a share in 1973 and six cents a share in 1972.

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2. Distributors, Operators, One-Stops, Rack Jobbers 8. Music Publisher, Songwriter, Unions

3. Radio/TV Management & Broadcasters 9. Writers, Reviewers, Newspapers & Magazines

4. Mfrs./Producers of Records, Tapes, Equipment

5. Talent-Artists, Performers, Agents, Managers Other (please specify)

Name _____

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AP51/APK1-0433

"There Won't Be Anymore" APBO-0195

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

Solons Study Energy Crisis

• Continued from page 4

listing of consumer items. The petrochemical feedstocks program will be administered directly by the Washington FEO office, with appeals and comment coming here. (End-users must funnel complaints or petitions through FEO's state or regional offices.)

Record and tape producers and marketers will also try to gauge the impact of the rules affecting gasoline needs of the wholesaler, retailer, touring artists and promoters in an industry required to be fast-moving to survive. The Jan. 15 Federal Energy Office rules (which apply to bulk users) call for a less drastic cut in aviation fuels than was expected, namely providing for 95 percent of 1972 supplies. Also, the FEO has found that a higher percentage of the barrel can go to gasoline than was originally projected, making an immediate cut in gasoline production "unnecessary."

Still, priorities set up for essential transportation, health and other public services leave the end-user dependent (unless he is a bulk buyer) on what's left at the local gas station for his car or truck. This could go down from the currently diminished supplies estimated at 15 to 20 percent below the U.S. normal, to as much as 25 percent less gas available by midyear, if the energy situation at home and abroad does not improve, FEO spokesmen point out.

For alleviating temporary hardships in gasoline needs, a tentative set-aside of 3 percent of total U.S. supplies will be made available in each state for end-users, including individuals and businesses making successful appeals to an FEO state office. Plenty of proof and paper work is involved, and final confirmation must come from the central FEO office in Washington.

As for the 10 degree reduction in heat for public buildings to qualify for the 100 percent allocation of their current fuel requirements—this should be no hardship for pop and rock concert goers, who generate their own heat.

NAMI Bows New Wing

PITTSBURGH—North American Music Industries (NAMI) Inc., headed here by president and general manager, Lou Guarino, has unveiled its recently-formed creative division here. Signalling the move is NAMI's initial product release, set for February and March.

Initial product will come from Phil Perry, Phyllis Hyman, Elki Steriopoulos, Bonnie and Martin Etan, and the Neighborhood Children.

NAMI has also acquired rights to the original cast recording of "Bozzie," musical written by J. Christopher and Carl Geruschat, and scheduled to open in London's West End this spring. Show is based on the lives of Samuel Johnson and James Boswell.

Marcelli Sues

• Continued from page 3

to turn over to the retailer his own rightful share.

The debut of record-tape racks in 7-Eleven stores has so far been a Southern California pilot project. But reportedly the pilot run has proven out to a point where 7-Eleven is now preparing to install racks in all its 5,000 nationwide outlets.

General News



DURING THE recent NARAS symposium on the creative aspects of quadraphonic recording, held at Electric Lady Studios by members of the New York chapter, panelists included (from left) Columbia Records producer Tom Shepard, organist E. Power Biggs, Atlantic vice president (engineering) and producer Tom Dowd, ABKCO producer Allan Steckler, who moderated the session, Total Sound president and producer Enoch Light and Toronto-based producer/engineer Jack Richardson. Discussion at the Jan. 9 session explored divergent views on four-channel classical and pop production.

Firms Pace Chart Action

• Continued from page 1

rations for singles activity and a 7th ranking corporately as an LP/tape seller.

Labels new to the 1973 performance leader category in singles were: Capitol, UA, Tamla and MCA. Rising to the 1973 LP/tape label activity leadership level were: MCA, Epic and ABC.

(For graphic breakdowns of 1973 performances, share of action, and a four-year comparison of label and corporation performance, see page 40.)

Kagan & DeMarco Start New Firm

LOS ANGELES—KDI (Kagan-DeMarco Inc.) has been formed here by veteran promotion man Mike Kagan and producer/program director John DeMarco. KDI has a three-act production deal for Mums Records, the Landers-Roberts Columbia custom label.

First artist signed to Mums by KDI is Skip Konte, Three Dog Night's keyboardist.

Kagan has been national promotion director for Columbia/Epic and Playboy. DeMarco has managed CBS radio-TV outlet KGMB in Hawaii as well as producing records for MGM.

Sinatra Limits Vegas Schedule

LAS VEGAS—Frank Sinatra continues to be the only superstar working one show nightly along the Strip. When he opens at Caesars Palace Friday (25) for seven days, he will perform one show at 10 p.m., with only one exception: Saturday (26) when he will do 8 p.m. and midnight performances.

When Sinatra last played Caesars three and one-half years ago, he worked the same schedule. Having the freedom to work one show a night was at the core of Dean Martin's leaving the Riviera.

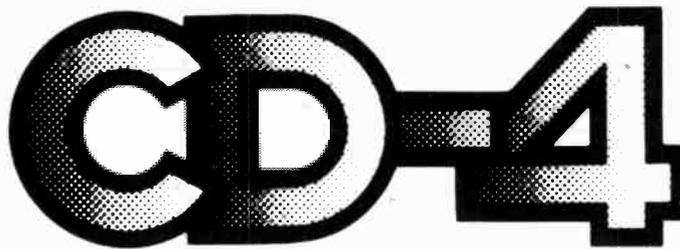
In Sinatra's case, he is working off two engagements he owes the hotel under the pact signed in 1968. Prior to this newest date, Sinatra had worked Caesars seven times. He will play Caesars later in the year before moving to the new MGM Grand, where it has not been announced whether he will do one or two shows.

Caesars will open its showroom at 8 p.m. to serve dinner before the 10 p.m. curtain. Sharing the bill with Sinatra are Joey Heatherton and Pat Henry who will do 45 minutes. All shows are sold out.

Rich Strikes Gold

NEW YORK—Epic artist Charlie Rich has struck gold for the third time in 1973 when his single release of "The Most Beautiful Girl" was certified by the RIAA. "Girl" was culled from the gold album "Behind Closed Doors."

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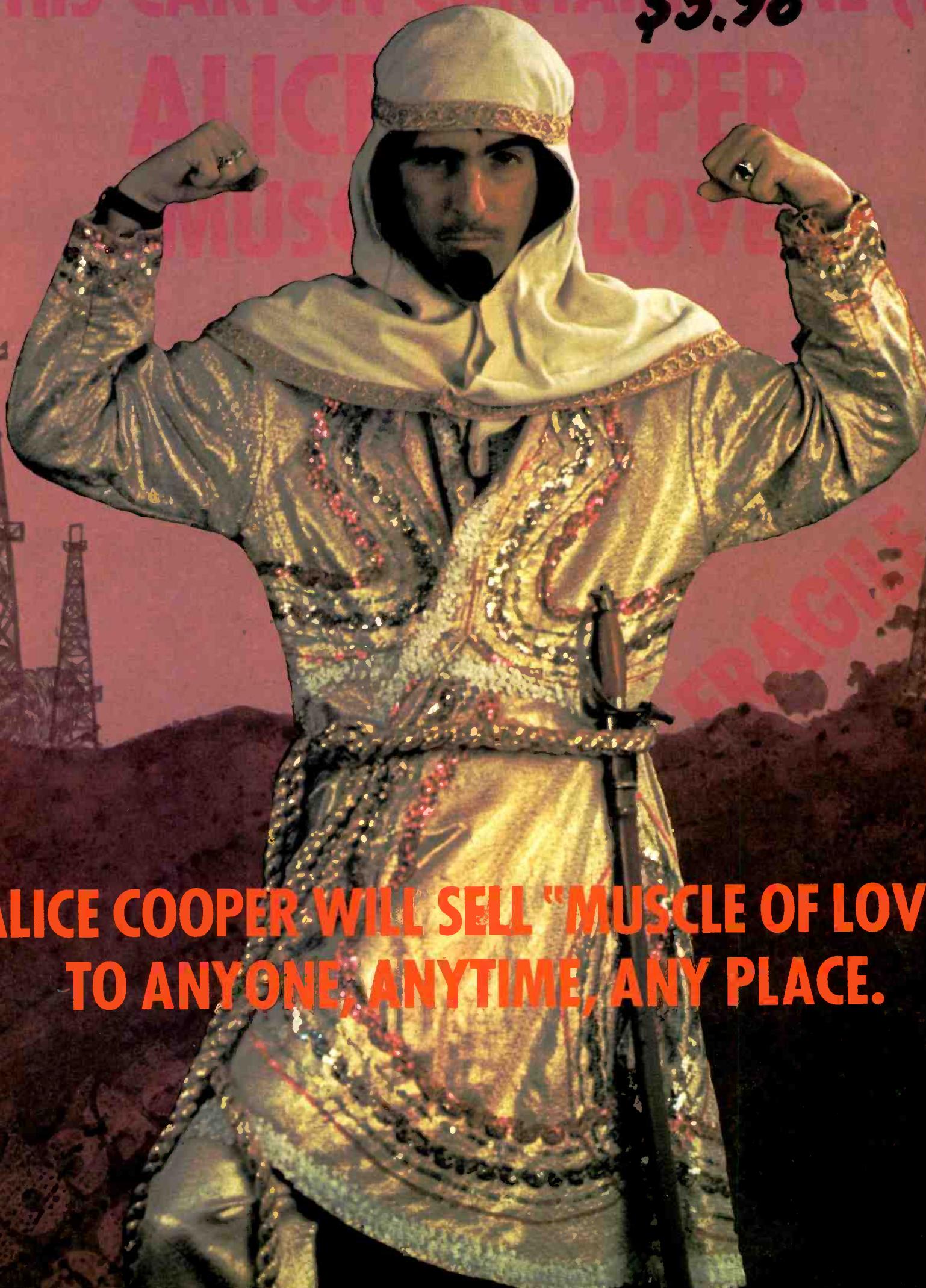
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~~\$5.98~~ " "

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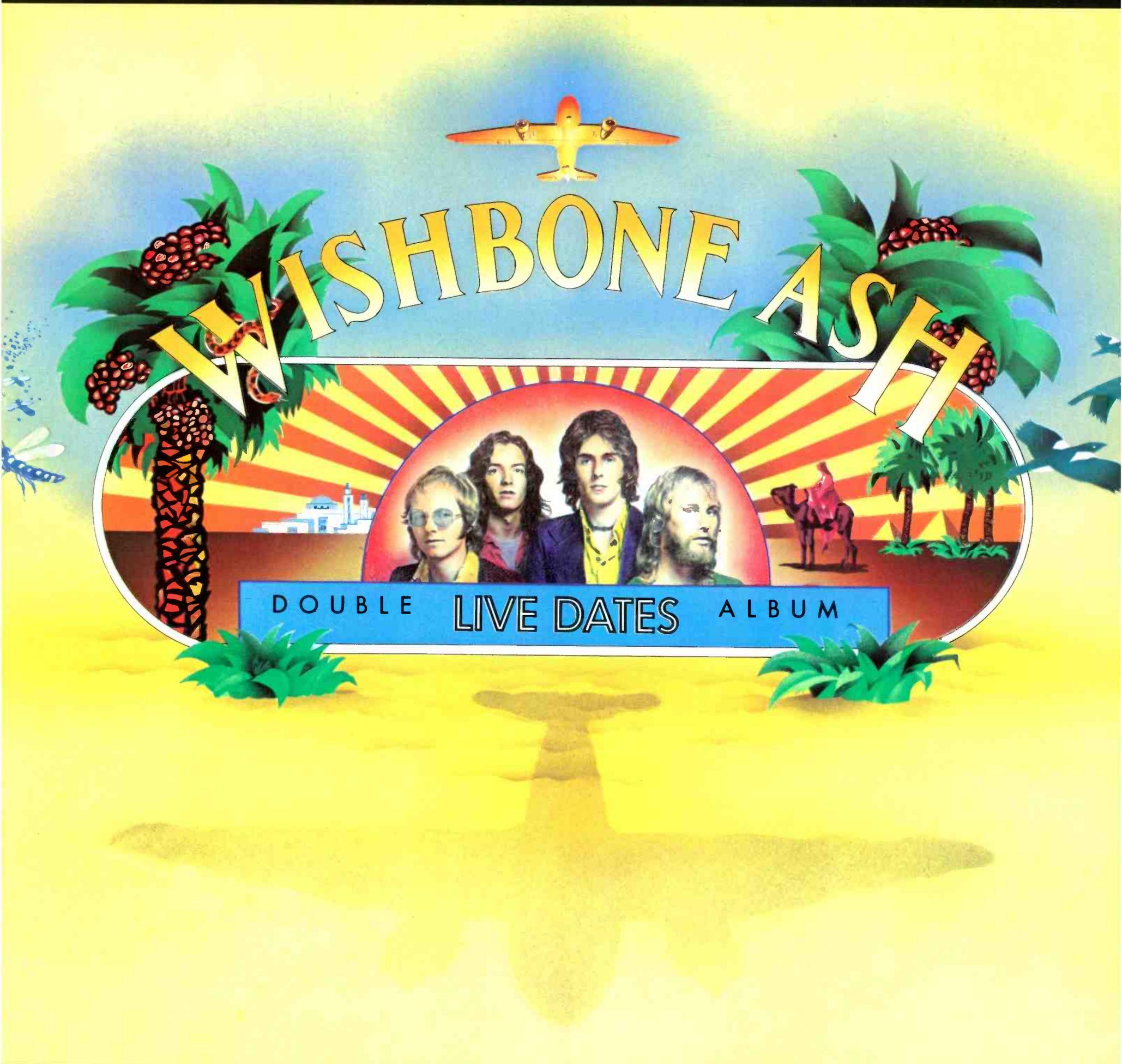
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Wishbone Ash Double Live Dates Album



Wishbone Ash 1974 Live Dates

January

- 15 Los Angeles, Ca.
Taping Midnight Special
- 18 Buffalo, N.Y.
Klienhaus Auditorium
- 19 Passaic, N.J.
Capitol Theatre
- 20 Chicago, Ill.
Aragon Ballroom

- 21 Des Moines, Iowa
Coliseum
- 22 Cedar Rapids, Iowa
Municipal Auditorium
- 23 Milwaukee, Wisc.
Milwaukee Auditorium
- 24 Stevens, Wisc.
Stevens Point Coliseum

- 25 Rockford, Ill.
Rock Valley College
- 26 Hammond, Ind.
Hammond Civic Center
- 27 Madison, Wisc.
Dane County Coliseum
- 30 Davenport, Iowa
Municipal

- 31 South Bend, Ind.
Municipal

February

- 1 Cleveland, Ohio
Allen Theatre
- 2 Pittsburgh, Pa.
Syria Mosque—*Tentative*
- 3 Allentown, Pa.
Civic Center

Artist Representation: ATA

MCA RECORDS

Winter CE Show Buying Healthy

• Continued from page 1

TV REVIEW:

Special Recording & Areas Bolster 'Music Country' TV

LOS ANGELES—Producer Greg Garrison, who understands mass appeal television perhaps better than any TV producer in the music genre, has taken his winning summer replacement, "Dean Martin Presents Music Country U.S.A.," and turned it into an even-more-winning "Music Country" regular 10 p.m. Thursday series that premiered on NBC-TV network Thursday (17). The format is music, music, music—and all of it country, with fascinating scenes blended in of countryside, old mills, coastal caves, Wall Street, the Staten Island Ferry and the front of the White House. Rex Allen is back as unseen narrator of this musical travelogue. Jerry Reed hosted the show and sang several tunes including "Early Morning Rain" and "Smell the Flowers."

One of the highlights of the show was Lynn Anderson singing on a Spanish stallion owned by Garrison and filmed at Dean Martin's old ranch in Hidden Valley, Calif. It was Ray Stevens who had the doubtful honor (it was freezing cold during the filming) of playing a piano in the middle of Wall Street, New York City. Mac Davis, on the other hand, got to walk around Leo Carrillo State Beach just a little north of Los Angeles. Doug Kershaw fiddled on the ferry while the New York City skyline drifted astern.

A lot of artists, all gathered and

coordinated by music coordinator Henry Frankel, were on the show and the pacing was fast. Garrison seems to have the same programming knack or skill of a veteran Top 40 radio program director. The music had balance and drive and was blended well.

A great attribute of the show is that for many of the tunes, the artists went into Nashville recording studios and cut entirely new band tracks. The vocals were done live with wireless mikes. Only in the case of Charlie Rich singing "Most Beautiful Girl in the World" was Garrison and his staff hindered from doing a new track. This recording new music is fantastically expensive. The logistics are phenomenal. Last week, for example, more band tracks were en route from Nashville and Garrison's staff needed them immediately in order to work on more shows. Already, Garrison said, 80 artists have been filmed and 400 songs have been put on tape. Some of the first show cast included: Del Reeves, Susan Raye, Jeanne C. Riley, Red Steagall and the Statler Brothers.

The atmospheres of the show vary from folksy to the ultimate in sophistication. Still, while the show has mass appeal far beyond the boundaries of country music, it's also a country music show. And a good one. **CLAUDE HALL**

AFM Income at \$21 Mil

• Continued from page 1

Welfare Fund. He gave the earlier figure as \$19,473,696. Morrissey did not consider the increase substantial since it reflects a rise in the rate of recording pay as much as a jump in the number of sessions.

Domestic session income for 1971 was \$18,884,182, Morrissey noted, with \$18,956,058 the figure for 1970.

The peak earning year for recording musicians in the recent past was 1969. For that year, cumulative session income for both U.S. and Canadian sidemen totalled \$22,515,000, a figure yet to be equalled. The amount gains significance in that it came at a time when union scale was only \$65 a session, as against a later increase to \$85, and the current \$95. In 1970, combined U.S. and Canadian session wages dipped to \$20,914,909, dropped further to \$20,034,237 in 1971, and rose to \$20,545,533 in 1972, the last year for which combined figures are available.

Morrissey, who also administers the Phonograph Manufacturers' Special Payment Fund, said royalties paid from this source to 35,000 session men in the U.S. and Canada came to \$6,670,000 in 1973. The 1972 payout was \$6,340,000, with 1971 a banner year at \$6,740,000. The 1970 total was \$5,393,000.

The royalty fund is wholly financed by manufacturers, who contribute 1.45 percent of sales at suggested list, less a packaging and free goods deduction of 35 percent. A matching amount it also paid by manufacturers to the Performance Trust Fund, used to finance live dates in various AFM local jurisdictions.

More than 5,000 sidemen each received royalty fund checks in excess of \$5,000 last year, Morrissey disclosed, with about a dozen heavies, mostly from Nashville, racking up more than \$10,000 in royalties for the year.

access of the Hilton with two open days before IHE opens Jan. 11-15 on a Saturday. As usual, IHE will tie in with the giant National Housewares Exposition (NHE) at McCormick Place running Jan. 13-17 in '75.

Karel claimed exhibitors will not want to come in here so far in advance of the housewares event, that is, a full week prior to NHE. However, Winter CES has proven to be so successful that its sponsoring organization Electronic Industries Association (EIA) has considered that it could stand more alone and possibly not even be held here, according to past statements of Jack Wayman. EIA staff vice president and CES organizer.

Moreover, Winter CES, steadily expanding, aggravates hotel accommodations when it runs into NHE.

Buyers Happy

Meanwhile, amid all the discussion of dates, buyers and exhibitors showed more enthusiasm than ever for January shows. Most did not expect a lot of new items, but rather wanted to see suppliers for advance planning purposes.

Typically, larger retail organizations are becoming vastly sophisticated in buying and inventoring, according to buyers such as Tom Floerchinger, Custom Music Corp., St. Louis (see separate story). They view June CES as a major buying show but like the Winter CES for fill-in and planning.

Also, distribution of consumer electronics products is broadening dramatically. Examples abound. Ed Kravatz of Lloyd's pointed out that Agway, a 300-plus chain of farm stores, is now heavily into audio. Catalog showrooms are expanding into entertainment products too, with Patrick McMahon of CM Enterprises, for example, explaining in the Lloyd's suite that his firm does 25 percent of its volume in audio and will expand into quadrasonic this year.

Other examples of expanded distribution include the offering of Ampex labeled blank tape by Sutton Dist., the firm that has moved so aggressively into cut-out prerecorded tape in drug stores.

Yet another example is the growing number of new reps and the areas of different distribution they are into. An example is Arnold Schwartz (see Rep Rap), former buyer for the 22-unit Perry Drug chain, who said he left the winter shows earlier than expected because he was offered so many new lines.

As it did at the summer CES, blank tape seemed to capture much of the attention. Possibly the most significant activity in the blank tape area was the widespread ordering being carried on by retailers, despite consistent talk of shortages. Most manufacturers said they will be able to meet demands for at least the next six months, and if anything has to be dropped, it will be the low end consumer or industrial lines.

Many manufacturers bowed product and/or displays, with Audio Magnetic Corp.'s "Rip Off" for the Tracs line, being the most talked about even among competitors. The units, which allow tape to be ripped off a reel much the way candy is taken from a roll, are available in permanent or throwaway containers and are arranged so the dealer can make his own price points. One advantage of this scheme, according to many, is that the dealer will not be caught with excess inventory as he is in essence creating his own inventory control.

Other firms also showed product. The 3M Co. showed headcleaners for cassette and 8-track units for the

first time, while Certron and Memorex offered new promotions. Audio Magnetics also bowed an audiophile tape, the XHE. Still, the significant factor seemed to be that despite possible delivery problems and materials shortages, ordering went on as usual and promotions did not slow down.

Most exhibitors said they saw more manufacturers reps at the show than last winter's CES, and many said the show could almost be termed a rep's show. This was seen as a positive sign by most of the manufacturers, who felt that the interest of reps in picking up new lines was a sign that business was good in the consumer electronics field, that reps wanted to expand their product mix and that there was no great worry about delivery or obtaining what they wanted.

Calculators played an important role, not only from the purely calculator manufacturers but from full line firms such as Craig, Sanyo and Panasonic. Perhaps the most interesting part of the calculator business is the rapid drop in prices of the units from several years ago. A unit

selling for \$150 18 months ago could be found for as little as \$29.95 at the show, a parallel to color TV and quadrasonic, except that the time of the drop is much less. Many in the industry, in fact, feel that calculators may become the new loss leader for

Car stereo was very much in evidence at the show, and there were many more matrix quadrasonic units for the car than during last year's show. Firm's such as Car Tapes and Inland Dynamics point out that this is a good way to introduce the consumer to the quadrasonic market. For one thing, the price is generally lower than the purely discrete units. The matrix models will also play any tape, and while the 4-channel effect is simulated, it still puts four speakers in the consumer's auto and does give him a quadrasonic effect.

More distributors at the show also indicated that they would be entering the prerecorded disk and tape markets as well as carrying hardware and blank software. As with the reps, distributors said they wanted to diversify their lines to the fullest extent possible.

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SEEN DURING a visit to A-1 Records' one-stop operation in New York is Suzi Dietz, who stopped by to discuss her new Capitol single, "Waited Much Too Long." From left, Joe Maimone, Capitol's MOR regional promotion manager; Otto Wilkinson, A-1 manager; and store personnel Ernest Montgomery and Red Zappe.

THEATER REVIEW

Liza Spells Excitement

Liza, Lisa, or whatever way one chooses to spell Miss Minnelli's first name—or even her last, for that matter—is the toast of the New York (theater) Town. Adored and admired by an audience of all ages (she sold out the three-week run here 36 hours after tickets went on sale), she rode the crest Jan. 8 in high fashion with a one-woman show that established her as one of the major entertainers on Broadway. She certainly is the antidote to those skeptic's ills who keep talking about public interest in the theater as a thing of the past.

Although the repertoire contains much of what she's done before,

both on record (Columbia) and in previous nightclub efforts, she attacks each song ("Liza With a Z," "Mammy," "Ring Them Bells," "Say Yes," "Bye, Bye Blackbird," and "Cabaret" among the 20 or so) with an exuberance and vitality that make them whole and distinct and new.

In the over-all, with the exception of some start-and-stop little stories supposedly projected unrehearsed upon the willing audience, Miss Minnelli's act is one of a kind, unremittingly dancing and singing her head off. The air is simple throughout; no razzle, no dazzle as she relies on the fire of phrase, of gesture and innuendo. And the four dancers she works with give the numbers, old and new alike, a cohesion both aural and visual which is rare on stage these days. Bob Fosse, as director and as choreographer with Ron Lewis, and Fred Ebb's writing make it all a piece of exciting, if not memorable, theater. Columbia recorded segments of the show for a new Minnelli album. **ROBERT SOBEL**

Soft Machine in 1st U.S. Tour

NEW YORK—Columbia Records recording group Soft Machine will embark on their first major U.S. tour in five years next month when they play the first of at least eight U.S. and Canadian dates.

The tour coincides with the release of the group's seventh album.

Signings

Buffy Sainte-Marie has signed an exclusive, longterm recording contract with MCA Records. She has been seeking a label deal for several years since severing ties with Vanguard Records. Ms. Sainte-Marie's debut release, "Buffy," produced in Nashville by Norbert Putnam, is set for February.

Badfinger, formerly with Apple Records, has signed with Warner Bros. Records. The group's debut album is a Chris Thomas production scheduled for release in February. . . . Brook Benton signed with Brut Records. The vocalist's first release will be a version of "All That Love Went to Waste," the film theme from "A Touch of Class."

Island Records has signed Bob Dylan for the British market. All future Dylan recordings, beginning with the upcoming "Planet Waves" LP, will be released on the Island label in the U.K. . . . Alan Price has signed for worldwide management with GTO, David Joseph's company with offices in London and Los Angeles. . . . Janice Bennett signed with West Records, an independent Los Angeles-based label. . . . Epic Records signed singer Tommy Leonetti. First album is a Mike Berniker production and will include material written by the singer.

Evolution Records signed Jim Hurt to an exclusive recording contract. Eddie Kramer is producing the initial Hurt release, recording in Tulsa, Okla., at The Church, Leon Russell's studio.

Folk Revival Date To Be Taped for TV

By JIM MELANSON

NEW YORK—The Great Folk Revival, a concert featuring a number of top folk music acts from the last decade, has been scheduled for the Nassau Veterans Memorial Coliseum on Long Island, N.Y. Feb. 2. Co-produced by Gerald Purcell and Roy Radin, the concert will be taped for future airing over ABC Television, via a 90-minute special.

Purcell, who is also president of Gerald Purcell Associates, a management firm here, said that the "music industry's present trend away from hard rock sounds to softer, lyrical tunes, as well as a GWP survey which pointed up renewed interest by local collegians in folk music, prompted the idea of putting the package together.

"We think that the time is ripe for a folk music revival," continued Purcell. "The feedback from folk music fans from the 50's and 60's, as well as today's younger music generation, has been strong and the demand is there. We also think that a folk revival will help a number of artists and labels in that it will renew market interest in catalog and newly released folk product."

Meanwhile, Purcell said that plans call for a strong promotional thrust throughout the campus community on Long Island. With a minimum budget of \$15,000 being used for promotional activities, the thrust

of the campaign will revolve around distribution of some 10,000 posters and 75,000 flyers on local campuses. Also included will be a number of consumer publication advertisements and close to 100 radio spots a week for three weeks prior to the event. The spots, which will be 60 seconds, will be divided between radio stations WBAD-AM, WLIR-AM and BOBD-AM. Purcell stated that the "bulk" of the campaign will center on the Long Island market.

According to Purcell, future plans for the revival are "contingent" on the success of the Nassau concert. He said that 20 weeks of bookings have been tentatively set up and that ABC has an option for five additional shows, depending on the response from the initial airing. Cities slated for possible concerts include Washington, D.C., Buffalo, Baltimore, Cleveland, Miami, and Chicago.

Making up the evening's bill will be such artists as: David Steinberg, who will act as emcee, Oscar Brand, Alex Hassilev, the Kingston Trio, Odetta, Eric Weissberg, Dave Van Ronk, Dave Guard, the Tarriers, Carolyn Hester, Mike Settle, the Highwaymen, the Hillside Singers, and the Brandywine Singers.

Tickets, which are being sold through Ticketron outlets here, as well as the Coliseum, are scaled at \$4.50, \$5.50 and \$6.50.

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HOW ARE WINNERS PICKED? Each song entered will be listened to by experts from the music industry. Thirty-six semi-finalists' songs will be chosen (three

from each professional and amateur category). These then will be judged by an international jury comprised of eminent composers, publishers, artists and other representatives of the recording and broadcast industries.

PRIZES: Total cash prizes of \$128,000 will be awarded. Each of the 36 semi-finalists will receive \$500 cash and be the guest of the Festival for the August 30, through September 2, 1974 finals.

Twelve finalists (a winner from each category, each division) will receive an additional \$5,000.

The composers of the Best Amateur and Best Professional song will each win an additional \$25,000. The Laurel Award for best song of the Festival will be a concert grand piano in addition to cash prizes of \$30,500.

HOW TO ENTER: Start now. Enter as many songs as you wish for an entry fee of \$10.85 per song. (\$13.85 outside the USA and Canada.) Send the application below with \$10.85 for each song to the American Song Festival. Applications must be postmarked no later than April 15, 1974.

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Entry Kit, ASF Cassette by Capitol, entry form, and *Songwriters' Handbook*. This valuable book includes important information every songwriter should know; copyright laws, publishing, selling your songs, etc.

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The Festival is a competition, not a music publishing organization. *Prizes are not tied to publishing contracts.* Songs previously recorded and released commercially are not eligible for entry.

CLOSING DATES: Application for entry must be postmarked no later than April 15, 1974. The recorded cassette and entry form must be returned postmarked no later than June 3, 1974.

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1. Competition is open to any person but employees, relatives, agents, independent contractors of the American Song Festival, Inc. (ASF, Inc.).
2. Each entry shall be wholly original and shall not, when used as contemplated herein, constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, independent contractors, licensees and assigns harmless from and against any claims inconsistent with the foregoing.
3. Musical compositions heretofore recorded and released for commercial sales in any medium may not be entered.
4. An entry of \$10.85 (\$13.85 outside U.S. and Canada) shall be submitted for each entry kit desired (blank cassette, *Songwriters' Handbook*, and official entry form). After receipt, the entry form duly and accurately completed shall be returned with each recorded cassette. Any number of songs may be entered by an individual provided that a separate entry fee is paid for each song.
5. The entrant must designate the category in which he wants his song judged. A song may be entered in more than one category by sending an additional fee of \$6.25 for each additional category.
6. The rights to all songs remain with the entrant or the copyright owner. Notwithstanding, the ASF, Inc., its licensees and assigns shall have the right to cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized with a filmed or videotape account of the ASF for use in any medium for a fee of \$1.00. All materials submitted in connection with entries shall become the sole property of ASF, Inc. and no materials shall be returned to the entrant. The ASF, Inc. shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to or after receipt by the ASF, Inc.
7. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation or recording is not a factor in judging. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
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Talent in Action

DAVE MASON LIVINGSTON TAYLOR JAMES MONTGOMERY BAND

Academy of Music, New York

Despite a bothersome sore throat which he managed to fight off without detrimental effect to his music, Dave Mason returned to New York a conquering hero after his two charismatic performances at Howard Stein's academy of Music before sell-out crowds. Backed by a steady four piece group led by Tom Finnegan on organ, and Jim Krieger, who complemented Mason's flowing guitar leads with his own prodigious technique, Mason neatly combined songs from his latest Columbia album, "It's Like You Never Left" with new, scintillating arrangements of some of his older material especially "Only You Know And I Know," "Waiting On You," and "Pearly Queen."

Mason opened the program with an offering of three acoustic numbers which were

executed as soundly as the energized electric songs which followed. Already a favorite though as yet unrecorded by Mason, Dylan's "All Along The Watchtower" provided one of the highlights of the evening, as did his encore of "Gimme Some Lovin'."

Preceding Mason on stage was Livingston Taylor whose performance seemed tired and voice shaky. The audience remained mostly enthusiastic regardless, and even called the Capricorn artist back for an encore. He responded with an a cappella reading of "A Christmas Song" after apologizing for being late for the holiday.

The James Montgomery Band, who opened the show with some warmed-over blues and a couple of old rock and roll numbers, failed to generate much excitement. What the Capricorn recording artists lacked most noticeably was the material to draw upon, but this could have been compensated for by a more forceful stage presence.

BARRY TAYLOR

RICK NELSON STEVE MARTIN

Troubadour, Los Angeles

Even when he first dropped the "y" from his first name and began a comeback, Rick Nelson had a smooth-flowing charm to his stage act. What has been added over the past few years is the authoritativeness of the seasoned entertainer. He could not possibly be more intelligently tasteful in the way he mixes Ricky Nelson oldies with his contemporary hits and upcoming album material. The presentation held maximum audience attention.

Beginning as a teenage star in the golden age of rock'n'roll, Nelson has never lost his awareness of the solid bedrock of a mainstream hit song. And public taste is now again in a mood to appreciate the well-crafted song. Nelson's quartet, the Stone Canyon Band, plays with such laid-back elegance they could easily hold a solo album of their own.

Steve Martin is a former Smothers comedy writer who has done a lot of TV spots but for some reason isn't yet recognized as

(Continued on page 18)

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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.

*ERIC ANDERSEN (Columbia): Mich. State Univ., E. Lansing, Jan. 24-26.

CASEY ANDERSON (United Artist): Ramada Inn, Foothills of Denver, Jan. 21-Feb. 16.

*BACHMAN-TURNER OVERDRIVE (Mercury): Southern Oregon College, Ashland, Jan. 21; Minneapolis, Minn. (31).

WILLIAM BELL (Stax): VIP Lounge, Knoxville, Tenn., Jan. 25-26.

BLACK SABBATH (Warner Bros.): Hershey Arena, Pa., Jan. 31.

*HARRY CHAPIN (Elektra): Shakespeare Theatre, Stratford, Conn., Jan. 25; Nassau Community College, L.I. (26).

CHI COLTRANE (Columbia): Zurich, Jan. 20-21; Bremen (23-24); Frankfurt (26); Vienna (28-31).

FLOYD CRAMER (RCA): Festival, Houston, Texas, Jan. 25-26.

THE CREDIBILITY GAP (Reprise): Ebbets Field, Boulder, Colo., Jan. 21-26.

MILES DAVIS (Columbia): Massey Hall, Toronto, Canada, Jan. 27; Place des Arts, Montreal (28).

JIMMY DAWKINS (Delmark): Joliet, Ill., Jan. 30.

MIMI FARINA (A&M): Boarding House, San Francisco, Jan. 22-27.

*FERRANTE & TEICHER (United Artist): Morehead High School, Eden, N.C., Jan. 21; Columbia High School, Lake City, Fla. (24); Municipal Auditorium, Orlando, Fla. (25); Fla. War Memorial Auditorium, Ft. Lauderdale, (26); Bayfront Center, St. Petersburg, Fla. (27); Van Wezel Pref. Arts Sarasota, Fla. (28).

*FLEETWOOD MAC (Reprise): York College, Pa., Jan. 22; Hollywood Palace, Baltimore, Md. (23); Clarkson College of Technology, Potsdam, N.Y. (25);

Academy of Music, N.Y. (26); Denver Coliseum, Colo. (29); Civic Auditorium, San Jose, Calif. (31).

GANGSTERS OF LOVE (Capitol): Arena, Hershey, Pa., Jan. 31.

TOM T. HALL (Mercury): Shower of Stars, Arie Crown, Chicago, Jan. 27.

JOHN HAMMOND (Columbia): Royster, Toronto, Canada, Jan. 28.

*JOHN HARTFORD (Warner Bros.): N.E. Ill., Chicago, Jan. 24.

*HEARTSFIELD (Mercury): Rock Valley College, Ill., Jan. 25; Hammond Civic Auditorium, Ill. (26).

DAN HICKS (Blue Thumb): U.C. Santa Cruz, Performing Arts Theatre, Calif.

DOC HOLIDAY (Sunshine Country): Villa Inn, Irving, Texas, Jan. 14-27.

JERRY LEE LEWIS (Mercury): The Warehouse Restaurant, Denver, Colo., Jan. 29.

MAIN INGREDIENT (RCA): Total Experience, Los Angeles, Jan. 23-28.

*MANDRILL (Polydor) N.C. Central Univ., Durham, Jan. 25; S.C. State College, Orangeburg, S.C. (26); Municipal Auditorium, Birmingham, Ala. (27).

JOHN MARTYN (Island): The Troubadour, Los Angeles, Jan. 29-Feb. 3.

HUGH MASEKELA (Blue Thumb): The Bijou, Philadelphia, Jan. 21-26.

*TOM MIDDLETON (Columbia): Umchagah Hall, Dawson Creek, Canada, Jan. 21; Jubilee Auditorium, Edmonton (23); Collegiate Institute Auditorium, Lethbridge, (26); Medicine Hat College Theatre, Medicine Hat (27); Peacock Centennial Auditorium, Moose Jaw (28); Saskatoon Centennial Auditorium, (29); Cairns School Auditorium, North Battleford, (31).

CHUCK MITCHELL (Strider): Brookshire, Lubbock, Texas, Jan. 14-26.

JF MURPHY & SALT (Columbia): Brass Bell, Hackensack, N.J., Jan. 21; El Macombo, Toronto, Canada (22-27).

RANDY NEWMAN (Warner Bros.): West Washington St., Bellingham, Jan. 26.

*NITTY GRITTY DIRT BAND (United Artist): E. Montana State, Billings, Jan. 27.

RAY PILLOW (Mega): Municipal Auditorium, Orangeburg, S.C., Jan. 26.

POINTER SISTERS (Blue Thumb): Concert Appearance at the London Palladium, Jan. 27; Caesar's Palace, Las Vegas, (31-Feb. 13).

CHARLEY PRIDE (RCA): Erie, Pa., Jan. 24; Pittsburgh, Pa. (25); Indianapolis, Ind. (26); Madison, Wisc. (29); Beckley, W.Va. (31).

*RED, WHITE & BLUE (GRASS) (GRC): Mesabi Community College, Virginia, Minn., Jan. 29; Bemidji State College, Minn. (30); Univ. of Minnesota, Crookston (31).

(Continued on page 28)

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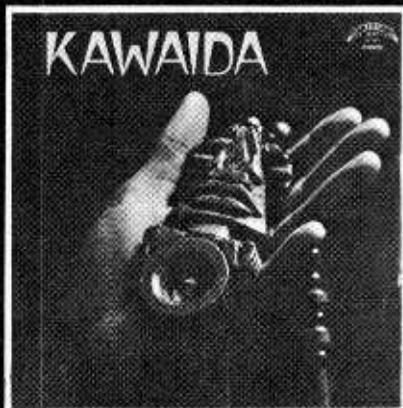
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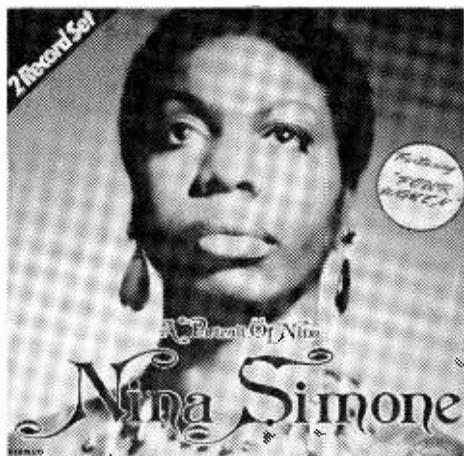


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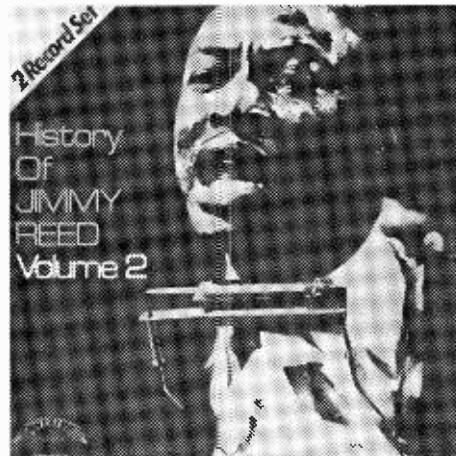
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Studio Track

By SAM SUTHERLAND

Out in Hollywood, the crew at **Sunset Sound Recorders** are awaiting the completion of their new console—now expected to be operative sometime in April, with **Bill Brandt** in charge of the project, assisted by **Don Wolford**—by handling some prime sessions.

Aficionados of L.A. slide wizard **Lowell George** will rejoice at news of a new **Little Feat** single, produced for Warner Bros. by **Van Dyke Parks**. Original track was recorded by **John Haeny**, with overdubbing and mixdown engineered by **Doug Botnick** assisted by **Reed Stanley** and **Brian Dall Armi**. . . . George himself is also busy producing **Howdy Moon**, a new project for A&M Records. Haeny and **Ric Tarantino** of his next Columbia album with engineer **Al Schmitt** and assistant **Kent Nebergall**. . . . **David Anderle** brought **Kris Kristofferson** in to work on his next Monument LP. Anderle engineered in addition to producing, with Reed Stanley and Ric Tarantino collaborating on those board duties. . . . **Jackson Browne** has been in, producing his next Asylum single with engineer Al Schmitt. Nebergall assisted.

In the ladies' corner, **Barbra Streisand** has been working on a single, produced by **Tommy Lipuma** and engineered by the Schmitt/Nebergall duo. . . . And **Martha Reeves'** upcoming solo debut on MCA is apparently still in the works. **Richard Perry** is producing, as reported here earlier, with **Bill Schnee** engineering and Reed Stanley assisting.

Tape recording has become an increasingly popular pastime among politicians of late, so it shouldn't be entirely surprising that **Milton Shapp**, Governor of Pennsylvania, is next out of the gate.

Shapp isn't one to mess around with Uher desk models though, he recently booked time at **Sigma Sound Studios**, the Philadelphia complex that has emerged as the main stage for that city's studio activity, to produce two of his own songs with vocalist **Sue Levenson**.

Titles? One tune comments on current petrochemical problems from an offbeat vantage point, insisting there's "No Shortage of Love," while the second track is "The Ballad of Rosemary," a tribute to a lady who, some suggest, is the best secretary a man could have.

No word yet on which will be the "A" side.

At **Media Sound Studios** in New

York, studio manager **Bob Walters** has summarized recent sessions there, topped off by the resurfacing of L.A. Wolfman and former Papa **John Phillips**, now independently producing wife **Genevieve** (nee Waite, probably best remembered for her screen role in "Joanna").

Morgana King has also been in, working with producer **Vince Maubo** on her next Paramount tracks. . . . **Bob Crewe** brought **Frankie Valli** and the **Four Seasons** in to record for Motown. . . . **Avco's Stylistics** have been working on sessions with producers **Hugo** and **Luigi** . . . and **Kool and The Gang** are recording for Delite.

Historical sidelight for the week is news of the **New York Dolls'** current Mercury project at Media Sound, produced by **Shadow Morton**. Fitting indeed, given Morton's seminal role in building the **Shangri-La's**, who originated at least one of the Dolls' favorite tunes, "Give Him A Great Big Kiss." . . . **Mike Barbiero**, now at Paramount in the a&r department, returned to Media Sound to mix the "Serpico" soundtrack, and also completed mixing on **Bobby Gosh's** latest tracks there. . . . **Tony Sylvester** and **Ed Zandt** have also been in, producing **Ace Spectrum**, reportedly for Atlantic. . . . Also in for Atlantic was **Harold Wheeler**, mixing new material from **Melvin Van Peebles**.

Media Sound has also been fielding remote dates of late, notably with **Kris Kristofferson** and **Rita Coolidge** for the upcoming "Free To Be You And Me" television special and another tv project with **The Muppets**. Also caught on location: **Bill Evans**, whose recent **Village Gate Stand** was recorded for Fantasy by producer **Helen Keane**, with Fantasy's **Orrin Keepnews** flying in for the date.

Another approach to Eliminating Middlemen was offered during recent sessions at Minneapolis' **Sound 80** complex, where chief engineer **Tom Jung** just completed recording a studio-to-disk album.

Working with **Natural Life**, a quintet featuring **Bill Berg**, **Bill Peterson**, **Bob Rockwell**, **Bobby Peterson** and **Mike Elliot**, Jung bypassed conventional magnetic tape recording by simultaneously recording onto a master disk, via Sound 80's computerized disk mastering chain.

According to Jung, the advantage lies in the clarity and lack of noise in the final product due to elimination of the tape stage.

Talent

Talent in Action

• Continued from page 17

being as funny and far out as any other big-name new wave comic now operating. He performed most of his set with a fake arrow through his head.

NAT FREEDLAND

MICHAEL WENDROFF MT. AIRY

Bitter End, New York

Accompanying himself on the acoustic guitar, Michael Wendroff spun off some interesting sounds in his club debut here. While his picking and strumming were more than adequate, Wendroff's strength lies in his vocal approach to a tune—recently signed to Buddah Records, he reminds one of Bruce Springsteen—and, the strength of his material notwithstanding, he has the ability to turn into a winner.

At present, though, Wendroff's material tends to lead him over a fluctuating path. At times a solid performer, especially with tunes like "Independent Lady" and his new single release "Only a Fool Fools With Love," Wendroff falls prey to material which musically tends to go nowhere and, more importantly, does not take advantage of his vocal abilities. The credibility is there, as his new release points out, and with solid compositions he could be one to watch.

Audio Fidelity Records' Mt. Airy, headlining the bill and featuring the likes of Tom Chapin, Bob Hinkel and Steve Chapin, turned in a performance which could also prompt a hard look at material used. All accomplished musicians—the group's drummer and pianist included—they tend to be a bit too "corn" oriented. Credit Steve Chapin, though, with a standout vocal while accompanying himself on the piano. Chapin, Steve that is, who normally plays bass for the group, might be a good consideration for the group's lead singer, rather than brother Tom, who lends one to believe you are watching a children's musical.

JIM MELANSON

New on The Charts



RICK DERRINGER

"Rock and Roll Hoochie Koo"—94

Although Rick Derringer is indeed a new name to the Hot 100, as Rick Zahringer, the 26-year-old writer-singer-guitarist-producer was the leading force of the McCroys, who had the 1965 rock classic, "Hang On Sloopy." When the McCroys tried to go psychedelic after a string of top 10 singles, the public wouldn't buy and the group settled in as house band at New York's influential Scene nitery. Scene owner Steve Paul also manages Johnny and Edgar Winter. Derringer performed and produced with both brothers before debuting a solo album, "All American Boy." His "Hoochie Koo" chart single is an infectiously goofy-worded rock-blues comic tune with flashy beat. He is managed by Steve Paul and booked by Premier Talent.

More Talent
See Page 28

60 Jazzmen to Play In Approach 'Test'

NEW YORK—Jazz, long considered "America's classical music" by its more vocal proponents and currently enjoying a comparative resurgence in popularity, will be receiving additional momentum this Saturday (26) when over 60 of this city's finest jazz players appear in the debut concert of the New York Jazz Repertory Company at Carnegie Hall.

In previewing the company's first season of 15 concerts, Billy Taylor, one of the company's four music directors, provided an overview of the current nonprofit organization and its creation as an admittedly experimental approach to permitting jazz musicians and, more important, the growing and widely varied repertoire of jazz compositions with the same artistic freedom enjoyed by other subsidized institutions such as opera, symphonic music and ballet.

Taylor explained that George Wein, Newport Jazz Festival promoter and a major force behind live jazz presentations throughout the world, had advanced the idea to a prospective board of directors. "He's in a good position, being a concert entrepreneur who operates on the scale he does," Taylor noted.

Emphasis on Composition

The emphasis on jazz repertoire as well as individual stylists has been long overdue, according to Taylor. "Quite honestly, this approach deals with jazz in a way in which it should have been dealt with years ago. The exciting thing is that jazz has already received a lot of attention as a way of playing, but has received attention less consistently in terms of repertoire," he noted, "and now it can truly be treated as America's classical form in terms of repertoire."

To help effectively determine just what such a repertoire might include, Wein and his initial board of directors began with the selection of musical directors. The goal in choosing that group, Taylor noted, was to form "a nucleus that would cover all bases" in terms of available playing and writing styles.

The final board, for this season, includes Stanley Cowell, Gil Evans, Sy Oliver and Taylor. During the first concert, a three-part program will pay tribute to Jimmy Lunceford (conducted and arranged by Oliver), "Jazz in the Rock Age" (led by Gil Evans) and Charles Tolliver's Music, Inc., augmented by members of the company under Cowell's direction.

While that program and many others in the series will feature the directors in dominant conducting roles, Taylor explained that "We are not really autocratic in that regard. My job, primarily, will be to rehearse material with the company, to see that the program balances out for the evening." Thus, Taylor noted, a given program might find the composer himself actually conducting the series performance.

Different Eras

Selection of the material was made by the directors and the company itself. "There were some obvious people and obvious program ideas," said Taylor. "Actually, all the members turned in a list of writers and material they were interested in; there was an obvious point of starting.

"And, surprisingly enough, in talking with musicians who wanted to be part of the company, a good many of the younger musicians were interested in earlier styles of music, Ellington for example."

Conversely, Taylor noted, older musicians will be seen exploring newer composing and performing

styles. That interchange will be exploited in terms of performing approach: "It's not that we're merely trying to re-create a sound per se, but that we're trying to show a repertoire," as Taylor noted.

"You wouldn't necessarily expect Gil Evans to be interested in Jimi Hendrix," he continued, "but you can't really make that assumption. Stanley Cowell's piano choir is another example, in this case, dealing with a group of players who haven't received the recognition they deserve simply because of the nature of what they do." Taylor explained that the choir used six pianos, necessitating rehearsals at the Steinway factory since that was the only place enough pianos could be assembled.

The Company's Future

Because of the company's uniqueness, future plans remain contingent on acceptance for the initial series. But, as Taylor noted, acceptance among the musicians themselves has been immediate with inquiries coming from musicians in other cities who were interested in joining. While the NYJRC's budget and its very concept preclude out-of-towners, Taylor voiced the hope that similar programs could be initiated in other cities where the jazz community is active.

This season's concerts will all be taped, initially by Voice of America, and that emphasis on retention for posterity is expected to continue. Commercial LP releases are not being projected yet, however, due both to the company's concern for preservation of the decidedly non-commercial spirit of the project, and the problems inherent in settling probably contractual problems between the members, many of whom have former recording contracts.

As for Taylor, he will maintain a low profile at the first show, since he will be premiering his own "Suite for Jazz Piano and Orchestra" with the Utah Symphony the night before.

Chicago in Expo Stand

SPOKANE, Wash.—Columbia Records group Chicago have expanded their scheduled one-night appearance at the upcoming Expo '74 here into a nine-day engagement, only extended booking to date for any contemporary act at the Expo.

The originally scheduled July appearance has given way to daily shows during July 8-16, according to Michael D. Kobluk, director of visual and performing arts for the World's Fair here.

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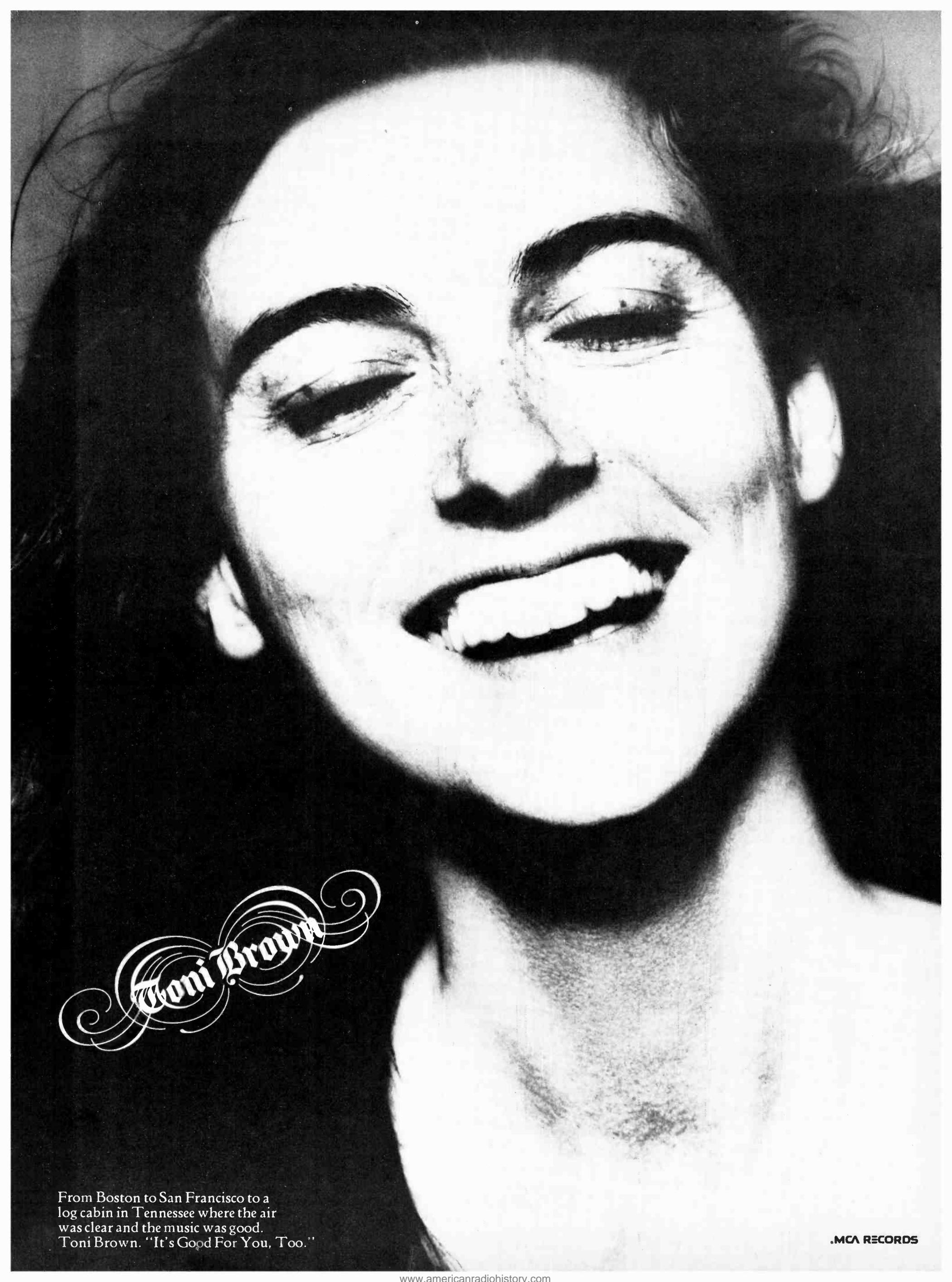
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By BOB KIRSCH

LOS ANGELES—Attendance for the second session Tuesday (15) topped the 1,000 mark, an increase of more than 100 students and industry figures from the previous week, to listen to and question five industry experts who all play integral roles in "The Anatomy of a Hit."

Participants included writer/singer Hoyt Axton, producer Snuff Garrett, UA national singles promotion chief Don Graham, KHJ-AM program director Paul Drew and Billboard

Session 2: The Anatomy Of A Hit



Writer/singer Hoyt Axton gets set to answer a question concerning how to get a song published.



Producer Snuff Garrett concentrates on a question from the class.



Paul Drew, vice president of programming for the RKO General radio stations, paries a query about Top 40 programming.



—Billboard photos by Norm Schindler.

United Artists national singles promotion head Don Graham uses visual aids while making his presentation.

charts director Marty Feely. Attorney Jay Cooper, also president of the National Academy of Recording Arts and Sciences (NARAS), offered a brief statement.

Hal Cook, vice president of Billboard Publications, Inc. introduced the speakers and also conducted the question and answer session.

Cooper began the evening with a brief explanation of the purposes and goals of NARAS, saying the Academy was "dedicated to the recognition of outstanding artistry and to the advancement of the education of those in the recording industry and those associated with it."

Cook then pointed out that the history of a hit record was much like the GE management formula—planning, organizing, implementing and measuring.

Axton opened with the planning stages, pointing out that many of the hits he has created, including "Joy to the World," "The Pusher," "Never Been to Spain" and "Greenback Dollar" were first heard by the artists who made them hits while Axton was performing. Letting others listen to your material was extremely important, Axton said, adding that "none of my 12 LP's did an awful lot,"



Panel members relax during a break in the question period.



Sound engineer Burt Ross, UCLA Extension program specialist Ronnie Rubin and Billboard promotion director Jeff Bates plan musical introductions for each speaker.

and added that an unknown writer/artist stands the best chance of exposure by allowing others to do his material.

As a producer, Snuff Garrett has produced more than 25 top 10 singles in the past 15 years, working with artists such as Bobby Vee, Walter Brennan and Cher. He began in the music business as a promotion man at 15, became a producer for Liberty at 19 and an independent at 26. At 29 he sold his holdings to Omega Equities for \$2,250,000 and now heads Garrett Music Enterprises.

Garrett explained that his main purpose as a producer is "to find the right song for the right artist and to put all the components together."

Garrett said that after finding a song, "You've got to believe in it." Answering several questions, Garrett said that he is always open to hearing new material, and that if the writer can't sing, "get a friend to sing your song. I look for hooks in songs," he added, defining hook as "something that makes you want to listen. A hook isn't necessary for ev-

eryone, but it helps." He added that "certain songs are interchangeable, while others seem meant for one artist. I don't think anyone but Cher could have had such a hit with 'Half Breed,' because this is her identity."

Garrett also said that he preplans a budget before a session and tries to stay within it, in answer to a question from former Beach Boy Bruce Johnston.

Don Graham has been in promotion work with A&M, Blue Thumb, Chess/Janus, Chelsea and now UA.

He said he uses a three-pronged attack—get it on, get it played, get it sold. "To get it on a station, I must determine what that station

being primarily under 30 and said the playlist has been reduced because of the lack of reliability of higher numbers. He pointed out that a record may be added because other stations are playing it or from appearance on a number of charts or simply because the station wants to take a chance.

Marty Feely traced the history of the Billboard charts and discussed the workings of the Hot 100. "A record is brought to our review panel and if they pick it we add it to checklists going to 63 radio stations and a little more than 50 retailers and one-stops. We track 200 records, each being assigned radio and sales points. We ask for the play-

needs as a musical aid to increase its audience. I don't take a record to a station unless it fits their needs. How often it is played depends on the station and your company's sales staff helps sell it." Graham added that it is a great help if he likes a record he must promote and said that in most cases, one cannot have a hit without radio play.

Paul Drew said that a hit is "among the top 10 records on a chart. I don't think the public can absorb more than seven to 12 records at a given time and a hit is the kind of song other groups play. Records are unique," he said, "in that they are the only consumer product fully consumed before it's sold."

Drew said that he does research such as calling retailers to see what the public taste is, and his goal is to reflect the public's wants. He added that Top 40 radio and KHJ are somewhat like McDonalds. "We deal in turnover. People don't listen for hours and hours."

Drew also said that most product today is good quality, defined the buying public as

lists from stations and top selling records from retailers."

Tracing a record, Feely said the "first sign is when a disk is played on breakout stations in the smaller markets. Then we look for an indication that the record is selling. Then we see if it's been added to other playlists and start looking for key secondary stations. As sales continue to build we look for major stations in markets like Atlanta and Boston. Then we look to the major markets like Los Angeles, New York and Chicago. Once a record hits the top 10, it's a foot race to number one."

Feely also explained that some records do cross over from one category to another, explained the safeguards against a possibly prejudiced dealer report and explained how soul stations are monitored.

One of the questions turned into an audition when a young man picked up a guitar and proceeded to sing for five minutes. The only comment came from Garrett, who said, "Too Short."

Radio-TV Programming

Fisher Feted Fantastically in Sendoff

\$14G Promo Tees Off Ind. Country Shift

TERRE HAUTE, Ind.—After eight years in a Top 40 format, WTHI-AM here has switched to country music. Bob Rouse is operations manager. The night of the change, management reported that telephone calls were three-to-one against the switch, but 48 hours later favorable phone calls poured in on a 10-to-1 basis.

Lineup includes Dale Turner 5-9 a.m., Fred Morris 9 a.m.-1 p.m., Bob Casteel 1-5 p.m., Bobby Kraig 5-9 p.m., and Cindy Ward 9-midnight, with Phil Hanna also helping out. Station is running NBC news at the top of the hour and local news at the half-hour, along with air traffic reports during drive times and complete coverage of all community events. Promotional campaign includes \$14,800 in prizes and advertising.

The playlist features about 50 records. Three classics are played per hour and an album is spotlighted weekly. Personalities are personality oriented.

K. Shore Chicago FM Signs Off at Much Later Hours

CHICAGO—WVXX-FM, located in the suburb of Highland Park, has extended its progressive Programming until midnight Monday through Thursday and until 2 a.m. Friday and Saturday, reports operations manager David Morris.

Previously, progressive music ended at 6 p.m., but listeners objected, Morris said. WVXX-FM simulcasts with WVXX-AM (a 1430 dial position) most of the morning and all afternoon. It is now progressive morning, afternoon, and evening six days a week.

Jersey AM-er Goes Country

MOUNT HOLLY, N.J.—WJZZ-AM, a 5,000-watt daytime station here, is now programming country music. Bob Conrad is program director and lineup has Conrad 6-9 a.m., John Carpenter 9 a.m.-1 p.m., and Bob McDonald 1-6 p.m. Conrad, news director Rich Pakrass, and McDonald are all recent graduates of Temple University's communications department.



ATLANTIC RECORDS TOSSED one of the biggest—and best-attended parties of the year for promotion executive John Fisher, who's being transferred to Nashville to head up promotion for the label's new country music activities. Attending the Wednesday (9) event at Martoni's, Los Angeles, were several hundred radio executives and record company executives, record artists, movie actors, nightclub owners, and the press. From left: Tom Cross of KGFJ-AM, Los Angeles; Reb Foster, artist manager; Mike Kasaba of KIIS-AM, Los Angeles; unidentified girl, artist Jimmy Boyd, unidentified man and girl, John Fisher, Jan Walner, programming consultant Bill Drake, artist Jackie deShannon, Mrs. Bernie Torres, Ted Atkins of WTAE-AM, Pittsburgh; Ann Van Beeber (showing V sign); unidentified girl and, below: unidentified man, artist Dorsey Burnette, air personality Ted Quillin, Bernie Torres of Drake-Chenault Enterprises, and unidentified girl in lower right.



EVEN ATLANTIC president Ahmet Ertegun flew in just for the party. From left: Record executive Johnny Musso, Bill Drake, Ertegun, Fisher, Torres, and regional promotion executive for Atlantic George Furness who organized the party.



JOHN FISHER, already attired for his new job, talks with Mrs. and Mr. Tommy Thomas. Thomas owns and operates the Palamino, a country music nightclub in Los Angeles. Fisher, as one of his last acts before leaving for Nashville, is going to promote Willie Nelson's Jan. 18 performance at the Palamino like few country artists have ever been promoted.



THOUGH HE'S going country, Fisher's friends at the multi-hour party included Mikel Hunter of KMET-FM, Los Angeles progressive station.



ROLAND BYNUM of KGFJ-AM in Los Angeles is being drawn into range by a hand from Fisher and in between is Randy Brown of Columbia Records.



JOHN FISHER welcomes record artists Terry Stafford. At left is George Furness of Atlantic and in the background to right of Fisher is record executive Bobby Applegate.



LUCKY PIERRE, music director of KGFJ-AM, Los Angeles, bids Fisher goodbye. KGFJ-AM is a soul music station; Fisher is now country.



TOM DAVIES, sales manager for the record label on the West Coast, and Herb Belkin, general manager of West Coast operations for Atlantic, flank Fisher.



TOM BRENEMAN and Betty Breneman, operators of a radio station services firm in Los Angeles, were among those on hand to say goodbyes to Fisher.



CASEY KASEM, actor and host of the worldwide syndicated radio show "American Top 40," is surrounded by Fisher and George Furness of Atlantic Records.

KLAC-AM Saluting Weekly Top Artist

LOS ANGELES—KLAC-AM, Metromedia country music station here, has launched a "Country Music Star of the Week" series to spotlight a country artist. Each week, the station will pick an artist to be saluted for that week by KLAC-AM air personalities and this will be tied in with promotion in local news-

papers on television, and with Music City Record Stores participation. The week will be climaxed with a Saturday 8 p.m. hour documentary produced by Diamond P Enterprises, a Los Angeles syndication firm that also produces the weekly syndicated "Continental Country" radio program. Harry Newman,

KLAC-AM 9-noon air personality, will host the documentary series. During the weekend a song an hour will honor the chosen country star.

Starting off the Star series will be Roy Clark Feb. 4-10, followed by Tanya Tucker March 4-10, Tommy Cash April 1-7, Mac Davis May 6-12, Donna Fargo June 3-9, Roger

Miller July 1-7, Joe Stampley Aug. 5-11, Barbara Mandrell Sept. 2-8, Hank Williams Jr. Oct. 7-13, Freddy Weller Nov. 4-10, Conway Twitty Dec. 2-8, Charley Pride Jan. 6-12, 1975.

Each week, the station will give away 25 albums of the honored artist to listeners.

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WRKT
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KFMZ
WCOS
WDAK

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Waco, Texas
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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Lee Gray has joined WAKY-AM, Louisville, in a 10 a.m.-2 p.m. time slot; he'd been at WKLO-AM in the same city. Good personality . . . Steve Warren is the new music director of WSN-AM, country music station in New York. He'll continue his weekend air personality stint. . . Burton Richardson is the new weekend air personality on KMPC-AM, middle-of-the-road music station in Los Angeles. He currently works also at KTLA-TV,

Los Angeles. An actor, his radio experience includes everything from country music stations to Top 40.



RICHARDSON

Tom Collens, former program director of WMVB-AM-FM, Vineland, N.J., has left to become a baseball umpire (doesn't he realize that baseball is a dying sport?) and Chuck Kramer, the 6-9 a.m. air personality, is the new program director. Rest of lineup includes Thom Valintine, Harry Kalish, Russell Gates, Mike Harvey, Ken Dichter, with Kim Quinn on weekends. . . KLOL-FM in Houston has added the "King Biscuit Flower Hour" syndicated hour-long rock concert show on weekends. . . Tom Bigby is the new program director of WKPO-AM in Pittsburgh. He'd been at KTLK-AM in Denver. . . John (J.J.) Regan, operations manager of WTKO-AM in Ithaca, N.Y., writes: "With the vinyl shortage, we are losing some of our record service, which is unfortunate, because smaller markets have more leeway to experiment with new material even in a contemporary format such as ours." Lineup at the station presently includes Regan 6-9 a.m., followed by Bob Lynch with a telephone talk show, then Pat Sullivan from 11 a.m.-2 p.m., Jim Roberts 2-6 p.m., Adam Smith 6-10 p.m., and Bobby Cannon in the late shift, with Mark Mercer and Marty Evans doing weekend work.

Bill Brill, KROY-AM in Sacramento, Calif., states that five years ago you couldn't have an accent in

radio and be on the air but today he's a personality. . . I got the letter, Bob Chase. Thanks for keeping me posted. . . Ray Smithers from WIND-AM in Chicago and Charlie Warren from KFH-AM in Wichita, Kan., have joined WFTL-AM in Fort Lauderdale, Fla. So the lineup there now reads: John Lupton 6-10 a.m., program director Michael O'Shea 10-noon, Chuck Parmelee noon-3 p.m., Charlie Warren 3-7 p.m., Ray Smithers 7-midnight, and Dave Ryder midnight-6 a.m. Keep that beer cold, Michael. In all probability, I will be in Miami March 24-28 for the annual convention of the National Association of Record Merchandisers at the Diplomat Hotel.

And, speaking of traveling, the annual convention of the National Association of Broadcasters will be in Houston this year from March 17-20. I don't know what hotel I will hole up in, but the beer will flow freely noon to midnight each day. I'll pass along the information about the hotel in a later Vox Jox. You are all invited. Last year in Washington, we had a good time. Always 20-40 guys around.

Dave Sholin has left KLIV-AM in St. Jose, Calif., to join KFRC-AM in San Francisco. . . Any radio station wishing copies of the sheet music of "Americans," contact Danny Davis, Screen-Gems Columbia Music, Los Angeles. He'll make copies available at half price. . . Ready for a strange one? Jack Siegal, head of PSA's radio chain, says that from 1-5 a.m. each night his three stations have dropped commercials and replaced them with messages to help people stop smoking. The idea is that people leave their bedside clock radios on all night and will hear these messages in their sleep. Each message is only 15 seconds to one minute long. The messages are being aired on KEZL-FM in San Diego, KEZR-FM in San Jose, KEZM-FM in Los Angeles, and KEZS-FM in Sacramento. After this, energy conservation messages. Then more anti-smoking messages, then a spate of messages to convince people to lose weight. The whole series is being tagged "Sleeplearning."

Chenault Outlet Moves to Country

FRESNO, Calif.—KPHD-FM, a radio station owned here by Gene Chenault and consulted by Bill Drake of Drake-Chenault Enterprises, has switched to a country music programming service syndicated by Drake-Chenault. Bob Langstaff has been named program director. Station had at one time been a live progressive music station. Lee Bayley, operations manager of Drake-Chenault, indicated that the station would be involved in some live local programming.

Bob Whitney is the new program director of KYA-AM, San Francisco. Seems that, unknown to everybody, Whitney moved to San Francisco a few months ago and when the job came open, went and got it. Whitney, although he has maintained a discreet profile, is one of the leading program directors of the nation over the years. Lots of major markets. But what I remember him best for was "The Music Explosion," the first attempt at a music format television station. Someday, when you find music 24-hours-around-the-clock on television, you can lean over to your grandchildren and say: "Yep, it were old Bob Whitney that first did that thar thing. Back in the 60's, it were."

A note (I guess you could call it that) from the notorious Bob Vernon: "I was just kidding on the envelope about the 'check enclosed'; I thought it would get your attention. Listen, could you do me a favor and mention in your column that I am alive and well and back in radio after a year of semi-retirement at WJR-AM in Detroit? Most of my friends are drifters and floaters and all over the country. Hard to locate, but they all read you. Except for Imus. He says it's been three straight weeks since you've had his name in and that he only reads the back issues now. You know, the ones where you talked about him. Mostly at WJR-AM, I was J.P. McCarthy's understudy, although I did get enough air time in to be the MOR regional winner in 1974's air personality competition. Gary Owens. Robert W. Morgan. Just thought I'd drop a few names to keep your attention. Here at the big 1220, we may have a rather unique situation now with two of the regional winners doing the drive times—John Lannigan in the morning, a super talent, and me in the afternoon. Old John has been an award winner two years straight now. Tom Adams. Wally Phillips. Lannigan made me say all that stuff about him because I'm crashing his pad until I find a permanent home here."

John Patton, general manager of WHEN-AM, Syracuse, N.Y., has been shifted to KCMO-AM and KFMO-FM, Kansas City, as general manager, replacing Lynn Higbee, who has been named national program director for Meredith, which owns those two operations and others. Congratulations, Lynn, John. Interesting sidelight of this move is that Meredith thinks enough of programming to obviously pay a man more than a general manager of a radio station. Bartell, same way. Southern pays George Williams, its national program director, fairly good, though not in the same income tax brackets as Wilson. Paul Drew of RKO General is a vice president and draws a damned good salary. I don't know what John Rook of Heftel gets,

but considering his problems I hope he's paid well, because all of those stations still have a way to go. Dick Drury of Susquehanna is probably paid about like George Williams of Southern. Steve Brown, less. Metro-media has some of the best programming men in the nation at management level, but gives a general form of autonomy to men like David Moorhead, Tom Donahue, Bill Ward, John Lund, Scott Muni, Dean Tyler, Jerry Stevens, etc., because they're all good. However, the truth is that very few chains can operate without some kind of national program "thinker." Even though many chains try.

It's always good to hear from a radio station that you haven't heard much from in quite a while. For example, KFBK-AM in Sacramento, one of the giant-wattage operations programmed by Dick Francis. Jim King from KDKA-AM in Pittsburgh has just been named director of broadcast operations there. The lineup reads: Mike Pulsipher 6-9 a.m., Tony Russell 9-noon, Wally Ray noon-4 p.m., Gaylord Walker 4-7 p.m., Carl Andrews 7 p.m.-1 a.m., an hour of the CBS Mystery Theater 10-11 p.m. Thanks for reporting in, men. . . The American Song Festival has established a \$5,000 scholarship fund to be awarded to a radio station participating in the festival. Scholarship will be established in the station's name at a qualified institution of the station's choice. . . Marcy Rogers, female, 614-861-1469, has left WMPO-AM-FM, MOR station in Middleport/Pomeroy, Ohio, and is looking. New 10:15 a.m.-2 p.m. personality at the station is Chris Young. S. Arthur Argyris is program director of the station.

What a damned pity! Looks as if Bob Harper is going to change WKBW-AM in Buffalo into just another time and temperature station. It was a programming legend under previous program director Jeff Kaye. But the playlist is back to about 20 records. Shane, the evening personality, had too much personality for Harper and so Shane is looking; 716-681-3095. Shane, incidentally, is a Billboard award winner in the personality competition. . . Fred Vail, promotion executive for RCA Records in the South, reports that the label has sorta closed up shop down there and he's now looking for a new gig. Fred used to do promotion for the Beach Boys. 407-523- (Continued on page 30)

Flagstaff Area AM-er Switches to Now MOR

WILLIAMS, Ariz.—KAAA-AM, a station located in the Flagstaff area, has switched to a contemporary MOR format using a significant amount of cross country records. Roland Foster is new program director. Station is 1,000 watts days, 250 watts night; nondirectional signal.

DJ Uses Drive-Time For Talent Interviews

NORWICH, Conn.—WICH-AM air personality Charlie Ryan has just installed an interview segment into his afternoon drive show on this 5,000-watt station.

"I do interviews with music stars, both current and old, and can be reached at 203-887-1613 between 1 and 7:30 p.m. local time. Assistance of managers and recording artists would be appreciated, as we have a very demanding audience here. So far, we have interviewed such personalities as Charley Pride, Harry Chapin, Bobby Goldsboro, Freddy Hart, Dave Brubeck, and Casey Kasem."

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Yesteryear Hits

**TEN YEARS AGO
January 25, 1964
SINGLES**

- 1 THERE! I'VE SAID IT AGAIN
Bobby Vinton (Epic)
- 2 LOUIE LOUIE
Kingsmen (Wand)
- 3 I WANT TO HOLD YOUR HAND
Beatles (Capitol)
- 4 SURFIN' BIRD
Trashmen (Garrett)
- 5 POPSICLES AND ICICLES
Murmaids (Chattahoochee)
- 6 OUT OF LIMITS
Marketts (Warner Bros.)
- 7 HEY LITTLE COBRA
Rip Chords (Columbia)
- 8 FORGET HIM
Bobby Rydell (Cameo)
- 9 UM, UM, UM, UM, UM, UM
Major Lance (Okeh)
- 10 DRAG CITY
Jan & Dean (Liberty)

**TEN YEARS AGO
January 25, 1964
ALBUMS**

- 1 THE SINGING NUN
(Philips)
- 2 PETER, PAUL & MARY
In The Wind (Warner Bros.)
- 3 ELVIS PRESLEY
Fun In Acapulco (RCA)
- 4 WEST SIDE STORY
Soundtrack (Columbia)
- 5 PETER, PAUL & MARY
(Warner Bros.)
- 6 THE SECOND BARBRA STREISAND
ALBUM
(Columbia)
- 7 JOAN BAEZ IN CONCERT, PART 2
(Vanguard)
- 8 PETER, PAUL & MARY
Moving (Warner Bros.)
- 9 BEACH BOYS
Little Deuce Coupe (Capitol)
- 10 JOHN F. KENNEDY—THE PRESIDENTIAL
YEARS 1960-1963
(20th Century-Fox)

**FIVE YEARS AGO
January 25, 1969
SINGLES**

- 1 I HEARD IT THROUGH THE GRAPEVINE
Marvin Gaye (Tamla)
- 2 CRIMSON & CLOVER
Tommy James & The Shondells
(Roulette)
- 3 I'M GONNA MAKE YOU LOVE ME
Diana Ross & Supremes & Temptations
(Motown)
- 4 SOULFUL STRUT
Young-Holt Unlimited (Brunswick)
- 5 EVERYDAY PEOPLE
Sly & The Family Stone (Epic)
- 6 HOOKED ON A FEELING
B. J. Thomas (Scepter)
- 7 TOUCH ME
Doors (Elektra)
- 8 WORST THING THAT COULD HAPPEN
Brooklyn Bridge (Buddah)
- 9 I STARTED A JOKE
Bee Gees (Atco)
- 10 SON OF A PREACHER MAN
Dusty Springfield (Atlantic)

**FIVE YEARS AGO
January 25, 1969
ALBUMS**

- 1 BEATLES
(Apple)
- 2 DIANA ROSS & THE SUPREMES WITH
THE TEMPTATIONS—T.C.B.
(Motown)
- 3 GLEN CAMPBELL
Wichita Lineman (Capitol)
- 4 SERGIO MENDES & BRASIL '66
Fool On The Hill (A&M)
- 5 ROLLING STONES
Beggar's Banquet (London)
- 6 DIANA ROSS & THE SUPREMES JOIN
THE TEMPTATIONS
(Motown)
- 7 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)
- 8 BIG BROTHER & THE HOLDING
COMPANY
Cheap Thrills (Columbia)
- 9 JUDY COLLINS
Wildflowers (Elektra)
- 10 STEPPENWOLF
The Second (Dunhill)

**More
Radio-TV Programming
See Page 30**

Carolina FM Breaks Hits From Penthouse

GREENSBORO, N.C.—WRQK-FM, a 100,000-watt stereo rock station is giving vital exposure to new singles and albums—the air personalities claim they're the only major station not afraid to break new

records in the market—and vital exposure to itself.

The main studio is located on the second floor of a two-story building and it's actually a little house with wall-to-ceiling glass window dis-

playing not only the call letters and the dial position, but the air personality at work. The studio is called The Penthouse and includes some of the most up-to-date and efficient cartridge equipment available. The

air personality works with banks of carts on either side to draw from.

The programming is a blend of hits and contemporary records with oldies. Mutual news is at 26 minutes

(Continued on page 30)

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customized radio concerts

**RADIO CONCERTS
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for further information Contact Donald Gordon (215) 923 6699

Classical Music

Czech Agency Marks 15th Yr.

PRAGUE—Czechoslovak concert agency Pragokonzert has just celebrated its 15th anniversary. The agency is one of two here which have the right to export and import artists in Czechoslovakia (the other, Slovkoncert, was founded only recently in Slovakia after Czechoslovakia became a federal republic). The rapid growth of the agency's activities is indicated by the fact that when it began, it sent abroad about 600 groups and soloists annually. In 1968 this

figure had risen to 2,728 acts a year.

For its partners abroad, Pragokonzert performs all the roles of an agency, such as concluding contracts on behalf of the Czech acts. Everything from circuses to theater groups is handled by the agency. Although all artists must conclude their contracts through Pragokonzert only, it is only the best of them that are signed on an exclusive contract which guarantees the artist steady bookings. Among artists in this cate-

gory signed to the agency are Karel Gott, Helena Ondrackova and Eva Pilarova.

Apart from booking established artists, Pragokonzert also seeks new talent. Two concerts, "Stock Exchange of Young Artists" and "Tribune of Young Artists" have helped bring forward new talent—including violinist Vaclav Hudecek, who will perform in the U.S.A. this year.

Recently Pragokonzert's director, Dr. Hrabal announced some of the agency contracts for this year. Apart from several European and U.K. tours, the String Quartet of the City of Prague, violinists Josef Suk and Hudecek, pianist Ivan Moravec and conductor Vaclav Nuemann will visit the U.S. Smetana Quartet makes an extensive tour (44 concerts) of Australia and New Zealand, the Czech Philharmonic Orchestra will give ten concerts in Japan where the Smetana and Vlach quartets, Josef Suk, Jan Panenka and Jiri Belchalek will appear on concerts also. Conductor Vaclav Smetacek is also scheduled to appear as a guest in performances in South America. The Opera of Prague National Theater is also scheduled for several tours. Meanwhile Pragokonzert is considering the possibility of joint opera productions featuring Bulgarian singers and Czech director and stage production teams.

Kaye Again to Host Series

NEW YORK—Danny Kaye will again be host and master of ceremonies at the Metropolitan Opera's "Look-ins" for young audiences at the opera house March 28, 29 and April 1. Schuyler G. Chapin, general manager, has announced. This is the second season of the new joint educational project of the Metropolitan and the Metropolitan Opera Guild.

Produced especially for elementary students from the fourth to eighth grades, the "Look-ins" show all the elements which go into an opera production—sets, stage machinery, lights, costumes and props—and involve principal artists, the entire

orchestra, chorus, ballet, and stage crew.

The "Look-ins" were introduced at two performances last January before capacity audiences. More than 7,000 young people attended. Because of the overwhelming demand the Metropolitan and the Guild were able to persuade Kaye to add a performance this season. Admission prices will be \$2 and \$3. Distribution of tickets will be through schools with Guild memberships. School membership in the Guild is \$40 annually and the Guild has announced it can accept no more member schools this season.



ANGEL RECORDS has completed taping of a unique album of negro spirituals by soprano Martina Arroyo and the combined choirs of the Harlem School of the Arts and St. James Presbyterian Church, New York, led by Dorothy Maynor. It represents the first attempt in many years by a major classical label to record the black American Christian musical traditions in authentic style. The singing is unaccompanied, and 18 spirituals are planned for inclusion in the disk-and-tape release early next year. The school offers instruction in voice, instruments, dance and drama at minimal or no cost by volunteer faculty from several major eastern conservatories.

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Fuel Pinch Hits Classical Tours

AMES, Iowa—The entertainment world is feeling the pinch of the fuel shortage and has started to cut back on engagements that require long distance driving.

The Minnesota Orchestra, scheduled to appear in concert at C. Y. Stephens Auditorium in Ames Jan. 20 canceled out. Orchestra officials directly blame the fuel shortage for the cancellation.

The Guthrie Theater also has announced that, due to the uncertainties and restrictions caused by the energy crisis, it has canceled a 10-week tour of five states.

The Minneapolis-based repertory company was to have brought Moliere's comedy, "Tartuffe," to theaters in Minnesota, Iowa, Wisconsin and the Dakotas starting Jan. 22.

Artistic director Michael Langham said, "It goes without saying that this decision is a major disappointment to all of us. He added that "for some weeks we have been watching with great concern the developing situation and its attendant uncertainties. "It now seems clear that there will be fuel shortages which will affect transportation, heating and school schedules," Langham said.

Surveys conducted after the Guthrie Theater production "Of Mice and Men," which toured the five-state area earlier this year, showed that one third of the adult audiences traveled more than 25 miles to see the production and that students traveled an average of 65 miles each way.

Guthrie managing director Donald Schoenbaum said, "The decision to postpone the tour is rendered all the more distressing since we were beginning to feel the momentum of two successful seasons of regional touring." He added, "We and our sponsors, who have put enormous amounts of creative energy into planning this year's tour, were anticipating the same or even greater success from the 'Tartuffe' tour."

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 1/26/74

Easy Listening

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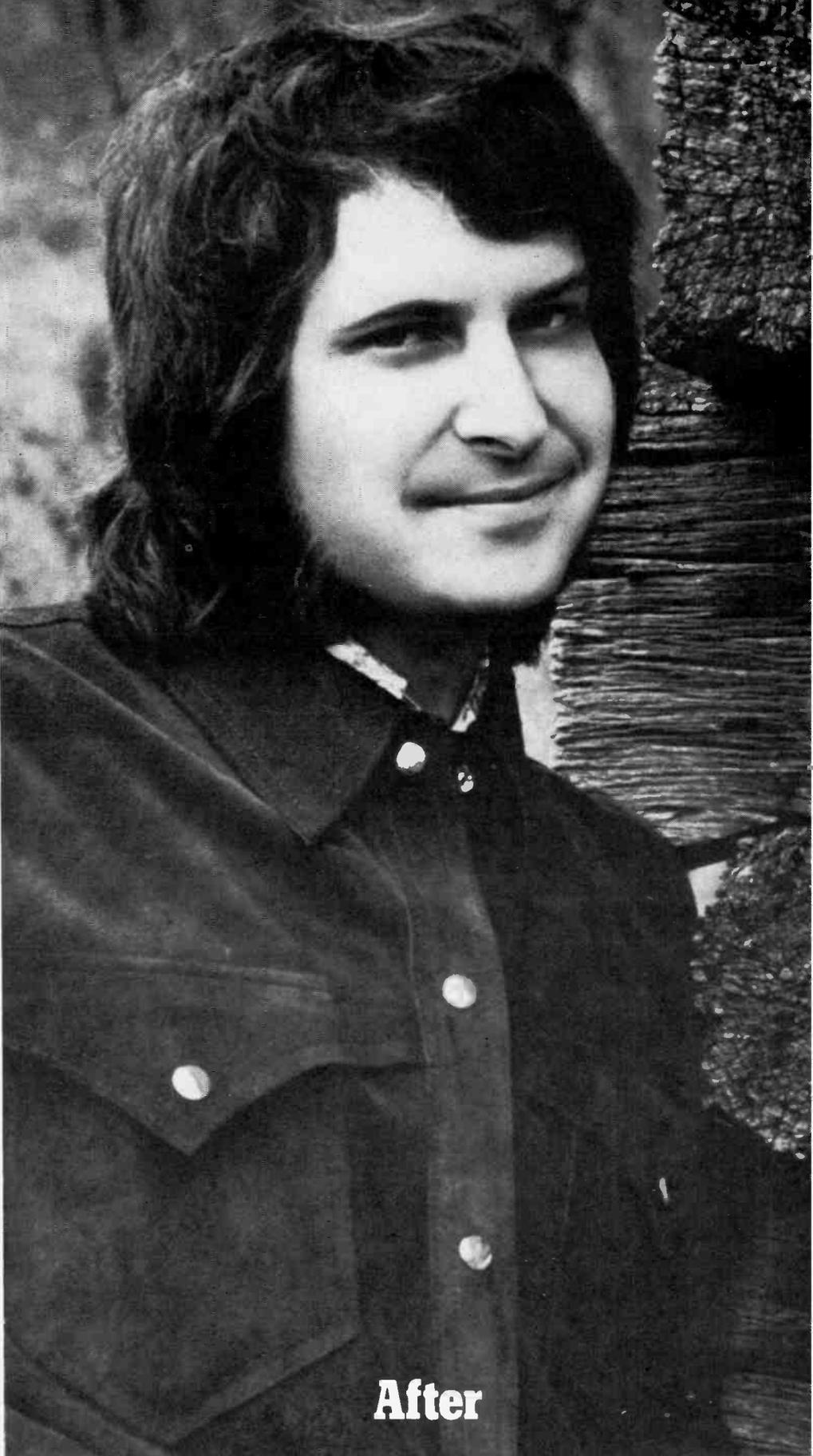
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
2	1	15	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
3	5	11	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
4	8	6	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
5	3	10	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
6	4	12	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
7	13	7	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossons, ASCAP)
8	11	7	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
9	6	16	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
10	7	18	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
11	10	13	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
12	9	12	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
13	20	5	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
14	12	12	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
15	14	12	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossons, ASCAP)
16	22	5	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
17	15	11	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
18	24	7	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
19	16	17	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
20	17	16	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI)
21	33	5	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledonis Soul, BMI)
22	31	5	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
23	19	17	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
24	26	6	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
25	18	10	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
26	28	6	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
27	21	13	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
28	27	10	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
29	34	6	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
30	35	4	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
31	25	14	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
32	29	8	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
33	30	9	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
34	40	6	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
35	41	2	AMERICANS Byron MacGregor, Westbound 222 (Chess/Janus), (Con-Estoga, BMI)
36	32	9	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
37	36	8	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
38	-	1	SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI)
39	39	8	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
40	49	2	JOY, PT. 1 Isaac Hayes, Enterprise 9085 (Columbia), (Incence/East/Memphis, BMI)
41	-	1	SPIDERS & SNAKES Jim Stafford, MGM 14648 (Kaiser/Boo/Gimp, ASCAP)
42	43	4	WILL YOU LOVE ME TOMORROW Melanie, Neighborhood 4213 (Famous), (Screen Gems-Columbia, BMI)
43	44	3	NEVER, NEVER GONNA GIVE YA UP Barry White, 20th Century 2058, (Sa-Vette, January, BMI)
44	48	3	YOU WON'T FIND ANOTHER FOOL LIKE ME The New Seekers, MGM 14691, (Geoff Stephens, ASCAP)
45	46	4	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
46	47	4	THIS IS YOUR SONG Don Goodwin, Silver Blue 806, (Spanka, BMI)
47	45	3	UNTIL YOU COME BACK Aretha Franklin, Atlantic 45-2995, (Jobete, ASCAP/Stone Agate, BMI)
48	-	1	DARK LADY Cher, MCA 40161 (Senor, ASCAP)
49	-	1	STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI)
50	-	1	W.O.L.D. Harry Chapin, Elektra 45874 (Story Songs, ASCAP)



Before

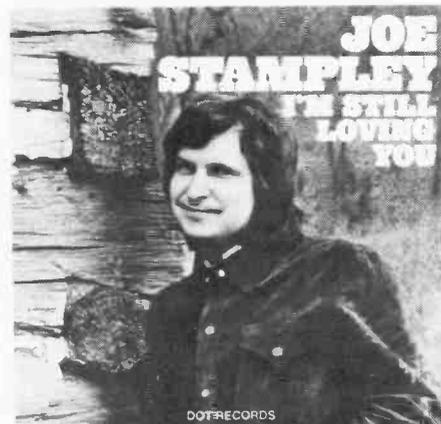
Joe Stampley, Country Star



After

Joe Stampley, Pop Star

You can't keep Joe Stampley down in the country. His hit singles have shot him straight to the top of the country charts, and crossed him over into Pop. Now he's everybody's baby! Joe Stampley's becoming a household name in Country/POP/MOR all over America. "I'm Still Loving You" is Joe's latest Cross-Country hit single, from his just-released album, "I'm Still Loving You."



Single:
"I'm Still Loving You"
DOA-17485

Album:
"I'm Still Loving You"
DOS-26020

Available on GRT Tapes



Distributed by Famous Music Corporation
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Latin Music

Latin Scene

NEW YORK

Paramount Pictures has created a motion picture based on the Latin Music Festival at Shea Stadium here in July, 1973, Billboard has learned. The picture, "Un Dia Divino," will be released shortly and distributed nationally. The concert itself was dedicated to the late **Roberto Clemente** and featured such artists as **La Lupe**, **Machito** and his orchestra and the group **Malo**, among others. **Ralph Lew**, general manager of Mericana Records, also shows up on the film as one of the emcees.

"Salsa," a newly-created television program aired here weekly on UHF Channel 47, will be dropped because of "lack of advertising," according to **Izzy Sanabria**, the show's creator and producer. Sanabria said that eight shows had been shot before the final decision came down at the station. The show itself deals with Latin music and its orientation for the youth market. All takes were filmed at the Cheetah here and featured a number of top recording acts. Meanwhile, Sanabria is continuing his activities with latin New York, a Latin music consumer publication which is also based on the impact of Latin sounds in the youth market. The magazine is a creation of Sanabria and co-partner **Walter Velez**.

The **LTG Exchange's** "Corazon" single on Fania Records will be distributed throughout the U.S. by Scepter Records. The disk, having crossed over into the r&b field, is receiving strong airplay throughout the U.S., according to executives at both labels. While it is an unusual move for one independently distributed label to distribute another independent's product, Scepter and Fania executives stated that at this time it was the best thing to do for the record's sake. It seems that Scepter can reach national accounts which Fania isn't geared to handle. Scepter will handle the bulk of the distribution while Fania will work the New York City market, as well as Puerto Rico. Also, Scepter has an option on the group's first LP, which is due out shortly.

JIM MELANSON

MIAMI

Channel 23 TV will present **Tito Puente** (Tico), **Celia Cruz** (Fania) and **Charlie Palmieri** in a dance at Dinner Key Auditorium Feb. 2. On the same night **Vicentico Valdes** will appear at another dance with **Conjunto Universal** (Velvet) and **Jovenes del Hierro** (Sound Triangle). . . . **Miguel Estivill**, out of the record business for a few years, has returned in a management position with the new distribution facilities of Alhambra Records in Hialeah. Heading up the operation will be **Jose Antonio Estevez, Jr.**

In town for the setting up of Caytronics warehouse and distribution facilities were **Joe Cayre** and **Reniel Sousa**. Rumors abound that other firms are considering the same set-up in the near future. Meanwhile former distributors are doing a slow burn. Miami Records, who distributed Columbia product on 45's for 13 years, feels very angry about losing the line. . . . **Tata Ramos** (Gema) appearing at Centro Espanol. . . . **Johnny Ventura** (Mate) out with "Protesta de los Feos"—an answer to **Gran Combo's** (EGC) "Eliminacion de los Feos." Also, Ventura will produce the product of newly signed **Felix Jimenez** and **Los Universitarios** for Kubaney Records. . . . **Manny Matos** of Sound Triangle, promoting the new single of **Ray Fernandez** on local soul stations. The latest ARB ratings show **WQBA-AM** the number one station in Dade County. **WCMQ-AM**, the daytime, shows strength with the youth market, their numbers jumping up sharply. . . . Calls in record stores for **La Playa Sextet** records as they are doing good business at Club Numero Uno. . . . **Ultra** will soon open its fourth store, this one in Hialeah. . . . **Abdon**, owner of **Centro Espanol**, bought the **Trojan Lounge** and renamed it **Centro Gallego**. . . . new product on Gema Records includes **Trio Los Condes**, **Pellin Rodriguez**, **Fellove** and **Tata Ramos**. . . . New Antiques LP due out on Funny. . . . **Borinquen's** **Dario Gonzalez** in town to promote his new discs of **Lisette**, **Generacion '72**, **Karin** and **Pellin Rodriguez**.

ART (ARTURO) KAPPER

Creative Trends

CHART ANALYSIS:

Oldies Covers Keep Charting

NEW YORK—More cover singles of early rock and pop hits, by artists ranging from Bob Dylan to Donny Osmond, sprinkle the Hot 100 this week, continuing to signify a return to the directness which characterized the music of the late '50s and early '60s. Leading the pack is the Ringo Starr single on Apple, "You're Sixteen." The tune was originally recorded by the late Johnny Burnette for Liberty Records in 1960. Both the Burnette and Starr renditions of the Richard and Robert Sherman song attained Top 10 status. Two tunes popularized by Elvis Presley on RCA are now riding the chart. Donny Osmond, who was only three-years old when Presley cut the pop ballad "Are You Lonesome Tonight" in 1960, is vying for a gold record himself with his MGM version. In fact, the Presley song, written by Roy Turk and Lou Handman, was a popular tune in the late '20s and originally recorded by the late Al Jolson. And Elvis continues to be updated. Columbia has released Bob Dylan's interpretation of "A Fool Such As I," a million seller for Presley in 1959. The song is contained in the album "Dylan" with another Presley cover, his 1962 hit and closing theme, "Can't Help Falling In Love." Probably the oldest rock 'n' roll record being revived at the moment is the Laverne Baker 1956 soul hit, "Jim Dandy." The song is making inroads on the Hot 100 via the version recorded by the group, Black Oak Arkansas. The lead singer of the band just so happens to be named Jim Dandy. Both recordings of the Lincoln Chase song are from Atlantic. Other recent oldie covers which have become hits all over again include Bette Midler's restyling of the Dixie Cups' 1964 hit, "Chapel of Love," Marie Osmond's "Paper Roses," which was originally a pop hit for Anita Bryant in 1960 and Cross Country's translation of Wilson Pickett's soul classic, "In the Midnight Hour." Melanie scored last month on Neighborhood Records with her version of the Shirelles No. 1 hit in 1960, Goffin-King's "Will You Love Me Tomorrow."

John Lennon is now at work in Los Angeles recording an entire album composed of oldie covers—all favorites of his. Producing Lennon again is Phil Spector.

PHIL GELORMINE

Streisand Film-Track LP Takes Creative Splicing

By NAT FREEDLAND

LOS ANGELES—For all of us who have never given much thought to soundtrack albums and assumed that their production is simply the easy task of transferring film dubs to tape and disk, we present here the educational tale of Columbia's Fred Salem and the soundtrack album of Barbra Streisand's, "The Way We Were."

The album was literally put together on the tape deck with as many as four splices in 30 seconds of music needed at times. The film score was by Marvin Hamlisch, a currently very hot composer whose credits include the Scott Joplin ragtime adaptations in "The Sting" and his last year Oscar nominee, "Kotch."

What the score consisted of was three themes which appeared at various points throughout the film, played in different keys and with different instrumental combinations. Of course, the main theme with words by the veteran high-ranked movie lyricists Alan and Marilyn Bergman, is sung by Barbra Streisand over the opening and closing titles. With a shortened and edited mix by producer Marty Paich, a single of this song is currently in Billboard's Top 10 and will be the title cut of Streisand's forthcoming solo album.

Different Music Needs

Also available for the soundtrack album were several imitations of 1940's dance band arrangements used as part of dramatic scenes in the movie.

But none of the score's background instrumentals existed on tape in a form appropriate to an album cut, since the music had been written for an entirely different purpose. In over a month of tape editing and sweetening sessions, Columbia product merchandising manager Salem put Hamlisch's film score into a soundtrack album of some 35 minutes which showcases the composer as a creator of gorgeous romantic themes on the level of a Francis Lai or Michel LeGrand.

Columbia pioneered the product manager system which makes one executive responsible for the entire campaign image development on an album. Mostly a merchandising job, it can also involve heavy participation in actual production when the need arises.

Month of Splicing

Salem, who entered the music business in the '50s as a Chicago jazz

pianist, had the orchestral background necessary to fulfill the tasks of creative assemblage most soundtrack albums require.

The album cuts were literally spliced together using two or three of the Hamlisch themes in their various instrumental appearances. To keep the album from sounding repetitious, the campy 1940s band charts were programmed between the romantic background instrumentals. Naturally, the opening and closing cuts were Streisand's two vocals of the title theme the way she sings them in the movie, with a minimum of edits.

Various short instrumental sections had to be recorded to provide necessary transitions for the cuts being built up. And in a number of spots a solo instrument was overdubbed to heighten the musical impact. Salem also invented titles for the cuts created for the album, choosing names based on the movie scenes and characters.

All this painstaking preparation is not at all uncommon behind the scenes of a soundtrack album, and it is probably necessary for a successful soundtrack LP.

Who/Where/When

• Continued from page 17

TOM RUSH (Columbia): Ebbets Field, Denver, Colo., Jan. 21-26; Gallery, Aspen, Colo. (27).

***EARL SCRUGGS REVUE** (Columbia): Hobart College, Geneva, N.Y., Jan. 25; Martin, Tenn. (29).

SILVERHEAD (MCA): Academy of Music, N.Y., Jan. 26; Civic Auditorium, San Jose, Calif. (31).

BRUCE SPRINGSTEEN (Columbia): Mosque, Richmond, Va., Jan. 25; Chrysler Theatre, Norfolk, Va. (26).

DAVID STEINBERG (Columbia): Upstairs at Max's Kansas City, N.Y., Jan. 23-28.

NAT STUCKEY (RCA): Auditorium, Rochester, N.Y., Jan. 25; Veteran Auditorium, Providence, R.I. (26); Convention Center, Niagara Falls, N.Y. (27).

TAVARES (Capitol): Paul's Mall, Boston, Jan. 21-27.

TEEN ANGEL (Hellroaring): Red Deer High, Alberta, Canada, Jan. 23; Camrose, Alberta Northern Institute Tech. (24); Harry Ansley Secondary School, Edmonton (25); Univ. of Alberta, Edmonton (26); Mount Royal College, Calgary (31).

LILY TOMLIN (Polydor): E. Texas State Univ., Commerce, Jan. 27; Texas Wesleyan College, Ft. Worth (28); Pan American Univ., McAllen, Texas (30).

TANYA TUCKER (Columbia): Rodeo, Ft. Worth, Texas, Jan. 25-Feb. 6.

IKE & TINA TURNER (United Artist): New Orleans, La., Jan. 27.

SARAH VAUGHN (Mainstream): Warehouse Restaurant, Denver, Colo., Jan. 22-27; Fairmount Hotel, San Francisco (29-Feb. 6).

WENDY WALDMAN (Warner Bros.): Upstairs at Max's Kansas City, N.Y., Jan. 23-28.

***JERRY JEFF WALKER** (MCA): Univ. of Minnesota, Jan. 25-27.

CHUCK WAYNE/JOE PUMA DUO (Choice): Guitar Restaurant, N.Y., Jan. 15-29.

***DAVID WIFFEN** (United Artist): Ottawa Univ., Canada, Jan. 26.

***ZIGGY & THE ZEU** (Zeu): I.M.A. Auditorium, Downtown Flint Bldg., Mich., Jan. 25; Smitty's, Waunakee, Wisc. (26); Wisc. State Fair Park, West Allis (27); Ill Kings, DeKalb, Ill. (31).

Billboard SPECIAL SURVEY for Week Ending 1/26/74

Billboard Hot Latin LP's Special Survey

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON "Lo Mato" Fania SLP00444	6	VICENTE FERNANDEZ "La Mima," Caytronics 1359
2	GRAN COMBO "#5," EGC 005	7	SUPER TRIO "73" Montilia 261
3	EDDIE PALMIERI "Sentido," Mango 103 (Coco)	8	YOLANDA DEL RIO "Pertenezco A Ti" Arcano 3235
4	LOS DIABLOS "#4," Musimex 5050	9	RAY BARRETTO "Indestructible," Fania SLP00456
5	DANNY RIVERA "La Distancia," Velvet 1470	10	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)

IN MIAMI

1	GRAN COMBO "#5," EGC 005	6	CONJUNTO UNIVERSAL "Mantecado" Velvet 1471
2	WILLIE COLON "Lo Mato" Fania SLP00444	7	ROBERTO TORRES "El Castigador," Mericana MYS114 (Caytronics)
3	EOOIE PALMIERI "Sentido," Mango 103 (Coco)	8	JOHNNY VENTURA "Super Hits," Mate 17
4	TIPCA NOVEL "Se Colo La Tipca," TR-006005	9	OPUS "Opus," Sound Triangle 7779
5	TITO ROORIGUEZ "En La Soledad," TR-00700	10	ROBERTO ROENA "Apollo Sound 5," Fania 443

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Chicago's Flock Flying Back Via Private Bus

CHICAGO—The Flock, a critically respected group that disbanded after two 1969-70 Columbia albums which sold nearly 100,000 apiece, reformed last year and has been notching up some impressive concert successes. The musical stature of the Flock can be seen from the new position of their former violinist, Jerry Goodman. He is now with the avant garde jazz-rock Mahavishnu Orchestra. Originally a 7-member group with horns, the Flock now consists of the founding guitar-bass-drums section plus violinist Mike Zydowski. Guitarist Fred Glickstein continues writing and arranging the bulk of the group's material. Although still not signed to a record company, the Flock has been booked by American Talent Inter-

national agency since their earliest comeback appearances. They just completed a 32-date European concert tour as headliners. The Flock has been on the road consistently enough, from the Whisky in Los Angeles to New York's Town Hall, to own their own Greyhound bus for travelling. At least five record companies have sent out scouts to see the group in action. Even in these economy-conscious days, when it takes endless committee work to sign a new act, the Flock should soon be available on disk again. Although the time is past when labels are handing out signing bonuses like the reputed \$600,000 won for the Flock first time around by their former manager, Aaron Russo, who went on to handle Bette Midler.

Rick Nelson

And The Stone Canyon Band



Windfall

NCA-583

Nelson '74 – The Year Of The Windfall. Rick Nelson And The Stone Canyon Band.

MCA RECORDS

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MOTION PICTURE ARTS
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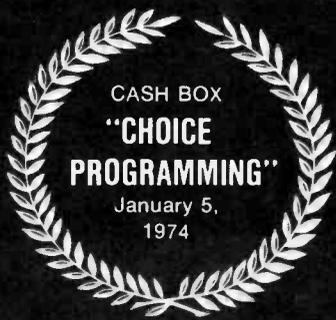
Theme from the
new motion picture

**"ENGLAND
MADE ME"**

Single
1060-S

Soundtrack
Album
1062-S

Lyrics by Arthur Hamilton
Music by John Scott
Arranged by Larry Wilcox
Produced by Norman Schwartz



Available on
EAST COAST RECORDS
Empire Bldg., Suite 303
Philadelphia, Pa. 19107

Radio-TV Programming

Vox Jox

• Continued from page 24

5059. ... **Steve Mitchell**, experienced air personality, is looking. 919-273-7579.

★ ★ ★

Eric Stevens, program director of WIXY-AM, Cleveland, called up to report that he didn't do too badly in the ratings either (I'd concentrated a little too much on WMMS-FM in the last Billboard). WIXY-AM adds as many as six new records a week and has a playlist of 40 records, Stevens said. "We're not out to be a record-breaker, but we feel we're picking hits."

★ ★ ★

Casey Kasem, who hosts the syndicated "American Top 40" weekly Watermark three-hour radio special, will be on the **Dean Martin** television show Feb. 8. Everybody watch; see if you can identify who he's pretending to be. ... **Lee Bayley**, operations manager, etc., of Drake-Chenault Enterprises' syndicate business, has hired **Valerie Faulkenbridge** as music director. ... **Robin Mitchell** reports in from WSAI-AM in Cincinnati where the lineup now reads: **Jim Scott** 6-10 a.m., Mitchell 10 a.m.-1 p.m., music director **Bob Goode** 1-4 p.m., **Casey Piotrowski** 4-8 p.m., and **Doug Silver** midnight-6 a.m., with **Bob Kelley** on weekends. Refers to Casey as "The Polish Godfather; he'll make you an offer you won't understand." Mitchell didn't say who the 8-midnight man is. Just for kicks, everybody bomb Mitchell out with airchecks applying for the job.

★ ★ ★

George Waters, program director of KVON-AM in Napa, Calif. (wine capital of the nation), reports that the station has been backing into a combination of MOR oldies in the day, but is now going to rock in the evenings. "This is an unusual move for a station that is only 45 miles from some of the best stations in the country, but our personality **Rick Howe** has been doing sports and working with kids locally for the past several years and has a good feel of our youth market. We will be running plenty of audience participation things both day and night, and will give almost any single or album cut some exposure. By the way, our staff has several excellent musicians, including **Jay Goetting**, who played bass with several groups and is on a **Manfred Fest** album on Daybreak Records. **Frank Stanton**, who has worked at KHOW-AM in Denver, is also a professional musician leaning toward jazz, which we will also be playing." Waters just arrived at the station, having worked at WJOL-AM in Joliet, Ill., as well as a couple of Denver stations. So the lineup goes: **George Carl** sign-on until 8 a.m., Waters 8-10:30 a.m. with **Jane Meyers** joining him in the music and talk show; Goetting until now, followed by Stanton until 6:30 p.m., when Howe goes rock.

★ ★ ★

Rusty Gold has been appointed general manager of KKYK-FM, rock station in Little Rock, Ark. Gold had been an account executive with TM Productions in Dallas, but his career even includes serving as a program director in Carlsbad, N.M. Yes, friends, they do have radio in Carlsbad and I plan to go listen to some of it for a couple of days this summer on vacation. Matter of fact, I plan to drive across country a ways and listen to a lot of radio and maybe I'll write about it like I used to do in the old days four years ago. I remember writing about Florida radio once, which in those days was pretty bad, and I panned one station

so bad at least one of the personalities quit in embarrassment. Guys used to try to find out when I was coming to town to critique radio so they could schedule their vacation during that period or plan to be "sick" and off the air. Yes, sir, I think I'll start doing some numbers again. Maybe in Houston. Maybe in Miami again. New Orleans for sure in October.

★ ★ ★

Robert W. Davis, program director of KBHB-AM-FM in Sturgis, S.D., sent me a thing he did on the air, an editorial, so to speak, I think. He did this on his morning show using the *nom de aero* of **Bobby Beacon**. "This is Bobby Beacon speakin', urging you to write your congressmen today insisting that he vote in favor of legislation changing the cal-a-bration on our ther-mometers. The answer to the energy crisis is bureaucratic temperature. Just think: If Congress could change the THERMOMETER by just 10 degrees, we would not need nearly as much fuel to heat our homes and businesses. We wouldn't need so much antifreeze in our cars because they wouldn't freeze as easily. We would use less gas because our cars would warm up easier. A modest change of 10 degrees shouldn't inconvenience anyone. Just think: If it is now 10 degrees outside, with bureaucratic temperature it would be 20 degrees. You wouldn't need as many winter clothes, snow would melt easier, the roads would be less icy. Yes, friends, the nation needs bureaucratic temperature. Let your Congressman know today." Say, Bobby as long as you're going to get the Congressmen to change the temperature by law (after all, they lowered the speed limit, didn't they, and brought about around-the-year artificial daylight savings time?), would you ask them to shorten the highways. Just think: if you had less distance to drive, you'd save lots of gasoline. If Congress will just pass a law making the distance from my house to the office six miles instead of nine miles, I'd really appreciate it.

★ ★ ★

One more item or so and then I've got to stop and rest. ... **Larry Scott** is the new program director and music director of KBIZ-AM in Ottumwa, Ia. The lineup includes **Chuck Conger**, **Lance Renald**, **Claire Stone**, **Dana Holland**, and **Andy Kaye**. Scott says he needs record service from WEA Group and MCA Records and "I've called every distributor in my area. They promise and we never hear or receive." He adds that he would like to correspond with other small and medium market radio station directors about promotion ideas. His phone is 515-682-4535.

Carolina FM

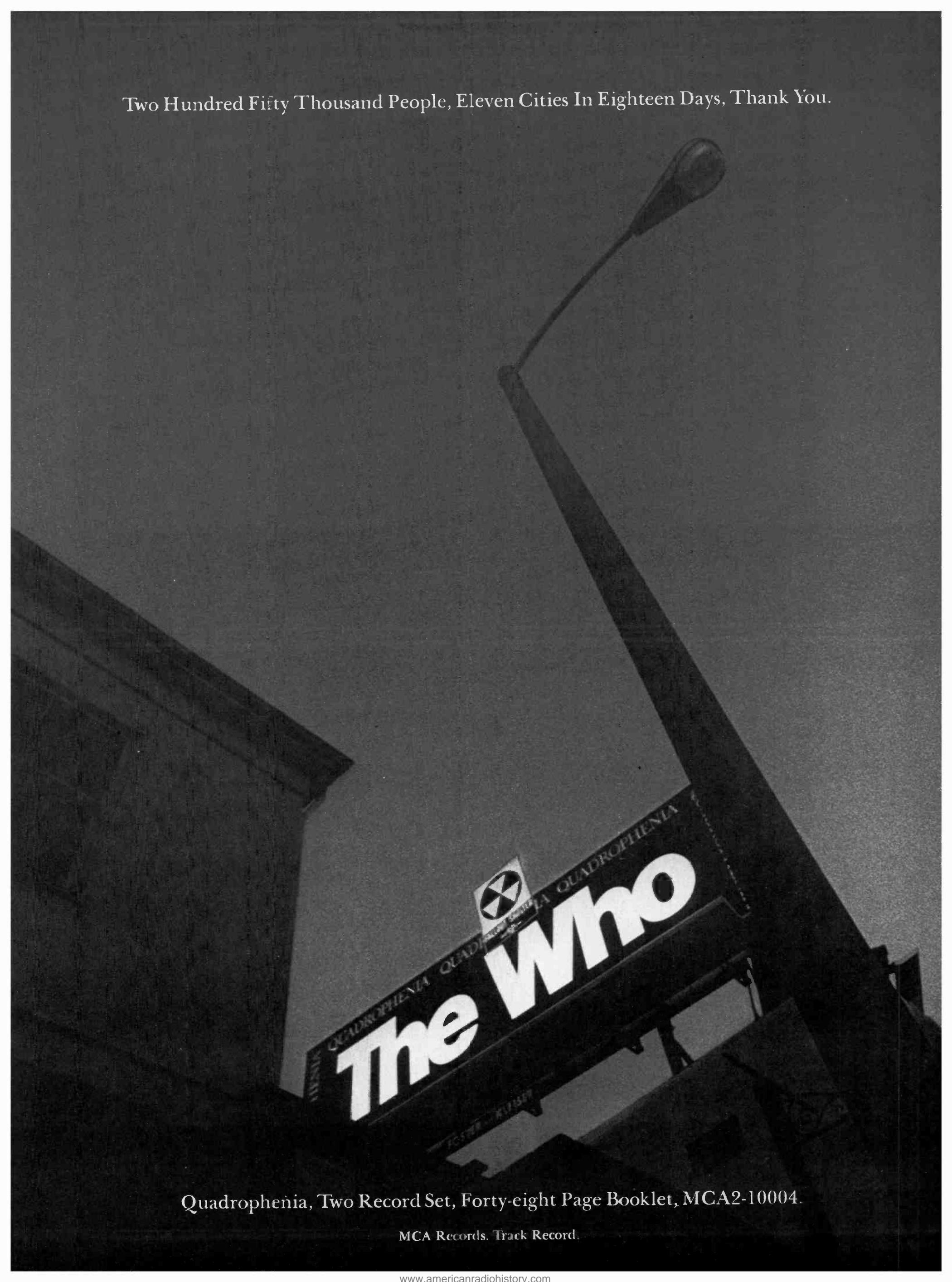
• Continued from page 25

and 56 minutes past the hour. Commercials are limited to 10 minutes an hour and many are produced in the station's production studio.

Air personalities include music director **Bob Shannon** 6-10 a.m., **Sam Scott** 10 a.m.-3 p.m., **Dusty Dunn** 3-7 p.m., **Dave Thomas** 7-midnight, and **Steve Hatley** midnight-6 a.m. **Alan Jefferies** and **Doug Minor** handle weekend air work. The entire daytime staff and one of the weekend personalities worked previously in the market at the AM rocker.

Billing itself as the "Mighty 99," the station boasts that it plays "heavy" music with "heavy" personalities. It's major signal coverage area includes not only Greensboro and outlying towns, but Winston-Salem.

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What's Happening

By SAM SUTHERLAND

This week's campus airplay is based on playlists from student-operated stations in the U.S. and Canada including:

WBCR-AM, Brooklyn College, Brooklyn, N.Y., Allen Goldman
KALX-FM, U. of California, Berkeley, Pelzel and Rubee
WUJC-AM, WUJC-FM, John Carroll U., Cleveland, Tim Iacofano
WFIB-AM, (WGUC-FM), U. of Cincinnati, Ellen Roberts
WRCU-FM, Colgate U., Hamilton, N.Y., Cott Thompson
KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance
WCBN-FM, U. of Michigan, Ann Arbor, Mark Fienberg
WEAK-AM, Michigan State U., East Lansing, Jeff Smith
WMSN-AM, Michigan State U., Dave Lange
WDFM-FM, Penn. State U., University Park, Steve Kolterman
WTCC-FM, Springfield Tech. Community College, Springfield, Ma., Peter Flynn
WAER-FM, Syracuse U., Syracuse, N.Y., George Gilbert
 * * *

DAVE ALEXANDER, Dirt On The Ground, Arhoolie (LP): KALX-FM

BACHMAN-TURNER OVERDRIVE, II, Mercury (LP): WCBN-FM

GARY BURTON, The New Quartet, ECM (LP): WBCR-AM

DAVID BUSKIN, He Used To Treat Her, Epic (LP): WEAK-AM

CANNED HEAT: One More River To Cross, Atlantic (LP): WBCR-AM, WRCU-FM

CHAMBERS BROTHERS, Unbonded, Avco (LP): WBCR-AM

BRYAN FERRY, These Foolish Things, Island (LP, Import): WAER-FM

HENRY GROSS, A&M (LP): WEAK-AM

MARVIN HAMLISCH, (Scott Joplin), The Sting, MCA (LP): WCBN-FM

HOT TUNA, Phosphorescent Rat, Grunt (LP): WRCU-FM, WDFM-FM

BILLY JOEL, Captain Jack, Columbia (LP cut, Piano Man): KLCC-FM

LEO KOTTKE, Ice Water, Capitol (LP): WFIB-AM

ALVIN LEE & MYLON LE FEVRE, On The Road To Freedom, Columbia (LP): WTCC-FM

JERRY LEE LEWIS, Southern Roots, Mercury (LP): WTCC-FM

GORDON LIGHTFOOT, Sundown, Reprise (LP): WRCU-FM, WCBN-FM

BETTE MIDLER, Higher and Higher, Atlantic (LP cut, Bette Midler): KLCC-FM, WEAK-AM

MONTROSE, Warner Bros. (LP): WMSN-AM

ANNE MURRAY, Love Song, Capitol: WUJC-FM

GRAHAM NASH, Wild Tales, Atlantic (LP): KALX-FM, WFIB-AM, WCBN-FM, WTCC-FM

SHAWN PHILLIPS, Bright White, A&M (LP): WCBN-FM, WDFM-FM

MONTY PYTHON, Matching Tie & Handkerchief, Charisma (LP, Import): WAER-FM

CARLY SIMON, Hotcakes, Elektra (LP): WAER-FM, WFIB-AM

BRUCE SPRINGSTEEN, The Wild, The Innocent and the E Street Shuffle, Columbia (LP): WMSN-AM

STEALERS WHEEL, Ferguslie Park, A&M (LP): WMSN-AM

AL STEWART, Past, Present & Future, CBS (LP, Import): WDFM-FM

ROD STEWART & FACES, Coast To Coast Overture & Beginners, Mercury (LP): WUJC-FM

SWEETLEAF, Gonna Make You Love Me, Musicor: WUJC-FM

TEMPTATIONS, 1990, Gordy, (LP): KLAX-FM

TIR NA NOG, Strong In The Sun, Chrysalis (LP): KLCC-FM

JOHNNY WINTER, Before The Storm, Janus (LP): WRCU-FM

Benefit for WNYU-FM

NEW YORK—Columbia Records artist David Bromberg and disk jockeys from WNEW-FM, Metro-media progressive rock station here, will participate in a special benefit concert and album sale to aid WNYU-FM, student operated non-commercial station at New York University. Both the concert and LP sale are being held at Town Hall this Friday (25).

Billed as "David Bromberg and Friends," the show will be hosted by Alison Steele, Scott Muni, Dave Mesman, Pete Fernatele, Dick Neer and Dennis Elsas of the WNEW-FM staff, which has frequently participated in college radio meets in this area.

As part of the benefit, the special sale will be held in the Town Hall lobby, beginning at 6 p.m. Over 2,000 albums are being made available for \$2 each, including Bromberg's new Columbia LP. Tickets for the concert are priced at \$5.50 and \$4.50, and are available from the Town Hall ticket office and at NYU's Loeb Student Center.

Krance Lectures Bows Syracuse U. Series

SYRACUSE, N.Y.—Syracuse University's 14-week workshop course on the recorded music industry, slated to tap a long list of industry leaders throughout the music industry, was slated to begin Friday (18) with an introductory lecture featuring John Krance, composer and arranger, who organized and will coordinate the course.

Krance is an associate professor of music in the Syracuse U. College of Visual and Performing Arts (VPA), which is offering the three-credit course to both music and non-music students here. The course, developed after initial meetings between M. Douglas Soyars, assistant dean for music at VPA, and various industry leaders, is the forerunner of a proposed program leading to baccalaureate and higher degrees, as reported in Billboard.

All areas of the industry will be represented during the survey course, as key industry figures discuss composing, writing, recording,

production, publishing, licensing, distribution and marketing in the recorded music field. The industry's new technology and most recent legal dimensions will also be explored, and performers and composers of contemporary music are also being approached to participate as guest lecturers.

Second lecture in the series will feature Seymour Leslie, Pickwick International chairman, and Stanley Gortikov, RIAA president, as guest lecturers, speaking on "An Historical View of the Recorded Music Industry," while former Columbia Records president Clive Davis will participate in the following session. In subsequent weeks, other speakers will include Edward Cramer, BMI president; Albert Berman, managing director, the Harry Fox Agency, Inc.; Murray Deutch, president of the New York Times Music Corp.; Peter Goldmark, head of Goldmark Laboratories and inventor and developer of the LP record; Stephen Schwartz, composer-lyricist; Phil Ramone, producer/engineer and vice president, A&B Recording Studios; NARM executive director Jules Malamud; Hal B. Cook, former Billboard-publisher and currently vice president, Billboard Publications, Inc.; Walter Vatikoff, CBS International president; John Patton, general manager, WHEN radio and television; composer/arranger Charles Fox and writing partner, lyricist Norman Gimbel; Warner Bros. Records president Joseph Smith; R. Peter Munves, director of classical recordings for RCA; and Thomas Newrey, classical a&r producer for DGG/Polydor.

Other industry leaders may also participate, pending final changes in the scheduled curriculum for the course, which is meeting on consecutive Fridays in Crouse College Auditorium on the Syracuse campus.

Individual lectures, each featuring one or more top industry veteran, will focus on topics ranging from the sociological implications of media technology to the role of business and consumer media in record marketing.

Two special sessions scheduled for the series will break from the Friday scheduling. On March 6, tour manager and four backup musicians for Seals and Crofts will participate in an informal discussion of the contemporary studio musician, and will also perform. On April 23, Mitch Miller, conductor and television personality, will lead a special seminar.

While students enrolled in the course will be given preferred seating, other students and interested onlookers will be admitted. Admission charge will be \$2 per lecture, payable in advance at the School of Music.

Col to Cut Live LP by Minelli

NEW YORK—Columbia Records has announced plans to record a live album of Liza Minelli's engagement at the Winter Garden Theater here Sunday (6) through Jan. 26.

Charles Koppelman, vice president of national a&r for the label, stated that plans call for the recording of the singer's first four shows at the theater, as well as the finale, and that the subsequent album will be released later this year. The LP will mark the third album release for Miss Minelli on Columbia.

British Pair Prod Hits School Lunch Break

By CLAUDE HALL

LOS ANGELES—Two enterprising air personalities, both with British radio and discotheque background, may have opened up a new promotion area, the school, for exposing records.

David Bickers and Peter Franklin are two of the three principals of Nimrod Disco. It's a portable disk jockey-type sound system with two turntables, 100-watt stereo amplifier, and speakers. They visit private clubs and do a regular record show for parties keying the music to the demographics.

But a growing function of their operation is to visit school grounds during lunch hour. At Warren High School in Downey here, about 2,000 kids turned out in the lunch area for an event sponsored by the Licorice Pizza record store chain. Throughout the dance, Bickers and Franklin advertised a \$1 student discount then available on \$3.98 LPs and promoted product between records.

Several labels such as Warner

Bros., Atlantic, and London have hired them for just such noon-time disco shows. At night for private parties, their operation includes a light show.

For the next 13 weeks, the duo will be doing one show a week for Capitol Records.

Nimrod Disco got its start last May. Bickers had worked with mobile disco shows at high school dances and parties in London where he estimated that there are about 1,000 mobile disco operations in business. Franklin had been an air personality at KPPC-FM in Los Angeles until new owners came in. Their first disco show in the U.S. was for the group Slade for a private party after their local show.

As a sideline, Nimrod Disco is also sales agent for the U.S. for the portable equipment, which costs about \$1,800. They also hope to expand portable discotheque operations into cities such as San Diego, Dallas, San Jose, and elsewhere for night-clubs.

Loyola Meet Feb. 15-17

CHICAGO—Student radio programmers organizing the upcoming WLUC-WLT College Radio Conference at Loyola University here, Feb. 15-17, are focusing their registration activities on new obstacles incurred by the present energy crisis. Conference coordinators Jim Benz and Don Reinke are gearing their contacts with students and industry personnel invited to the conference to adequate preparation for Sunday gas sales bans.

While last year's college radio meet at Loyola drew close to 500 students and professionals, initial concern that this year's conference site, the school's Lewis Towers campus in downtown Chicago, would be inadequate has been negated by greater concern regarding travel. The facilities in the downtown complex accommodate up to 400 people.

In a drive to offset the effect of the fuel sales curfew, the Loyola students are providing potential dele-

gates with full information on transportation from outlying areas of Chicago, neighboring states and areas further removed from the Chicago conference site.

Registration fees have also been adjusted to offset additional costs necessitated by public transportation, which many delegates may be forced to use in overcoming fuel shortage.

Fees are \$5 for students and \$15 for non-students.

Projected topics for the conference include news and public affairs programming, record company/radio station relations, music programming and advertising and sales. Also slated for discussion are college radio networks, intra-station organization, relations with college administrations and community relations.

Additional information is available from the conference coordinators at the station, 6525 N. Sheridan Road, Chicago 60626.

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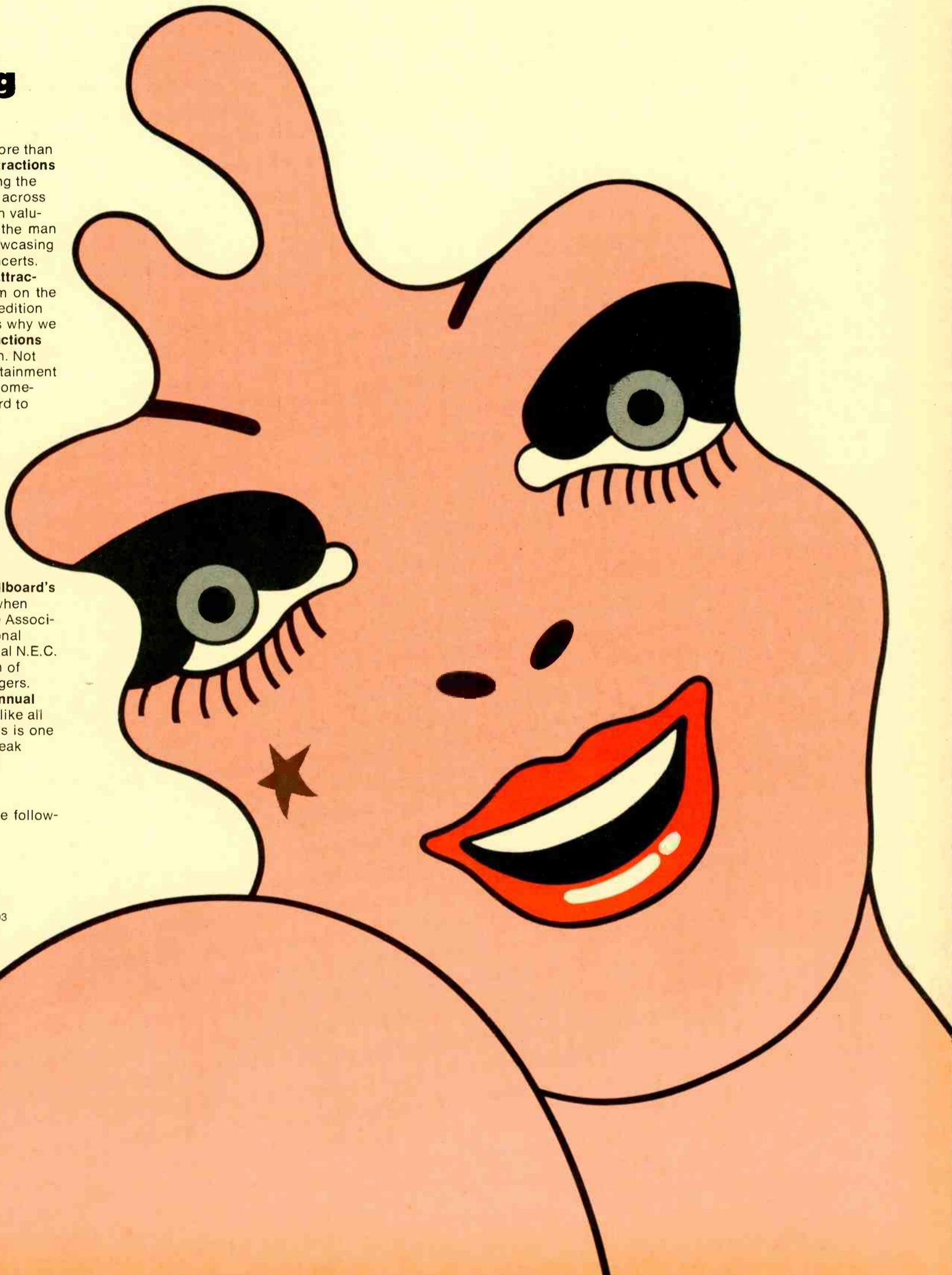
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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	33	26	12	I'M THE MIDNIGHT SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	67	46	13	IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)
★	4	7	LET YOUR HAIR DOWN—Temptations (N. Whittied), Gordy 7133 (Motown) (Stone Diamond, BMI)	34	38	5	WANG DANG DOODLE—Pointer Sisters (F. Dixon), Blue Thumb 243 (Arc, BMI)	★	98	2	HOMELY GIRL—Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI)
3	1	10	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	35	29	15	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (SA Vette, January, BMI)	69	73	6	SO TIED UP—Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991 (Moonsong, BMI)
★	8	6	PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)	★	49	3	YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI)	★	71	6	COME LITTLE CHILDREN—Donny Hathaway (Donny Hathaway), Atco 45-6951 (Don Bow, BMI)
5	6	7	WHAT IT COMES DOWN TO—Isley Bros. (Isley Brothers), T-Neck 7252 (Columbia) (Boniva, ASCAP)	37	39	10	KNOW YOU ANYWHERE—Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick-O-Val, ASCAP)	72	76	6	FOOL'S HALL OF FAME—Ike Lovely (J.R. Bailey, J. Williams, M. Kent), Wand 11266 (Scepter) (Dish A Tunes/Our Children, BMI)
★	10	8	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullitt Proof, BMI)	38	32	13	WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	★	86	3	THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP)
★	13	9	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	★	48	4	THAT'S WHAT THE BLUES IS ALL ABOUT—Nobert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI)	73	78	5	I NEED SOMEONE—Linda Perry (Eddy Billups), Mainstream 5550 (Lifestyle, BMI)
8	9	9	I MISS YOU—The Delis (Tony Hester), Cadet 5700 (Groovesville, BMI)	40	34	12	BOTH ENDS AGAINST THE MIDDLE—Jackie Moore (P. Hartl, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)	74	77	6	I HAD A TALK WITH MY MAN—Inez Foxx (Billy Davis, Leonard Gaston), Volt 4101 (Columbia) (Chevis, BMI)
9	3	11	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)	41	37	13	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)	75	79	5	LOVE EPIDEMIC—Trammps (L. Green, N. Harris), Golden Fleece 7-3251 (Mighty Three, BMI)
★	14	8	SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	42	40	13	COME GET TO THIS—Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	76	83	3	IF IT WERE LEFT UP TO ME—Sly & The Family Stone (S. Stewart), Epic 5-11060 (Columbia) (Stonellower, BMI)
★	19	5	BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Gaston, A. Poree), Tamla 54243 (Motown) (Stone Diamond, BMI)	43	47	9	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring)—Love Unlimited (Barry White, Paul Polit), 20th Century 2062 (Fox Fanfare, Very Own, BMI)	77	82	4	SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI)
12	5	12	STONED TO THE BONE—James Brown (James Brown), Polydor 14210 (Dyanatone/Belinda/Unichappell, BMI)	★	57	4	FIRST TIME WE MET—Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP)	78	75	6	FLASHBACK—5th Dimension (Alan O'Day, Artie Wayne), Bell 45425 (E.R. Morris/Zapata, ASCAP)
★	18	7	JOY—Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI)	45	50	7	I WILL—Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)	79	80	5	TALK TO THE RAIN—Spring (H. Miller, R. McCoy, G. Holley), Nine Chains 401 (Mainstream) (Lifestyle, BMI)
14	17	10	CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Apop/Silent Giant, ASCAP)	46	51	5	THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)—Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thevis/Act One, BMI)	80	81	6	BABY I LOVE YOU—Benny Johnson (Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP)
15	15	9	POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	47	52	4	GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Mighty Tree, Golden Fleece, BMI)	81	85	4	GET YOUR THING TOGETHER—Annette Snell (P. Kelly), Dial 1014 (Phonogram) (Tree, BMI)
16	7	14	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	48	55	5	IF IT'S IN YOU TO DO WRONG—Impressions (L. Simon, A.J. Tribble), Curtom 1994 (Buddah) (Julio-Brian, BMI)	★	97	2	I JUST CAN'T GET YOU OUT OF MY MIND—Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI)
★	21	7	I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	49	42	8	WHAT IS HIP—Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kupltio, ASCAP)	83	90	2	LOVE SONG—Mandrill (Wilson Brothers), Polydor 14214 (Mandrill/Intersong, ASCAP)
18	11	12	BABY COME CLOSE—Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	★	61	3	WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia)	84	87	3	HE DIDN'T KNOW—Garland Green (J. Williams, Jr., G. Bonds, C. Whitehead), Spring 142 (Polydor) (Jerry Williams, BMI)
★	25	7	THE LOVE'S THEME—Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI)	51	54	9	GIVE ME JUST ANOTHER DAY—Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)	85	89	4	LET THEM TALK—Z.Z. Hill (The Isleys), T-Neck 2252 (Columbia) (Boniva, ASCAP)
20	12	12	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	52	43	12	KEEP YOUR HEAD TO THE SKY—Earth, Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	86	94	3	DON'T NOBODY LIVE HERE (By The Name Of Fool)—Denise LaSalle (Denise LaSalle), Westbound 221 (Chess/Janus) (Bridgeport, BMI)
21	16	15	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	53	44	16	STORMY MONDAY—Latiimore (Hines, Eckstine), Glades 1716 (Gregmark, BMI)	★	88	1	ALFREDO—Sylvia (C. Rusticelli, B. Hunter), Vibration 527 (All Platinum) (C.A.M.-USA, BMI)
22	20	9	CAN'T SAY NOTHIN'—Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI)	★	70	2	MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI)	89	91	4	THANKS FOR SAVING MY LIFE—Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-7-3538 (Columbia) (Mighty Three, BMI)
23	27	9	QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	55	56	7	IF THAT'S THE WAY YOU WANT IT—Skylark (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI)	★	90	1	YOU'RE TOO GOOD TO BE TRUE—Creative Source (M. Stones, J. Thomas), Sussex 508 (Interior, BMI)
24	28	7	STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)	56	58	8	FOR THE GOOD TIMES—Seventh Wonder (Kris Kristofferson), Abet 9454 (Buck Horn, BMI)	91	—	1	IT'S BEEN A LONG TIME—New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI)
25	23	15	IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	57	62	8	I'D RATHER BE (Blind, Clipped & Crazy)—O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)	92	93	3	LOOKIN' FOR A LOVE—Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI)
26	24	16	ROCKIN' ROLL BABY—Stylists (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	58	53	8	NO TIME TO BURN—Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)	93	96	3	WISH I HAD A LITTLE GIRL LIKE YOU—Little Beaver (W. Hale), Cat 1991 (Sherlyn, BMI)
★	33	6	I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI)	★	69	4	I TOLD YOU SO—Dellonics (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI)	94	—	1	I'LL BE SWEETER TOMORROW—Escorts (R. & R. Poindexter), Ailthis 6055 (Zira/Florence, BMI)
★	35	5	LAST TIME I SAW HIM—Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP)	★	72	2	YOU SURE LOVE TO BALL—Marvin Gaye (M. Gaye), Tamla 54244 (Motown) (Jobete, ASCAP)	★	99	2	THROUGH THE LOVE IN MY HEART—Sylvers (Leon Sylvers III), MGM 14678 (Dotted Lion/Syco, ASCAP)
29	31	8	SOUL POWER—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dyanatone/Belinda/Unichappell, BMI)	61	63	6	FUNKY MUSIC, PART 1—Thomas East (Lee Anthony, Thomas East), K14684 (Underground/Unichappell, BMI)	95	99	2	SING A SAD SONG—Percy & Them (J. Thornton, L. Ivey, J. Hargrove), Playboy 50048 (McLaughlin/Lovelane, BMI)
30	30	8	WISH THAT YOU WERE MINE—Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattaham, BMI)	62	41	13	RIVER—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	96	—	1	LIFE IS A SONG WORTH SINGING—Johnny Mathis (T. Bell, L. Creed), Columbia 4-45975 (Mighty Three, BMI)
31	22	10	SOUL BOOGIE WOOGIE—Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	63	67	8	TALKING ABOUT THE BOSS AND I—Harmon Bethea (R. Bethea), Musicor 1483 (Artal, ASCAP)	97	95	4	SO MUCH CONFUSION—King Floyd (King Floyd III), Chimneyville 1779 (Atlantic) (Malaco, Roffignac, Groove Me, BMI)
32	36	9	I'VE GOT TO BREAK AWAY—Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)	★	74	3	I WISH IT WAS ME—Tyrone Davis (Leo Graham), Daker 4529 (Brunswick) (Julio-Brian, BMI)	★	98	2	THANKS DAD PT. 1—Joe Quarterman & Free Soul (Joe Quarterman), GSF 6911 (Access/Free Soul, BMI)
				65	68	5	WITCH DOCTOR BUMP—Chabukos (H. Miller, R. McCoy, D. Matthews), Mainstream 5546 (Lifestyle, BMI)	99	—	1	JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman-El), RCA 0205 (Ingredient, BMI)
				66	45	15	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	100	—	1	SOUL MARCH—Fatback Band (Jerry Thomas), Perception 520 (Cita/Patrick Bradley, BMI)

Soul Sauce

\$60G Session Elates 'Spoon'

By LEROY ROBINSON

LOS ANGELES—Being given a "handle," or the right timing as most musicians know, can be the beginning of the end of a career. Jimmy Witherspoon learned this early in his own career. Shortly after his first hit recording, "Spoon" was juxtaposed with jazz artists, which included a tour of Europe (and an astonishing reception), that was later followed with an overwhelming response at the 1959 Monterey Jazz Festival, then the tour took a trip downhill, for jazz and its granddaddy, the blues, were forced aside by the rock 'n' roll tidal wave.

There was no place for the blues, albeit all of the Beatlemania was based on a corrupted form of the blues. So, "Spoon", and others of his ilk, had to take their place at the back of the music bus once again. It was a little more than a ten-year ride in oblivion for "Spoon". The world had changed drastically because of music, and the blues had yet to find its natural place in what the 1960's had spawned. And it didn't happen until "the white kids discovered B.B. King and he started playing at their colleges," "Spoon" explained.

For "Spoon" and many of the young and the older blues figures, it was a bright new ray of hope when young people found out that the blackest night wasn't necessarily black, but simply one of deeper hues, like maybe the blues, to paraphrase singer Jon Hendricks. But, beside the blues which King never sang better, "Spoon" will tell you that: "B.B. King was the first blues singer that ever got publicized and promoted in America."

And King was the *only*, and the last, to receive such special handling. It was the kind of handling that jazz artists wouldn't mind, and which rock and pop artists (and the barest minimum of soul artists) receive all the time. So, although there was a ray of hope, it was a fleeting one. And it was not until the blues was discovered by the rock disciples that any of the legendary blues singers were given an "opportunity" to do their thing. "Spoon" acknowledges Eric Burdon as the one who gave him his momentary ray of hope, and an inspiring one at that, "Because Eric's humble enough to admit that the blues is a black culture, and so many other white artists won't," "Spoon" will tell you.

Aside from Burdon bringing "Spoon" to the attention of Steve Gold at Far Out Productions, he helped him overcome the woes that developed when young people started referring to him as "that old blues singer." "Spoon" admits that he had lost confidence in himself, in whether it was worth it, and if he had what it took to please an audience. In essence, "Spoon" had to assure himself that he was as good as he thought he was. Ask him now, and he'll stoutly reply: "This 'old blues singer' don't worry about anything anymore... he's straight now!"

And he's singing just as great as ever, because why else would "The same person that said my product was worth \$500.00 a side spend \$60,000.00 on my new album," asks "Spoon."

"Spoon" says it has been a long time, and he's ready. But success is still based on "Time and place, and work," "Spoon" feels. "Black artists need to be promoted. They're not, generally."

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	32	6	SUPERFUNK Funk Inc., Prestige PR 10071 (Fantasy)
2	2	9	STONE GON' Barry White, 20th Century T 423	32	33	40	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
3	3	8	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	33	41	2	BLACK EYED BLUES Esther Phillips, Kudu KU 14 (CTI)
★	6	11	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	34	29	15	IT'S BEEN A LONG TIME New Birth RCA APL 1-0285
5	5	10	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	35	31	23	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)
★	9	5	1990 Temptations, Gordy G-966V1 (Motown)	36	37	5	PRESS ON David T. Walker, Dde SP 77020 (A&M)
★	11	5	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	37	40	6	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
8	7	13	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	38	46	5	THE SOUNDS OF PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)
9	10	6	THE PAY PACK James Brown, Polydor PD2-3007	39	49	3	BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London)
10	4	22	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	40	44	21	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
11	8	16	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	41	47	4	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
12	12	20	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	42	45	19	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
13	16	11	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	43	43	4	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
★	24	5	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)	44	54	2	LADY LOVE Barbara Mason, Buddah BDS 5140
15	17	20	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794	45	42	18	GET IT TOGETHER Jackson 5, Motown M 783 VI
16	19	24	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	46	53	3	LOVE'S MAZE Temprees, We Produce XPS 1903 (Columbia)
17	15	13	THE DELLS Cadet CA 50046	★	—	1	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)
18	20	10	WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	48	50	17	FULLY EXPOSED Willie Hutch, Motown M 748 VI
19	21	5	LAST TIME I SAW HIM Diana Ross, Motown M 812V1	49	51	4	DON' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
20	18	15	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	50	52	4	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
21	23	12	CREATIVE SOURCE Sussex FRA 8027	51	48	7	CAUGHT IN THE ACT Dick Gregory, Poppy PP LA176-C2 (United Artist)
22	13	12	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	52	35	14	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526
★	30	5	UNREAL Bloodstone, London XPS 634	53	57	22	DELIVER THE WORD War, United Artists UA LA128 F
24	25	6	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804	54	55	3	SWEET CHARLIE BABE Jackie Moore, Atlantic SD 7285
25	28	34	HEAD TO THE SKY Earth Wind & Fire, Columbia KC 32194	55	56	4	THE HISTORY OF JIMMY REED Jimmy Reed, Trip TLX 9515 (Springboard International)
26	27	14	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	56	59	2	HARD GOIN' UP Little Sonny, Enterprise ENS 1036 (Columbia)
27	14	21	CHI-LITES Brunswick BL 754197	57	39	8	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)
★	34	7	NUTBUSH CITY LIMITS Ike & Tina Turner, United Artist UA LA180-F	58	36	15	GREATEST HITS Main Ingredient, RCA APL 1-0314
29	22	17	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)	59	—	1	KEEP YOUR SOUL TOGETHER Freddie Hubbard CTI 6036
30	26	16	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	60	—	1	IT'S ALL IN THE GAME Tyrone Davis, Dakar DK 76909 (Brunswick)

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

ATLANTA: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WRAB-FM, Kathy Cunningham
 CINCINNATI: WEBN-FM, Mary Deciccio
 EUGENE: KFMV-FM, Janice Whitaker
 KENT: WKNT-FM, Harry Suttmiller
 LONG BEACH: KNAC-FM, Ron McCoy
 NEW ORLEANS: WNOE-FM, Lee Armstrong
 NEW YORK: WNEW-FM, Dennis Elsas
 NORFOLK: WOWI-FM, Larry Dinger
 PHILADELPHIA: WMMR-FM, Dennis Wilen
 PRINCETON: WPRB-FM, Daisann McLane

PROVIDENCE: WBRU-FM, Marc Kirkeby
 ROCHESTER: WCMF-FM, Bernie Kimball
 SAN JOSE: KSJO-FM, Douglas Droese
 ST. LOUIS: KSHE-FM, Shelley Grafman
 TALLAHASSEE: WGLF-FM, Gene Weaver
 TEMPLE: KYL-FM, George Hatt
 TORONTO: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
 VALDOSTA, GA.: WVVS-FM, Bill Tullis

JAN AKKERMAN, "Tabernakel," Atlantic: WNEW-FM, KNAC-FM
 ATLANTIS, "It's Getting Better," Vertigo: WGLF-FM, WCMF-FM, KNAC-FM
 ATOMIC ROOSTER, "IV," Elektra: CHUM-FM
 BACHMAN-TURNER OVERDRIVE, "II," Mercury: KSHE-FM, WOUR-FM, KFMV-FM
 BLACK OAK ARKANSAS, "High On The Hog," Atco: WEBN-FM
 BLACK SABBATH, "Sabbath Bloody Sabbath," Warner Bros.: WBAB-FM
 BLOODROCK, "Whirlwind Tongues," Capitol: WRAS-FM, KFMV-FM, WVVS-FM
 COLIN BLUNSTONE, "Enismore," Epic: KYLE-FM
 DAVID BROMBERG, "Wanted Dead or Alive," Columbia: WBRU-FM, KNAC-FM, WVVS-FM, WRAS-FM
 GARY BURTON, "The New Quartet," Polydor: WPRB-FM
 DAVID BUSKIN, "He Used To Treat Her," Epic: KYLE-FM
 CANNED HEAT, "One More River To Cross," Atlantic: KSHE-FM, KFMV-FM
 CHAMBERS BROTHERS, "Unbonded," Avco: WOUR-FM, KFMV-FM
 CHICK CHURCHILL, "You & Me," Chrysalis: KYLE-FM, WBAB-FM, WCMF-FM
 CHI COLTRANE, "Let It Ride," Columbia: WVVS-FM, KSHE-FM
 FREDDIE HUBBARD, "Keep Your Soul Together," CTI: WGLF-FM
 THE JAMES GANG, "Bang," Atco: KFMV-FM
 JAMES VINCENT, "Culmination," Columbia: WCMF-FM
 KEITH JARRETT & JACK DEJOHNETTE, "Ruta & Daitya," ECM: WPRB-FM
 JO JO GUNNE, "Jumpin' The Gunne," Asylum: KYLE-FM
 IVAN "BOOGALOO JOE" JONES, "Black Whip," Prestige: CHUM-FM
 CASEY KELLY "For Sale," Elektra: KYLE-FM
 LEO KOTTKE, "Ice Water," Capitol: WVVS-FM, WOUR-FM, KFMV-FM, KNAC-FM, WRAS-FM, KSHE-FM, WOWI-FM
 KUNG FU, "Soundtrack," Warner Bros.: WNOE-FM
 ALVIN LEE & MYLON Le'FEVRE, "On The Road To Freedom," Columbia: WNOE-FM
 GORDON LIGHTFOOT, "Sundown," Reprise: WOWI-FM, WBAB-FM, WGLF-FM, KSJO-FM
 LINDISFARNE, "Roll On Ruby," Charisma (Import): WOWI-FM, WOUR-FM, WPRB-FM
 LES McCANN, "Layers," Atlantic: WOWI-FM
 BARRY MCGUIRE, "Seeds," Myrrh: WBAB-FM
 MADURA, "II," Columbia: WVVS-FM, WRAS-FM, WCMF-FM
 MAHAVISHNU ORCHESTRA LIVE, "Between Nothingness & Eternity," Columbia: WNOE-FM
 MANDINGO, "Sacrifice," Capitol: CHUM-FM
 MARSHALL TUCKER BAND, "A New Life," Capricorn: WOUR-FM
 MONTROSE, Warner Bros.: KFMV-FM, KYLE-FM
 VAN MORRISON, "T.B. Sheets," Bang: WCMF-FM, WBRU-FM
 GRAHAM NASH, "Wild Tales," Atlantic: WPRB-FM, KSHE-FM
 RICK NELSON & THE STONE CANYON BAND, "Windfall," MCA: WBAB-FM, KSJO-FM, WEBN-FM, WNEW-FM, WOUR-FM

STU NUNNERY, Evolution: WOUR-FM, KFMV-FM
 GRAM PARSONS, "Grievous Angel," Reprise: WNEW-FM, WOWI-FM
 SHAWN PHILLIPS, "Bright White," A & M: KYLE-FM
 PINK FLOYD, "A Nice Pair," Harvest: WNOE-FM
 MONTY PYTHON, "Matching Tie & Handkerchief," Charisma (Import): WPRB-FM, WBRU-FM, WKNT-FM
 RARE BIRD, "Somebody's Watching," Polydor: WRAS-FM
 REDBONE, "Wovoka," Epic: WNOE-FM
 REUBEN & THE JETS, "Con Safos," Polydor: KFMV-FM
 LINDA RONSTADT, "Different Drum," Capitol: KNAC-FM
 LEO SAYER, Warner Bros.: KSJO-FM, KSHE-FM, KYLE-FM
 MICHAEL SENNELLY, "Lane Changer," Epic: WOWI-FM
 THE SENSATIONAL ALEX HARVEY BAND, "Next," Vertigo: WNEW-FM
 CARLY SIMON, "Hotcakes," Elektra: WMMR-FM, WEBN-FM, KYLE-FM, WNEW-FM
 SKIN ALLEY, "Skin Tight," Transatlantic (Import): WOUR-FM
 GRACE SLICK, "Manhole," Grunt: WVAB-FM, WVVS-FM, WKNT-FM, KSHE-FM, WNEW-FM, WCMF-FM
 DAVID STEINBERG, "Booga Booga," Columbia: KNAC-FM
 ROD STEWART & FACES, "Coast To Coast," Mercury: WNOE-FM
 TIR NA NOG, "Strong In The Sun," Chrysalis: KSJO-FM, CHUM-FM, WCMF-FM
 MARTHA VALEZ, "Matinee Weepers," Sire: WCMF-FM
 YES, "Tales From Topographic Oceans," Atlantic: WBRU-FM, WBAB-FM, WVVS-FM, WRAS-FM, KSHE-FM, WOWI-FM, KSJO-FM, WMMR-FM
 JESSE COLIN YOUNG, "The Soul Of A City Boy," Capitol: KNAC-FM
 CHICK COREA, "Piano Improvisations, Vol. I," Polydor: WPRB-FM
 THE CREDIBILITY GAP, "A Great Gift Idea," Reprise: WBRU-FM
 RICK DERRINGER, "All American Boy," Blue Sky: WEBN-FM
 DONOVAN, "Essence To Essence," Epic: WEBN-FM, WMMR-FM, KNAC-FM, WCMF-FM, WOWI-FM, WRAS-FM
 EMBRYO, "We Keep On," BASF: WVVS-FM
 JOSE FELICIANO, "For My Love ... Mother Music," RCA: WBAB-FM
 FOGHAT, "Energized," Bearsville: WBAB-FM, WGLF-FM, WOUR-FM, CHUM-FM, WNEW-FM
 FRIPP & ENO, Island (Import): KNAC-FM
 GOLDEN EARRING, "Moontan," Track (Import): KNAC-FM, WNEW-FM
 GRAHAM CENTRAL STATION, Warner Bros.: WBRU-FM, WOUR-FM
 EDDIE HARRIS, E.H. In The U.K., Atlantic: WKNT-FM
 DAVE HOLLAND QUARTET, "Conference Of Birds," ECM: WOWI-FM
 HORSLIPS, "The Tain," Atco: WOWI-FM, WKNT-FM
 HOT DOGS, "Say What You Mean," Ardent: KFMV-FM
 HOT TUNA, "Phosphorescent Rat," Grunt: WMMR-FM, CHUM-FM, WGLF-FM, WNEW-FM, WCMF-FM, WBAB-FM, WVVS-FM, WPRB-FM

Bubbling Under The HOT 100

- 101-BIFF, THE FRIENDLY PURPLE BEAR, Dick Feller, United Artists 316
- 102-STORMY MONDAY, Latimore, Glades 1716
- 103-WHAT IS HIP?, Tower of Power, Warner Bros. 7748
- 104-I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
- 105-SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174
- 106-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 2989
- 107-WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
- 108-TRY TO FALL IN LOVE, Cooker, Scepter 12388
- 109-SOUL POWER '74, Pt. 1, Maceo & the Macks, People 631 (Polydor)
- 110-INSPIRATION, Paul Williams, A&M 1479
- 111-YOU'RE TOO GOOD TO BE TRUE, Creative Source, Sussex 508
- 112-THE FIRST TIME WE MET, The Independents, Wand 11267 (Scepter)
- 113-TIME FADES AWAY, Neil Young, Reprise 1184
- 114-QUICK, FAST, IN A HURRY, New York City, Chelsea 0150 (RCA)
- 115-WILD IN THE STREETS, Garland Jeffreys, Atlantic 2981

Bubbling Under The Top LP's

- 201-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
- 202-OSIBISA, Happy Children, Warner Bros. BS 2732
- 203-MASON PROFFIT, Come & Gone, Warner Bros. BS 2746
- 204-DONNA FARGO, All About A Feeling, Dot 26019 (Famous)
- 205-JONATHAN EDWARDS, Have a Good Time For Me, Atco SD 7036
- 206-BARRY MANILOW, Bell B 1129
- 207-DON SEBESKY, Giant Box, CTI 6031/32
- 208-IAN LLOYD & STORIES, Travelling Underground, Kama Sutra KSBS 2078 (Buddah)
- 209-STYX, The Serpent Is Rising, Wooden Nickel BWL 1-0287 (RCA)
- 210-MONTROSE, Warner Bros. BS 22400
- 211-ALBERT BROOKS, Comedy Minus One, ABC 800
- 212-NEW YORK DOLLS, Mercury SRM-1-675 (Phonogram)

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Billboard's No. 1 Awards Presentation

THE LOS ANGELES office of Billboard held an informal awards presentation at Sonny's night club to honor the 1973 winners of the magazine's Number One Awards. Highlights of the presentation, hosted by Robert W. Morgan, morning air personality at KIQQ are pictured here:



CAPITOL artist Helen Reddy accepts one of her three awards for Top Female Album Artist of 1973, Top Pop Female Vocalist of 1973, and her rendition of "Delta Dawn" for Top Easy Listening Single of 1973.



BARRY WHITE, 20th Century's million-selling artist, accepts his award for the Top New Male Artist of 1973.



GEORGE BUTLER, Manager of Blue Note Records, picks up the Billboard Number One Award for Donald Byrd's "Black Byrd," named as the Top Jazz Album of 1973.



MCA RECORDS President, Mike Maitland, accepts the Number One Award presented to Elton John, named Top Pop Male Vocalist of 1973. A few moments later, Maitland made a second trip to the podium to accept an award on behalf of MCA Records as the Top Country Album Label of 1973.



CHRIS JONZ, national promotion director for Motown, accepts one of three awards presented to the Motown Group. The winners were Motown as Top Soul Album Label of 1973, Tamla as Top Soul Singles Label of 1973, and Marvin Gaye's "Let's Get It On" as Top Soul Single of 1973.



BENITA BRAZIER, production coordinator for the Doobie Brothers, accepts on their behalf after they were named Top New Album Artists of 1973.



THE BILLBOARD Number One Award for Top Soul Publisher of 1973 was awarded to Jobete. Accepting on its behalf is Karen Hodge, director of administration.



HAROLD BROWN, drummer for United Artists' War, accepts the Billboard Number One Award on behalf of the group, whose album "The World Is a Ghetto" was named Top Album of 1973. Assisting Brown is Jerry Goldstein of Far Out Productions.



TONY ORLANDO of Dawn accepts the Number One Award for the Top Pop Single of 1973, "Tie a Yellow Ribbon 'Round The Ole Oak Tree."



DAN DAVIS, Capitol's director of creative services, accepts the Number One Award on behalf of country artist Freddie Hart, named Top Country Singles Artist in 1973.

Funky Push On McCoy

ROCHESTER, N.Y. — Funky Records, independent label based here, has mounted an extensive, ongoing promotional campaign here for label artist and president Boyd McCoy.

Focusing entirely on Rochester, with that strategy aimed at generating sufficient interest in this secondary market to merit crossovers into the national marketplace, the

Kendrick Dead at 58

NEW YORK—Max Kendrick, eastern artist relations manager for Capitol Records, died here of a heart attack Jan. 7. He was 58.

Kendrick began his career in the music industry at Famous Music in 1938. Later he joined Sinatra Songs and subsequently moved to Warner Bros. Publishing, where he served 22 years and was instrumental in developing the careers of a number of artists, including Peter, Paul & Mary, Gordon Lightfoot, Bob Dylan and Rod McKuen.

Kendrick, who joined Capitol in 1971, was responsible for overseeing all personal appearances by Capitol artists in the East as well as representing label acts to clubs and television shows. His most recent project was for the motion picture soundtrack "Papillon."

Funeral services were held here at Campbells Mortuary Jan. 10.

Wilson Gets Gold

NEW YORK—The Al Wilson single "Show and Tell" has been certified gold by the RIAA. Wilson records for Big Tree, distributed by Bell Records.

program has utilized 24 outdoor billboards, extensive radio buys on three area radio stations, print ads in local newspapers and a variety of supportive merchandising items, such as tee shirts, bumper stickers and posters.

Also utilized were instore promotions, slated to hit Midtown Record and Tape centers, Camelot Music and area department stores; a series of local high school concerts and seminars; and several college concerts in area campuses. Four models were also hired to pose as "Locomotive Women," after the single's title, "Locomotive Woman."

Single and album were released in late November, with the promotion beginning several weeks prior to that date and extending into the new year.

New Store Plan

• Continued from page 3

Franklin chain of eight stores, which he formed some five years ago with the Raymond Rosen Co., although no steps were reported taken to implement such a purchase. Ed Rosen will assume the presidency of the Franklin chain when Franklin leaves.

Stores projected by the ABC retail wing will be full-line, it was said, with each carrying a complete inventory of records and tapes, stereo components and consoles, radios and television sets, sheet music and books, musical instruments and accessories.

In his new post, Franklin will report directly to I. Martin Pompadur, president of the ABC Leisure Group. Included in the latter's music complex are ABC/Dunhill Records and ABC Music Publishing.

Stapleton to Bow LA Distr.

LOS ANGELES—Buck Stapleton, who has been Los Angeles sales manager for the MCA branch for the past three years, is leaving to open his own independent record distributorship locally. It will be called All West Record Dist.

Stapleton, who has been in the industry 15 years, was previously national promo manager for Monument and Coast sales director for Capitol.

Clark Opens N.Y. Office

NEW YORK—Dick Clark Productions of Hollywood is opening a division office here early this year, to be directed by Hollywood manager Peggy Rogers from the West Coast office. Clark had a New York base for his booking activity in the late sixties headed by Tim Tormey, who left to form his own firm.

First dates for Dick Clark Productions' concert division will include 10 concerts with the De Franco Family. Future dates are expected to expand beyond the younger markets, and some dates will be cross-promoted with Dick Tormey here, former head of the Clark concert division in Hollywood.

Move coincides with further expansion of Dick Clark Productions into broader television formats. Clark now produces ABC-TV's "In Concert" series, in addition to the recent "Rockin' New Year's Eve '74" special for NBC, while still hosting the monthly "Action" series from Malibu and the morning game show, "\$10,000 Pyramid" for CBS for producer Bob Stewart.



NEIL BOGART, Casablanca Records president, is handcuffed in the middle of this picture. He is displaying how the competitive record executive of today's ultra-tough market signs hot new artists by communicating with them on their own level, even if it means donning glitter-rock make-up. The other four in face-paint surrounding Bogart are Kiss, just signed to Casablanca. Those straight people on the ends are Joyce Biawitz (L) and Bill Aveoin (R) of Rock Steady Management.

LP's Contain Duplicate Cuts

LOS ANGELES—In an unusual mini-trend, two pairs of current album releases will each contain the same cut. "Love's Theme" by Barry White originally appeared as the sole instrumental cut on "Under the Influence Of Love Unlimited" by the soul vocal trio Love Unlimited. But the success of the single is bringing January release by 20th Century of an entire album by the "Love Unlimited Orchestra," studio musicians playing compositions by producer White. "Love's Theme" will be featured on this "Rhapsody in White" LP.

And Barbra Streisand's vocal of the title theme from her film, "The Way We Were" will be issued by Columbia as both the title cut of her upcoming solo album and the movie soundtrack album. The soundtrack has a different mix than Streisand's

current starred no. 11 Hot 100 single, which will appear on her solo album. As heard on the soundtrack, the cut is longer due to lengthier instrumental breaks.

20th Century Nets 'Cinderella' Track

LOS ANGELES—20th Century Records, in existence slightly over a year, is releasing its first soundtrack LP, "Cinderella Liberty." In addition, label president Russ Regan is releasing a single by Maureen McGovern called "Nice to Be Around." This is a featured tune in the film performed by Paul Williams. Oddly enough, Regan has access to all of the movie music catalog, but waited until this new film came up to venture into the soundtrack field.

Jukebox Programming

Location Close-Up

By STEPHEN SMITH

EDITOR'S NOTE: Jukebox programming has to be carefully keyed to the individual mood and atmosphere of the location. This series focuses on how the bar owner views his role in establishing the over-all feeling of his business and how this relates to programming.

CHICAGO — Kenny Miller doesn't want his bar to appeal to everybody. In fact, he discourages a lot of "strangers" from patronizing his bar, Yak Zies, located in the heart of Chicago's popular "New Town" area. Miller doesn't even display a sign in front of his bar. He knows who he wants in the room and he knows what they want to see, do and hear when they're there. And since the crowd is his own personal choice of people, he can operate his bar according to his own tastes.

Even if you know Yak Zies' address, you can walk past it a few times before you find it. It's isolated down in the basement of a gothic, cement block, two-story building, beneath a fine gift store that bears Yak Zies' address.

Miller lists three considerations in selecting a good bar location. "First, I look for a high traffic area. Second, it's got to have high traffic drinking—a few bars in the neighborhood. Third, will the space lend itself to my ideas?" Sometimes the space doesn't lend itself easily. "Once I had to build a brick wall on one side of a bar I had," Miller said.

For all these considerations, Miller doesn't actively promote Yak Zies. It's hard to keep any bar anonymous in Chicago's New Town area. New Town is crowded nightly with young singles and couples looking for a good night on the town.

Seven years ago when Miller established Yak Zies, there was no New Town. "I was just looking for a place where there were a lot of the right people with no place to go," he said. Soon his bar was surrounded by more bars and a lot more people.

But Miller doesn't want the New Town crowd. He wants his own neighborly crowd of regulars and good friends. "Unlike the other New Town saloons, this is a neighborhood place," he said. And he wants to keep it that way. "For example, I've never had a sign and I never want one."

30-plus Crowd

Yak Zies is just what Kenny Miller wants it to be. The patrons know each other and they all know Miller. This under and slightly above 30 crowd doesn't isolate itself in cliques and around tables. Miller doesn't even supply tables in Yak Zies. The patrons wander all around the bar, mingling with everyone. Bar stools are scattered around and you can rest your drink on the wood bench that lines the bar's walls. Feel free to write on those walls too. The red bricks are also lined with graffiti, openly contributed by the patrons of the bar. It's a simple, uncluttered, barely decorated room complete with the original cement floors and brick walls. The most extensive effort at interior decorating is the wavy, rippled plastered ceiling... and it doesn't look like a very serious effort.

This simple, unpretentious atmosphere draws a clean-cut, young enthusiastic crowd that any beer commercial would be proud to display. They're all friends with each other and with Kenny Miller. And Miller's jukebox selection represents this



BAR owner Kenny Miller.

young, yet relatively, diverse comradeship vividly.

In the middle of the bar, against the wall is a brand new, though somewhat modest, Seeburg Apollo. Miller knew exactly what jukebox brand and model he wanted for Yak Zies. After all, in his seven years here he's gone through ten or eleven different jukeboxes. "I wanted the Apollo for the 200 watt amp and for the quality," says Miller. "There are other powerful boxes, but they don't sound as good as this one." He also appreciates the great selection of songs, 80 singles—160 selections.

The jukebox occupies the central location in Yak Zies, much more accessible than the football table, bowling game and electronic table tennis match at the end of the bar. And furthest from all, but still easy to find, is a free popcorn dispenser, flanked by a stack of large brown popcorn-filled bags.

Miller visits the one-stop every week and spends 15 minutes to two hours browsing around for records. He buys anywhere from one to ten at each trip. He knows his jukebox like he knows his friends in the bar. He checks the meter regularly so he can tell you at any given moment what is or isn't moving. "The Stones, Sly, Marvin Gaye and Elton John are always good... but I'm going to have to take some Elton John off," he said. "More Today Than Yesterday" by the Spiral Staircase really plays a lot too."

In a week and a half Yak Zies' jukebox underwent about 15 changes in singles. As Miller had predicted earlier, some Elton John singles went, "Honky Cat" b/w "Slave," "Crockadile Rock" b/w "Elderberry Wine" and "Rocket Man" b/w "Suzie." However, Elton did make a small comeback when Miller added "Goodbye Yellow Brick Road" b/w "Young Man's Blues."

Two of the Rolling Stones original six quasi-oldie singles went too, "She's A Rainbow" b/w "2000 Light Years From Home" and "Lady Jane" b/w "Mother's Little Helper." But one quasi-oldie, Chicago's "Beginnings" b/w "Questions 67 & 68," and another real oldie, Bill Haley & The Comets' "Rock Around The Clock" b/w "Thirteen Women," served as good replacements. Another real oldie Miller added was Wilbur Harrison's "Kansas City" b/w "Ya Ya."

Miller added a lot of current selections too like John Lennon's "Mind Games" b/w "Meat City," Gilbert O'Sullivan's "Ooh Baby" b/w "Good Company," Billy Preston's "Space Race" b/w "We're Gonna Make It," Deodato's "Rhapsody In Blue" b/w "Super Strut" and Seals & Crofts' "We May Never Pass This Way (Again)" b/w "Jessica."

Since Kenny Miller only encourages his own kind of people in his bar, he can program his jukebox effectively by his own personal tastes, simply listening to the radio. Unlike a lot of bar owners, Miller seems to enjoy everything that his customers enjoy listening to.

Executive Turntable

• Continued from page 4

on national FM promotion with Columbia/Epic Records. ... **James R. Cunnison** appointed vice president, general manager and chief executive officer for Columbia House of Canada. Prior to joining the firm, Cunnison was manager, Book-Of-The-Month Club in Canada. ... **Judi Rheiner** appointed publicity director of the Burbank Studios. Since 1962 she has been a publicist for KABC-TV, Warner Bros. films and Metromedia Producers. ... **William Campbell** named West Coast sales representative for Time-Life Films. ... **Jim Young** joins Fantasy/Prestige/Milestone as controller. He was formerly with NNC Distributors in Milwaukee as assistant treasurer. ... **Jeff Samuels** joins the music department of Solters, Sabinson & Roskin publicity office. He was previously with Variety and also served as assistant to the director of publicity at Warner Bros. Records. ... **Jeffrey A. Rosen** named to the newly-created position of house counsel for NMPA and the Harry Fox Agency. ... **Mannie Horowitz** appointed chief engineer of Mura Corp., manufacturers of audio headsets, microphones and OEM products. ... **Franklin S. Hoffman** elected vice president of Avnet, Inc., manufacturer and distributor of home entertainment high fidelity products. ... **Lucian A. Parziale** named project leader at Polygram Corp. ... **Joseph Ende** has resigned as vice president and treasurer of United Artists Corporation. ... **Ray Caviano** has left London Records as national director of publicity and director of college promotion for the label. He had initially started the label's college promotion program some two-and-a-half years ago. Caviano held the post of national publicity director for the past three months. ... **Peter Thomason**, formerly with Starday-King, has been named national sales manager of Fretone Records in Memphis. He was production and sales coordinator with Starday-King. ... **Elizabeth Shepard** joins Don Rogers & Associates as accounting executive. ... **Stanley B. Shores** named senior cost accountant for Nortronics Co. ... **Michael Rosendale** appointed western regional sales manager for Maxell Corporation of America. ... **Joseph Milkowski** named vice president/treasurer of Teletronics International, Inc.

* * *

Howard Alperin, veteran marketing executive, has rejoined Cadet Records, the Bihari brothers operation, as general manager of Music Trends, Inc. (see separate story in music section). He was last general manager of the audio division of Magnetic Video Corp., Farmington, Mich. He has also been associated with ABC Record & Tape Sales, Liberty Records and Alshire Records in executive sales posts.

* * *

In an executive realignment occasioned by the departure of **S. William Davis**, founder of Davis Sales of Denver, which was acquired by Almar Music Merchandisers of Colorado in July, 1973, **Brent Platt**, who will base in St. Louis, has been named president of AMMC, while **Steve Chotin** remains as executive vice president, headquartered in Denver. **Larry Davis** remains sales manager and **Gilbert Allen** remains as LP/tape buyer. Also **Nadine Birch** remains in charge of the Denver one-stop operation. ... **Norm Goodwin** has been named vice president and director of marketing for Sound Alike Music Corp., Los Angeles (Billboard, Jan. 12). Goodwin, veteran of 28 years in various marketing posts with Capitol Records, Decca Records and Warner Bros. Records, was last national director of marketing for special products for MGM Records. Also, **Dr. Tom Klinck** has been named executive vice president of the firm. Klinck was a professor in business management at California State University and a management consultant for the Office of Economic Opportunities. He was last president of Alpha Marketing Systems. ... **Lorraine Alterman** has been named bureau chief for Rolling Stone magazine's New York offices. ... **Joe Reddington**, formerly of MCA Records in London, has joined the London offices of RSO Records as promotion manager. He will be responsible for radio, television and club exposure of all RSO artists.

* * *

At Viewlex, Inc., **Ernest Ferrari** has joined the sales department of the Viewlex custom services division, which consists of the company's national tape duplicating, printing and packaging, and record pressing operations. Most recently with PRC Records, Ferrari has also worked in the manufacturing and custom sales division of Columbia Records. Also at Viewlex, **Sani Rothberg** has been named vice president, national sales, for the custom services division. He will operate out of the firm's New York offices. Rothberg spent 22 years in manufacturing as plant superintendent with Viewlex's packaging operation. In the last two years he started branching out into sales and then came completely into sales in July as national sales director. ... Finally, **Bob Teitelman** has been named vice president, national sales, and will work out of Viewlex's Los Angeles offices, as the West Coast counterpart to Rothberg. He has had a varied background in the record industry, having spent 29 years with Columbia Records in production, as manager of custom services, plant manager, general plant manager of all Columbia manufacturing plants, and as eastern sales manager of Columbia record production. Teitelman was most recently president and general manager of PRC Records.

JANUARY 26, 1974 BILLBOARD

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- "That's What the Blues Is All About," Albert King, Stax 0189
- "I Wish It Was Me," Tyrone Davis, Dakar 4529
- "Life Is a Song Worth Singing," Johnny Mathis, Columbia 45975
- "Boogie on Down," Eddie Kendricks, Tamla 54243
- "You Sure Love to Ball," Marvin Gaye, Tamla 54244
- Spinners
- "Love's Theme"
- "All the Way Down," Etta James, Chess 2144

DELPHI, IND.: POP & COUNTRY PURCHASES

Marjorie Sales
Reid Sales Music Co.
(317) 695-3182

- "I Shall Sing," Garfunkel, Columbia 45983
- "Teenage Lament '74," Alice Cooper, Warner Bros. 7762
- "Americans," Byron MacGregor
- "Love Has No Pride," Linda Rodstadt, Asylum 11026
- Country
- "Once You've Had the Best"
- "If You Lay With Me," Tanya Tucker, Columbia 45991

LEBANON, TENN.: COUNTRY PURCHASES

L. H. Rousseau
Monk's Music
314 W. Hill Drive 37087
(615) 444-5576

- "There's a Honky Tonk Angel," Conway Twitty, MCA 40173
- "You're My Life, She's My Woman," Charlie Louvin, United Artists 368
- Pop Spinners
- "Spinders & Snakes"
- "The Joker"

MANHATTAN, KAN.: POP PURCHASES

Judy Weidner
Bird Music Co.
124-130 Poyntz 66502
(913) 776-4761

- "My Sweet Lady," Cliff De Young, MCA 40156
- "Teenage Lament '74," Alice Cooper, Warner Bros. 7762
- "Meadows," Joe Walsh, Dunhill 4373
- "Last Kiss," Wednesday, Sussex 1325
- "Rock On," David Essex, Columbia 45490
- "Midnight Rider," Gregg Allman, Capricorn 0035

OTTAWA, ILL.: COUNTRY & POP PURCHASES

Jerry Duffy
McDonald Merchandising Co.
516 W. Madison 61350
(815) 434-0168

- "Wrong Idea," Brenda Lee, MCA 40171 (for pop too)
- "There Won't Be Anymore"
- Pop
- "Teenage Lament '74," Alice Cooper, Warner Bros. 7762
- "Doo Doo Doo Doo Doo," Rolling Stones, Rolling Stones 19109

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FLORIDA

MARCH 23, 1974

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- Latin Music
- Music Publishers
- Consumer Electronics Manufacturers

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ISSUE DATE: MARCH 23, 1974.**

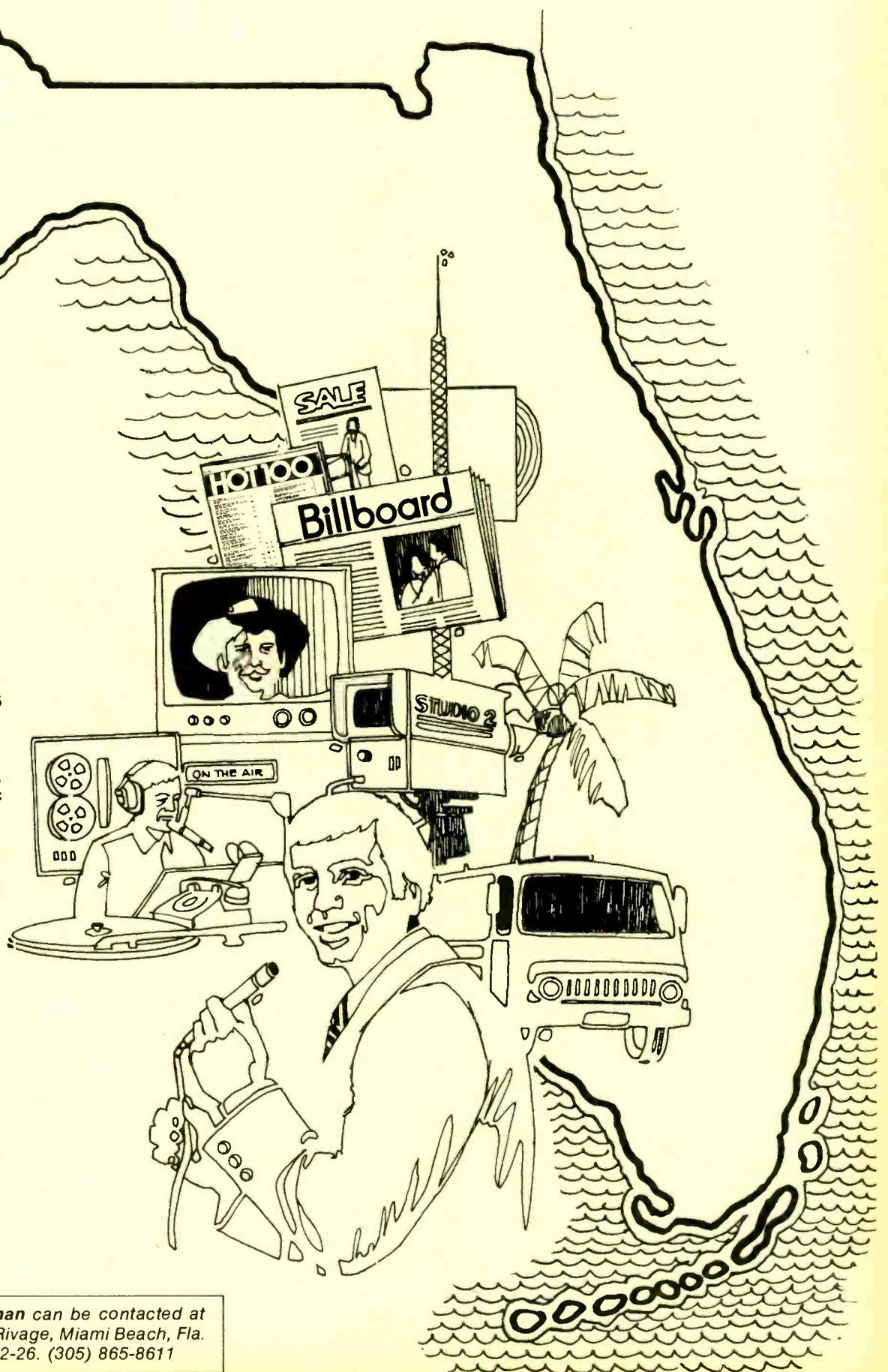
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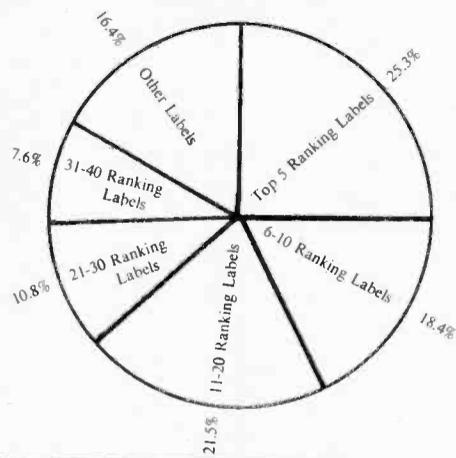
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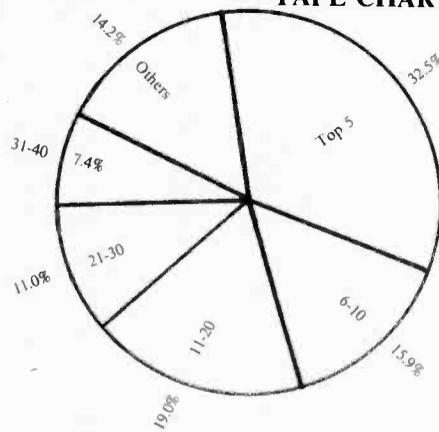
(SINGLES)

(HOT 100 SINGLES PIE CHART)



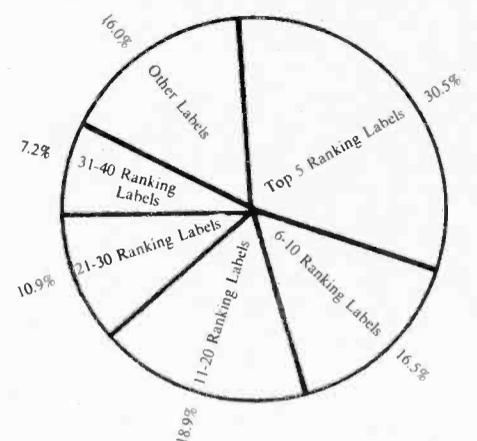
(LP & TAPES)

HOW LABELS SHARED THE TOP LP AND TAPE CHART ACTION



(LP TAPES & SINGLES)

(COMBINED LP/TAPE AND SINGLES)



How The Top 10 Corporations Shared The Hot 100 Chart Action

Rank/Label	% Share of Chart	No. of Singles on Chart
1. CBS	15.7%	92
2. WEA	14.7	80
3. Capitol	8.7	34
4. Motown	7.9	38
5. Polygram	5.3	47
6. ABC	5.1	26
7. A&M	5	30
8. Bell	4.7	27
9. MCA	4.5	23
10. RCA	4.3	32

How The Top 10 Labels Shared The Hot 100 Chart Action

Rank/Label	% Share of Chart	No. of Singles on Chart
1. Columbia	6.4%	49
2. Capitol	5.6	26
3. Warner Bros.	4.7	30
4. Atlantic	4.5	19
5. A&M	4.1	22
6. Epic	3.8	18
7. UA	3.7	19
8. Tamla	3.7	15
9. RCA	3.6	25
9. MCA	3.6	20

How The Top 10 Labels Shared The Top LP And Tape Chart Action

Rank/Label	% Share of Chart	No. of LP's on Chart
1. Columbia	9.7%	(100)
2. Warner Bros.	8.7	(42)
3. Atlantic	5.1	(29)
4. RCA	4.6	(36)
5. A&M	4.4	(31)
6. UA	3.4	(23)
7. Capitol	3.4	(28)
8. MCA	3.3	(29)
9. Epic	3.1	(15)
10. ABC	2.7	(17)

How The Top 10 Record-Corporations (10) Shared The Top LP And Tape Chart Action

Rank/Label	% Share of Chart	No. of LP's on Chart
1. WEA	24.3%	(155)
2. CBS	15.9	(125)
3. Capitol	8.2	(52)
4. A&M	6.8	(37)
5. Motown	6.3	(35)
6. RCA	5.3	(36)
7. Polygram	5.1	(52)
8. MCA	4.6	(37)
9. ABC	4.5	(28)
10. London	4.3	(12)

How The Top 10 Labels Shared In The Hot 100 And Top LP/Tape Chart Action

Rank/Label	% Share of Chart	No. of LP/Tape & Singles
1. Columbia	9.0%	149
2. Warner Bros.	7.9	72
3. Atlantic	4.9	48
4. RCA	4.4	61
5. A&M	4.3	53
6. Capitol	3.8	54
7. UA	3.4	42
8. MCA	3.4	49
9. Epic	3.2	33
10. Tamla	2.7	24

Corporation Share Of Market

Rank/Corporation	% Share of Charts & Singles	No. of LP/Tape & Singles
1. WEA	22.0%	234
2. CBS	15.8	230
3. Capitol	8.4	90
4. Motown	6.6	76
5. A&M	6.4	67
6. Polygram	5.1	92
7. RCA	5.1	61
8. MCA	4.7	60
9. ABC	4.6	54
10. London	4.2	24

1970-73 COMPARISON OF CORPORATIONS' BILLBOARD LP/TAPE & SINGLES' CHART ACTION

	1973		1972		1971		1970	
	LP/Tape	Hot 100						
WEA	1	2	1	1	1	1	1	1
CBS	2	1	2	2	2	3	2	3
Capitol	3	3	4	8	4	6	3	4
A&M	4	7	3	9	5	8		
Motown	5	4	6	3	7	2	4	2
RCA	6	10	4	4	3	5	5	6
Polygram	7	5						
MCA	8	9	7	5	6	7		
ABC	9	6	10	9	8	4	6	5
London	10	10	8		10		7	7
UA			9				9	10
Bell		8		7	9	8		8
Apple							10	
Buddah/Kama Sutra				6		9		9
MGM							10	

COMPARISON OF LABELS' BILLBOARD LP/TAPE & SINGLES' CHART ACTION

	1973		1972		1971		1970	
	LP/Tape	Hot 100						
Columbia	1	1	1	1	1	1	1	1
Warner Bros.	2	3	2	4	3	8		10
Atlantic	3	4	3	2	4	4	4	2
RCA	4	9	5	3	2	2	3	5
A&M	5	5	4	5	6	7	5	6
UA	6	7	7					
Capitol	7	2	7		5	6	2	4
MCA	8	9		5				
Epic	9	6						
ABC	10							
Reprise			6		7		6	8
MGM			9	7		9		
Elektra			10	10				
Dunhill					8	5	7	7
Bell				8	9	3		
Decca					10			
Atco							8	
Motown				9		10	9	3
Apple							10	9
Tamla		8						

189 Disks Mined Gold in 1973 Shy of 1972 Crest

By JIM MELANSON

NEW YORK—The recording industry, with a grand total of 189 gold record certifications for 1973, fell only two disks short of matching the high of 191 achieved in 1972. While the 1972 mark was not crested, final Recording Industry Association of America figures for 1973 have pointed up the inherent strength of the industry in sales, as 1973 itself was the beginning of market rumblings on a vinyl shortage and the over-all economic picture for the U.S. was far from rosy.

In terms of actual gold certifications, the industry produced 117

gold albums, as compared to 125 in 1972, and 72 gold singles, as compared to 1972's 66. It should be noted, though, that two singles and one album were certified gold in the RIAA's Jan. 2 audit of this year and are included in the above figures in that they reflect 1973 sales.

Looking back over the past four years, RIAA statistics also point out a steady and healthy growth pattern in terms of gold sales. Gold certifications for 1971 produced 92 gold albums and 54 gold singles, while 1970 totalled 113 gold albums and 56 gold singles. Breaking the four year pe-

riod in half, the industry can up with 380 gold disks for 1972-73 and 315 gold recordings for 1970-71—an approximate 20 percent in certifications.

Leading the way in this year's gold singles was CBS Records with 16 certifications to its credit. The total reflects sales on Columbia Records, Epic Records and the labels' custom and distributed labels. Next in line came the WEA Group with seven gold certifications, divided between Warner Bros. Records, Atlantic Records and Elektra/Asylum Records.

Closely behind and tied for third place at six gold certifications each were Capitol Records and London Records. Bell Records and A&M Records produced five gold singles apiece, while United Artists Records and 20th Century Records followed with four gold certifications each. In the category of three gold singles were the Buddah Records Group, MCA Records, ABC/Dunhill Records, and Chess/Janus Records. MGM Records, notably with Kolob label product, has two single certifications. And, clustered with one gold single apiece, were Famous

Music Records, Avco Records, All Platinum Records, Scepter Records, and Polydor Records.

In the field of album certifications, the roles of WEA and CBS were reversed. WEA led the way with 27 gold LP's while CBS, with the largest number of gold LP's in any one year for the company, had 24 certifications. Capitol Records, close behind in third place had 18 golds. A substantial gap for fourth place brought RCA Records in with nine gold disks, while closely behind

(Continued on page 82)

**THE
GOLD
RECORD
FOR 1973...**

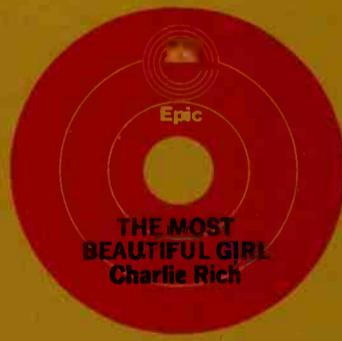
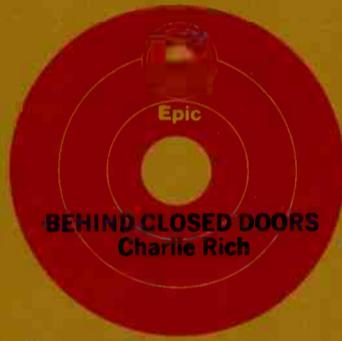
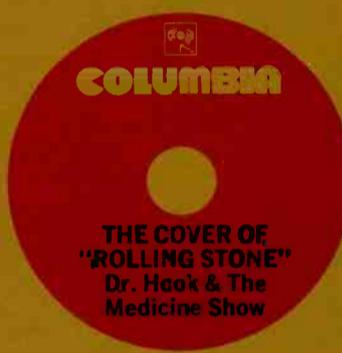
In 1973, the Columbia gold records than in any

In 1973, the Columbia family received 24 gold albums. 16 gold singles. 40 gold r



family received more other year.

more gold records than anyone else.
records in all.



On Columbia/Epic
Philadelphia International/Monument/Stax/Mums
T-Neck/Enterprise Records and Tapes

**Thanks to everybody
who made '73 possible...
and who are already
making a record '74.**

25 YEARS OF HARMONY

THE SILVER SONGWRITING ANNIVERSARY OF BOUDLEAUX AND FELICE BRYANT

This is a story about two beautiful people, whose marriage was made in Milwaukee, but obviously sanctified in heaven.

Their music, which has blessed and satisfied and uplifted so many for more than two decades, is the result of that Wisconsin wedding which brought together one of the most successful man-and-wife songwriting teams in musical history. The record bears that out.

This is the 25th anniversary of songwriting for Boudleaux and Felice Bryant, who have enjoyed such phenomenal success that they can only give estimates of the amount of work they have turned out.

They are educated estimates, of course, and they go something like this: songs written: approximately 6,000. Songs recorded: somewhere around 1,000. Records sold: well over 200 million.

All kinds of songs. As well as virtually every country artist who has ever cut a tune, their songs have been done by Bob Dylan, the Everly Brothers, Johnnie Ray, Frankie Laine, Tony Bennett, Al Martino, the Righteous Brothers, Grateful Dead, Sarah Vaughan, Billy Eckstine, Della Reese, Arthur Prysock, Simon and Garfunkel, Dean Martin, Dinah Shore, Percy Faith, Hugo Montenegro, Al Hirt, Trini Lopez, Rosemary Clooney, Arthur Fiedler, Roy Orbison and Herb Alpert.

There is no one quite like them, either as writers or people. Their careers (that should be collective for they have done virtually everything together) are as varied as the songs they write. They have lived and loved and starved and succeeded as one since that day in Milwaukee where, after a three-day courtship, they became man and wife. But it wasn't until a year later that Boudleaux discovered Felice could write lyrics. It was some time later when they both discovered she also could write melody. Boudleaux could always do both.

Let's explore the names momentarily. During World War I, a Frenchman saved the life of Bryant's father while fighting in France. So, when the youngster was born, his father named his son for that Frenchman, and that's how Boudleaux got his name. Felice was the product of an all-Italian family and, as she puts it, "was singing 'O Solo Mio' when they cut the umbilical cord." Her only experience in music was in singing Italian folk songs with the family, and later singing at school affairs and charities and the like. She had never taken it up professionally.

Boudleaux, on the other hand, was a musician from the beginning. Born in the southern Georgia town of Shellman, he was, his family felt, destined to become a concert violinist. Before they both reached their objective of becoming full-time professional songwriters, however, they had sung together, recorded together (in a trio with the late Fred Rose), worked every sort of gig imaginable, had a collection of rejection slips, and even joined the old CIO in order to perform for the Ford Motor Co.

Bryant began studying the violin and piano at the age of five, later picked up the guitar, bass and sousaphone. He was



During his song-plugging days, Boudleaux, left, is shown with Nelson King, Bob Newman, Nat Tannen, and Shorty Long.



Boudleaux and Felice Bryant as they are today.

from a family of musicians: a family band, as his father played the piano, trombone and fiddle, his mother the guitar and mandolin.

Boudleaux' father, in addition to being a lawyer and musician, was something of a summer nomad. (He attributes this to his Indian blood.) The senior Bryant built a trailer, and spent the summer of 1933, for example, driving to and from the Chicago Century of Progress Fair, with intermediate stops. The family band would perform, and the Bryants would pass the hat. The same thing took place with the Texas Centennial a few years later. It amounted to a paid vacation, with jamming along the way. It was a source of some embarrassment for the children, particularly when their father pointed out their abilities to a gathered crowd.

While still young, Bryant moved to Moultrie, Ga., where his father practiced his profession at the court house, a structure which always seemed a stopping place for itinerant musicians. Naturally they were always invited to the Bryant household, and each had something to contribute to the individual style of the learning repertoire of young Boudleaux. Meanwhile, a one-time member of the Boston symphony, who had retired in southern Georgia, took on the prodigy as his lone student.

Ultimately Boudleaux made his way to Atlanta, played with the symphony orchestra, also performed with a string band, did part-time musical work for the W-P-A, and became directly involved in country music for the first time. He had played hoe-downs at home, and he could turn out anything on his fiddle.

That next step was one which virtually every musician has gone through at one time or another: that of hitting the road. There, in one-nighters mostly, he performed all sorts of music: jazz, pop, country, and even as a strolling "gypsy" fiddler. This latter he considers the hardest work he ever undertook.

Bryant moved on to Memphis with Smitty Smith and a small string group, and then worked back into a country type band at WMC there. In 1940, it was back on the road again for several months, and then he got a call from Detroit asking him to work a steady job. That's when he worked for Ford, joined the CIO, and was a member of one of the "rolling fork" bands. As he recalls, Bryant was carried on the Ford payroll at the time as a mechanic.

Periodically, throughout his career, Bryant returned to Moultrie, to rest, to regroup, to visit with the family, and to rejoin a group known as the Mills Brothers. Not THE Mills Brothers, of course, but a local group in Moultrie who formed a sort of security blanket for Boudleaux, and eventually both of the

Bryants. The Mills Brothers performed locally, and they always took Boudleaux on, for \$60 a week. All he had to do was show up and go to work: three dances and a radio show every week. He utilized this group for building a stake to go out on the road again.

He went to Cincinnati, worked there for a while, then to Chicago, where he stayed for a relatively long period of time.

Then Milwaukee beckoned, and he went there. But there was a mixup of sorts, with two separate bands hired, and Boudleaux moved into the Shrader Hotel. There, while relaxing at a jam session with some friends, he met the young lady from Milwaukee.

That young lady, Felice, had no musical training. She and her entire family sang, but it was all by ear. They played instruments that way, too. Although never exposed directly to country music, her feeling is that the Italian folk songs she knew were country in style. She sang for local organizations, but her repertoire was mostly Italian music.

In her quiet hours, and unknown to anyone other than herself, she wrote song lyrics. Boudleaux also had been writing a little, and some of his tunes were recorded by the Pine Ridge Boys, while he was at WSB in Atlanta, and the Lunsford Brothers. While Boudleaux was working in the Hank Penny Band,

(Continued on page 47)



More of the early days with Faron Young, left, Joe Allison, and the late Jim Denney.

MONUMENT RECORDS

Dear Boulevard and Felice,
All those New Year's
Day Breakfasts of Black
Eyed Peas and Hog jowl
have really been working -
But, so have you.

Congratulations and
LOVE,
Fred

fred foster

Boudleaux and Felice At 25 Year Milestone

• Continued from page 45

that group recorded for the Okeh label. That was in Memphis, and the man who came down to do the recording with his portable equipment was "Uncle" Art Satherly.

Boudleaux was writing all instrumentals, but nothing else was being recorded, and he had no inclination at the time to write songs. In fact, when Felice and Boudleaux were married, the subject of songwriting never arose. Unknown to him, she kept pounding out her lyrics, secretly, in the boredom of a three-room apartment, which she cleaned about three times a day, and then finally wrote songs. Boudleaux was playing in a country band for a radio station, and working gigs at night.

From Milwaukee they went to the Gibson Hotel in Cincinnati, for an eight-month stand. He played the dining room and the sidewalk cafe, and then it was back to Moultrie and the Mills Brothers. Even there he was working the dance dates and the radio shows, and Felice was home by herself, quietly writing lyrics for her own outlet. Boredom even led her to take up pool, and she claims to be the only woman ever to have been ejected from a pool hall in Moultrie.

Finally the two made the discovery, in one of their late evening conversations. The fact that Felice was writing prompted Boudleaux to get back in the swing of things, and it got to the point that, when he was playing dates, he could hardly wait to get home to see what she had written. Real excitement was being generated between the two. He worked on the melody and the lyric with her. Although she couldn't put a melody down on paper, she kept it in her mind and she would transpose to paper. The routine was under way, which would lead to incredible success . . . the hard way.

After the Bryants had concluded their first 80 songs, which they felt were of recording quality, they decided to give a real whirl to the songwriting business. This began with a session of letter-writing.

Not even knowing where to write, the Bryants culled through their Billboard, jotting down the names of music publishers, and they wrote to every name that ever appeared during that time. The only one accepted, however, was taken by Leonard Riensch, who had known Boudleaux at WSM in Atlanta, and was on the board of directors of BMI. That one song was taken by the BMI publishing division, but it was never recorded. However, just its acceptance was encouragement to the young pair.

Thereafter the Bryants wrote 20 personal letters a day for the next six months, and they were coming back at about the same rate. Some were form letters, some were rejected un-



Boudleaux and Felice appearing on WBAY, Green Bay, Wis., in 1949, right after the release of "Country Boy."

opened, and a few were personalized on letterhead, but all had the same message: we can't use it.

There was encouragement too, from of all people, Arthur Godfrey. The Bryants had written a tune called "Country Boy," which they sent to Godfrey's publishing company. That firm expressed an interest in it.

In the meantime, the Bryants had gone back to Cincinnati, and there they made contact with another old friend, this one from the Detroit days, who advised the Bryants that they should allow him to contact a new publisher in Nashville whose name was Fred Rose. The man, named Johnson, contacted Rose, and he, too, expressed interest in the song. Suddenly the two were at a crossroad. They had heard of Godfrey, but not of Rose. But their friend prevailed, Rose took the song, and they signed a contract with him.

It was a breakthrough. Actually, though, Boudleaux and Felice had been able to get earlier small recordings of such tunes as "1-2-3-4-5-foot-6," done by Ernie Lee of Cincinnati, who was appearing on the "Hayride" show. Rose Lee Allen and Elton Britt did a pair, and the Three Sons cut a winner called "Give Me Some Sugar, Sugar Baby, And I'll Be Your Sweetie Pie."

When Fred Rose got his hands on "Country Boy," everything turned around. Rose Johnson wanted the tune to record, and asked for it. But Rose, exercising his business judgment, knew it was right for Jimmy Dickens as a follow-up to a hit he had just had. The song became an instant hit.

Rose then put in a call to the Bryants (who were back in Moultrie with the Mills Brothers), and asked them to come to Nashville. They had the time but not the money, so Rose provided the train fare and other expenses, and the one thing Bryant had was the time. Felice stayed home with the two baby boys, Del and Dane. There was a remarkable statement made by Rose at the time, which typified the man. He made it clear to Bryant that the expenses he was paying for the trip would not come out of his mechanical royalties, then or at any time.

Bryant made the trip, and he and Fred Rose "hit it off" immediately. They were kindred spirits, would become friends for the rest of Fred's life. Bryant still holds a tremendous amount of respect and gratitude for Rose.

The Bryants wanted to get full time into the writing business, and needed a job to relocate in Nashville. Rose put them in contact with Nat Tannen. For the magnificent price of \$35 a week, the Bryants became Tannen's representative in Nashville. It was a difficult decision, giving up the \$60 gigs, and the security of Moultrie. But the understanding with Tannen was that the Bryants would pitch only their own songs, because they wanted to be writers, not publisher reps.

Coming to Nashville to join Tannen, Boudleaux actually came in "stages" in order to build up some sort of capital for the arrival. He had a few dollars and a beat-up old car. The first leg of the trip took him to Macon, Ga., where he worked



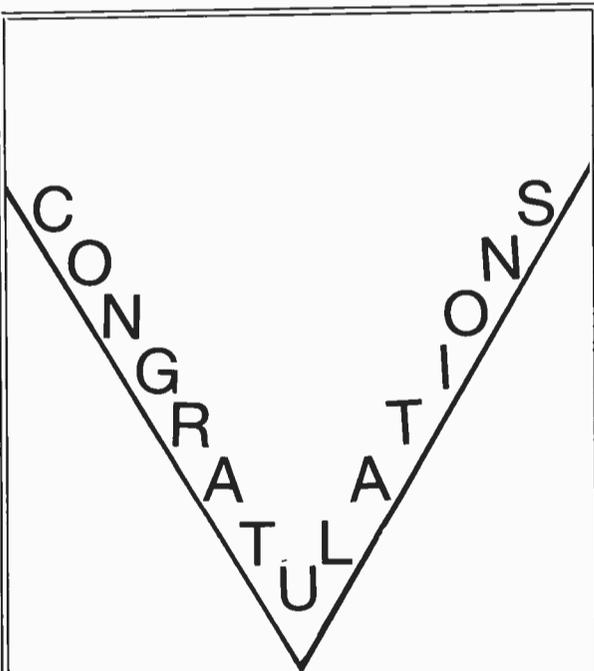
Boudleaux, second from right, appearing with the Radio Cowboys in 1938-39.

for a month. He was hired as a musician, and Felice, as a singer, was sort of "thrown in" at no extra pay as part of the bargain.

They had been hired this way on the road well before this time. Green Bay, Wis., was a case in point. They worked on one salary there, and gave their money's worth and more. And they became a huge success in the town. "Country Boy" was a hot song at the time and, even though one job evaporated, they signed for this one. They booked as a duo, and it didn't work for Boudleaux to play the violin while Felice sang. So, he rented a guitar, learned to play a few songs, and worked a show bar three nights a week, while working radio station WBAY in the day-time hours. They became very well-known radio personalities.

There were other towns where even more peculiar things occurred. Boudleaux, who knew a little basic Spanish, once performed with a Latin group playing the role of a Spanish guitarist. At another time, he worked with a Filipino group which

(Continued on page 48)



BOUDLEAUX

and

FELICE

YOUR FRIEND

MARIJOHN WILKINS

BOUDLEAUX

and

FELICE

**ARE THE KIND OF
PEOPLE YOU CAN
CALL UP JUST
TO SAY HELLO
AND THEY WILL
BELIEVE YOU!**

Jack Clement



Felice Bryant, with Minnie Pearl and Atlantic's Marti Brown.



Felice and Boudleaux at home, where they do most of their writing.



Boudleaux, with sons Dane and Del, receive one of 33 BMI Awards presented to them for their music.

Boudleaux and Felice at 25 Year Milestone

• Continued from page 47

called itself a Hawaiian band, and he had to comb his hair accordingly. When he was asked questions, he usually pretended that he spoke no English.

The payoff came, though, when Boudleaux and Felice were offered a contract as part of a South American act on a boat cruising the Caribbean. Felice knew only about six Italian songs (other than her country repertoire), and she could envision the consequences. The couple lost another job in Jacksonville, Florida, when the management discovered their wardrobe consisted of what they were wearing.

The two did it all. In addition to their music, they did comedy. They even formed an act wherein Felice would go out in the audience when Boudleaux was performing and heckle, the old vaudeville routine.

Through it all, the two kept the faith. They knew they couldn't fail. Consequently, when they made the fateful, permanent trip to Nashville to join Tannen, they knew it was only a matter of time. The job with Tannen lasted four years, and the two pitched plenty of their songs. It was an unusual situation in that anything they managed to get recorded went to Tannen Music. But anything Fred Rose asked for specifically, they were free to write for him. Thus, some of the songs went

to the Acuff-Rose publishing company. They did all of their own demos. Generally speaking, all of the country material they wrote went to Tannen; all of the pop to Acuff-Rose. Fred Rose had close contacts with the Tony Bennetts, the Nellie Letchers, etc., and that's where their songs were going.

After Tannen, they formed their own company for a time, called Showcase Music. In the next two years, they had a number of big songs: "Hawkeye," "We Could," "Richest Man in the World," among others.

Then, a great loss to the entire world of entertainment when Fred Rose died. It is part of history that the man who stepped in to fill this mountainous gap was his son, Wesley, who had been involved to a great extent in the business end of the company until then. But people who liked Fred Rose, and there were legions, instinctively wanted Wesley to succeed, and, according to Boudleaux, many pitched in to make it that way. Among them was Bryant. He recalls that he turned over some of his big songs to Acuff-Rose, even when the two had their own publishing company. Rose then wanted their exclusive services, and made a rather rare contract. If they turned out material for him, they would get their songs back, all of the copyrights, in 10 years. It was agreeable to both sides. Consequently, a decade later, all of the songs reverted to the

House of Bryant except for the foreign copyrights, which Acuff-Rose retained.

The idea for the 10-year reversion came from Frank Lester, who had come to Nashville from New York to try to get Bryant to move there to work on show tunes. But Bryant rejected the move because of what he calls the "hassle."

There still are plenty of good Bryant songs in the Acuff-Rose catalog, though, for two reasons. There are the ones which the Bryants wrote for Fred Rose in the early days, and Wesley Rose later bought the Tannen catalog, which has another four years of their writings.

The Bryants are not formula songwriters. Every tune is different from the one before, and they range from the rollicking "Rocky Top" to a soft, sweet treatment such as "All I Have To Do Is Dream." There have been times when they have sat down at the beginning of a day intent on writing songs. In the old days, they used to put the small boys to bed, Felice would polish their shoes and lay out their clothes, and then write all night long. When the youngsters got up the next morning and went off to school, the Bryants would sleep until the kids came home. In those days the phone didn't ring, and life was free of confusion, the air was clear. Now they find it difficult even to work at night, because the phones seldom stop, either at the office or at home.

There pattern is this: they write something just about every day of their lives, although once in a while they get up against a blank wall. When they have a batch of good tunes, they take a few days off then show them. Then they return to a frantic writing binge for a couple of months, until they have another 60 or 70 songs. At times when the pace has become too hectic, they have had to go out of town to write. Their favorite retreat was Gatlinburg, in the Smokey Mountains. There, during the off season, they would have an entire motel to themselves, absolute peace and quiet, and they could work at their own pace. But it was usually a swift one.

They pitch their songs to both artists and producers, because they have the luxury of their reputation and access to everyone. They often write for a specific artist, and artists frequently call them and ask for material. There has been at least one occasion in which Boudleaux got in the car, with Felice driving, and put a song together for an artist while headed toward a session.

During the Fred Rose era, Fred and Boudleaux were the only people in town who were capable of studying the range of an artist, discovering little tricks about them, and then, under pressure, write for them. Deadlines get his adrenalin flowing, and he does his best work at the time. Felice is a little more regimented, and likes to avoid pressure.

The quickest song they have ever written has been "Rocky Top," the sensational up-beat tune which practically everyone in the world has recorded. It took all of 10 minutes for the two of them to put together. "All I Have to Do Is Dream" also was done in short order. But, as with any successful writers, some songs need returning to, reworking, re-vamping. But the two work until they get exhausted, then put the material away, only to return to it at a later date. "Wake Up Little Suzie" was one of these. They worked for many hours on it. Actually,



The Bryants are cited by a represent of the government of Mexico (center) for their instrumental hit of the '60's, "Mexico." At left are Jerry Byrd and Fred Foster.

HAPPY SILVER SONGWRITING ANNIVERSARY

I HOPE WE'LL HAVE AS MUCH FUN IN THE NEXT 25 AS WE DID IN THE LAST!

CHET

Boudleaux started it, and kept it up for a long period of time until he felt he had it. Then he awakened Felice, who listened, agreed, and then helped him put the finishing touches on it.

The two, of course, wrote a lot of songs for the Everly Brothers, mostly because they were hot, and because they had access to them through the Roses. They had to have material, so the Bryants provided it. But even long before the Everlys, Boudleaux had a feel for harmony. That's what really attracted him to a melody, the fact that it was good for harmony. It's significant that the Bryants did all of their demos together, in harmony.

The Bryants also wrote more than 20 songs for Jimmy Dickens, during Dickens' finest performing days. For a long time, virtually everything Dickens recorded was by this pair. Cecil Bailey, a late member of the WSM orchestra and an official of the union, recorded in a duet with Alcyon Bate Beasley, one of the original members of the "Grand Ole Opry" in a session set-up by the Bryants' long time close friend, Chet Atkins. Then, something a good many people have forgotten, Chet Atkins and his sister, Billie Rose, recorded a Bryant duet. Still another was done by Rosalie Allen and Elton Britt.

The 25-year-or-so friendship with Chet goes back to Cincinnati, where they met, along with Homer and Jethro, at various shows. Later, in Chattanooga, at the Playhouse, they ran into Homer and Jethro again who were performing in a group called the Stringbusters, with Hank Penney.

Another almost-forgotten fact is that Boudleaux and Felice also did some recording, naturally of their own songs. They were known as Bud and Betty Bryant, on MGM. Felice also cut a single by herself on Hickory. When the two sang together, there is a third voice in the background singing the "high part." That is the voice of Fred Rose. Like so many other things of which he was a part, it does not contain his name. And if you're interested enough to go back and try to find the duets by Chet and Billie Rose, they are the Bryant authored: "Come a Little Closer," and "You Mean Little Heart."

It is not surprising, of course, that both of the Bryant sons are deeply involved in music. Dane runs the House of Bryant, the massive publishing company which houses their catalog of countless songs. Additionally, there are some outside writers in the company. Dane screens all of the songs, because neither Felice nor Boudleaux wants to listen to any other material. It would interfere with its own. Del Bryant has shown great talent for his job, and now has writers who are scoring successes with recordings. But then he's been around a long while, and should know a good song when he hears it. His brother, Del, who also is indoctrinated in the song business, is assistant director, writer administration, for Broadcast Music, Inc. It is a happy, musical family, although those adjectives are probably synonymous. Both young men idolize their parents, and the parents are justifiably proud of them. One gets a good, close, warm feeling around all of the four.



The Bryants with Wesley Rose (right), and an overseas publisher.

How many songs have the Bryants written? It's difficult to say. But a long time ago, they began writing their songs on loose pieces of manuscript. One day, when they were going out to the Fred Rose house in the rain, nine of these songs got lost, apparently washed away somewhere. And it was Chet Atkins who later turned to Felice and suggested that she go out to buy a law ledger. That way, he pointed out, the individual songs couldn't slip out and get lost. Everything would be together. Suffice to say that Felice did just that. Now, a law ledger contains 500 pages, and the Bryants right now are on

their 12th ledger. Toss out a few pages for scrap, and one gets the idea of how many tunes they've turned out. Then, to get the number of songs recorded, multiply some of these songs by 30, 40 or 50, and the picture becomes more clear. Now, it's even more impossible to determine total record sales, but the Bryants do know one thing. They know what they've been paid in royalties (not to mention performance), and these figures show that in excess of 200,000,000 have been sold. The figure actually is approaching a quarter of a billion.

(Continued on page 52)

All I Have To Do Is Dream

Hot Spot

Should I Tell

Angel
Back Up Buddy

How's The World Treating You
I Never Had The Blues

Sleepless
Sleepless Nights

Dear Felice & Boudleaux,

Bird Dog

I've Been Thinking

So How Come

Believe In Me

It Ain't A Thing It's Another

(The Girl Next Door)

Congratulations on your

Blue, Blue Toy

It's A Lovely Lovely World

Take A Message To Mary

25th Anniversary.

Blue Do

Let's Think About Living

Theme From A Dream

Bye Bye

Midnight

Theme From A Dream

Thanks for the great songs

Change Of Heart

Midnight

Theme From A Dream

Country Gentlemen

Poor Jenny

Wait Up Little Susie

written for Acuff-Rose.

Devoted To You

Problems

We Could

Dream, Dream, Dream

Raining In My Heart

When You Touch Me

Gee But I'm Lonesome

Riches Man

Where Is Your Heart Tonight

Have A Good Time

(In The World)

White Can

Hawk-Eye

She Wears My Ring

You're Thoughtless

Wesley Rose and all the Acuff-Rose Folks

Hey Joe

She Wears My Ring

You're Thoughtless

We hate to think of what the past twenty five years would have been for us without you, the artists who have recorded our songs

Thanks Forever BOUDLEAUX & FELICE

EDDIE ALBERT
STEVE ALEIMO
ARTHUR ALEXANDER
REX ALLEN
ROSALIE ALLEN
JOE ALLISON
HERB ALPERT
BILL ANDERSON
LIZ ANDERSON
LYNN ANDERSON
EDDY ARNOLD
CHARLENE ARTHUR
ERNEST ASHWORTH
BILLY ROSE ATKINS
CHET ATKINS
GUS BACKUS
BAKER BROS.
GALE BAKER
BAKERSFIELD CALF. BRASS
BOBBY BARE
WILEY BARKDULL
OTTO BASH
COUNT BASIE
BEACH BOYS
BEAVER VALLEY SWEETHEARTS
JIMMY BELL
WILLIAM BELL
RALPH BENDIX
TONY BENNETT
THE BERRYS
BRENDA BEYERS
BOBBY BINKLEY
BILL BLACK COMBO
THELMA BLACKMON
THE BLACKWELLS
BLUE BOYS
MARGIE BOWES
ELTON BRITT
THE BROWNS
MAXINE BROWN
RUTH BROWN
PATTY BROSS
BRUCE & TERRY
BUD & BETTY
BUGS BOWER CHORALE
JERRY BYRD
AL CAIOLA
CALHOUN BROS.
CAB CALLOWAY
ARCHIE CAMPBELL
GLEN CAMPBELL
ACE CANNON

P. W. CANNON
CAPRICORNS
BILL CARLISLE
KEN CARLSON
CARTER FAMILY
ANITA CARTER
FRED CARTER
JUNE CARTER
MOTHER MAYBELLE CARTER
MARTHA CARSON
GORDON CASH
THE CASINOS
NAN CASTLE
SHIRLEY CAUDELL
BOBBY CAVAZOS
CHAD & JEREMY
RICHARD CHAMBERLAIN
RAY CHARLES
DON CHERRY
THE CHORDETTES
SUSAN CHRISTY
ROY CLARK
ROSEMARY CLOONEY
ALMA COGAN
ALBERT COLEMAN
COLLINS KIDS
LON COLLINS
COLUMBIA MUSIC TREASURY ORCH.
COMPTON BROS.
RAY CONNIFF
LYNN CONNORS
CONTINENTAL COMPLEX
WILMA LEE & STONEY COOPER
COUNTRY ALL STARS
COWBOY COPAS
KATHY COPAS
JILL CORY
THE COQUETTES
FLOYD CRAMER
HANK CRAWFORD
THE CRICKETS
DICK CURLESS
CURTIS & DEL
T. TOMMY CUTRER
DAMITO JO
DAN TERRY THING
DIANNE DAVIDSON
DANNY DAVIS
SKEETER DAVIS
DEAN & MARK
JIMMY DEAN
LENNY DEE

DEFINITIVE ROCK CHORALE
LITTLE JIMMY DICKENS
DILLARD & CLARK
MARK DINNING
LONNIE DONEGAN
LEONA DOUGLAS
TOBY DOWDY
RUSTY DRAPER
FRANK D'RONA
DAVE DUDLEY
ARLIE DUFF
EARL DUKES
BOB DYLAN
BILLY ECKSTEIN
STONY EDWARDS
TOMMY EDWARDS
RALPH EMERY
DON ESTES
JACK EUBANKS
EVERLY BROS.
PERCY FAITH
FAMILY JEWELS
RITA FAYE
ARTHUR FIEDLER & BOSTON POPS
RED FOLEY
THE FOUR LADS
THE FOUR MOST
CONNIE FRANCIS
FULLER BROS.
BOB GALLION
DON GANT
RED GARRET
BOBBY GENTRY
GEORGIA GIBBS
DON GIBSON
THE GLAZERS WITH TOMPALL
DARRYL GLENN
PAPA JOHN GORDY
CURTIS GORDON
KAREL GOTT
BILLY GRAMMER
GRATEFUL DEAD
CLAUDE GRAY
GREG GREGORISH
LORNE GREENE
SHIRLEY GROOMS
HARDROCK GUNTER
GROOVY AVENUE
GUY AND RALNA
TERRY GYLKYSON
JOYCE HAHN
DORA HALL
JIMMY HALL
GEORGE HAMILTON IV
GREGORY HARRIS
FREDDIE HART
HAWKSHAW HAWKINS
BOBBY HELMS
LARRY HENLEY
THE HERALDS
TY HERRINGTON
EDDIE HILL
GOLDIE HILL
AL HIRT
HOFBRAU SISTERS
BUDDY HOLLY
HOMER & JETHRO
BILL HOYER
BRIAN HYLAND
FRANK IFIELD
THE IMPRESSIONS
BURL IVES
STONEWALL JACKSON
WANDA JACKSON
SONNY JAMES
JAN & DEAN
JOHNNY JANIS
FRAN JEFFRIES
GORDON JENKINS
BOB JENNINGS
KRIS JENSEN
JOHNSON TWINS
JOHNNY & JACK
JEANNIE JOHNSON
GEORGE JONES
GRANDPA JONES
DIANNE JORDAN
WILL JORDAN
JORDONNAIRES
JUPITER SERENADERS
BILL JUSTIS
KALIN TWINS
KENTUCKY EXPRESS
KITTY KALLEN
RAMSEY KEARNEY
KEITH PHILLIPS SIX
ANITA KERR SINGERS
DOUG KERSHAW
RUSTY KERSHAW
KIM SISTERS
KING'S ROAD
CLAUDE KING
PEE WEE KING
PEGGY KING
SOLOMON KING

KNIGHTSBRIDGE STRINGS
LADELL SISTERS
FRANKIE LAINE
DAVE LANDERS
LANE BROS.
LEAMAN SISTERS
DICK LEE
ERNIE LEE
FLOSSIE LEE
LEGARDE TWINS
GARY LEWIS & THE PLAYBOYS
LIL WALLY
KATHY LINDEN
LIVING BRASS
LOTHAR & THE HAND PEOPLE
SHORTY LONG
LONZO & OSCAR
TRINI LOPEZ
BOBBY LORD
DICK LORRY
LOUVIN BROS.
CHARLEY LOUVIN
MIKE LOVE
THE LUCONTOS
BOB LUBMAN
LUNSFORD BROS.
NELLIE LUTCHER
JULIE LYNN
LORETTA LYNN
HENRY MANCINI
ROSE MADDOX
BETTY MADIGAN
CHUCK MANN
BENNY MARTIN
DEAN MARTIN
JANIS MARTIN
TONY MATTOLA
AL MARTINO
LEE MAYE
McCORMACK BROS.
GEORGE McCORMACK
CHARLIE McCOY
RAY MEFFORD
JOE MELSON
JACK MERLIN
MERCER BROS.
CHUCK MILLER
MITCH MILLER
MINNIE PEARL
GUY MITCHELL
ROBERT MITCHUM
JIM MONDAY
HUGO MONTENEGRO
ART MOONEY
MORGAN TWINS
BILL MORGAN
GEORGE MORGAN
JOHNNY & JOANIE MOSEBY
MOTHER EARTH
MOTHER'S WORRY
MOON MULLICAN
CAM MULLINS
JOHNNY NASH
NASHVILLE COUNTRY SINGERS
NASHVILLE FIDDLERS
NASHVILLE GUITARS
NASHVILLE SINGERS
NASHVILLE STRINGS
RICKY NELSON
NEWBEATS
MICKEY NEWBERRY
BOB NEWMAN
WAYNE NEWTON
NITA RITA & RUBY
CHRIS NOEL
NORMA JEAN
CINDY OAKLY
OKLAHOMA WRANGLERS
THE OMEGAS
ROY ORBISON
THE OSBORNE BROS.
DONNY OSMOND
THE OVERLANDERS
BUCK OWENS
ROSALIND PAIGE
DOLLY PARTON
GARY PAXTON
RAY PENNINGTON
HANK PENNY
THE PERSUASIONS
PETER AND GORDON
LARRY PETERS
RAY PETERS
RAY PILLOW
PINE RIDGE BOYS
WEBB PIERCE
DONNA PIERCE
CURTIS POTTER
PEGGY POTTS
POZO SECO
ELVIS PRESLEY
KENNY PRICE
RAY PRICE

ARTHUR PRYSOCK
BILL PURSELL
CHARLEY PRIDE
CARMEL QUINN
RAW
BOOTS RANDOLPH
JOHNNY RAY
JERRY REED
RENE & RENE
DELLA REESE
JIM REEVES
DON REYNOLDS
DAVE RICH
THE RIGHTEOUS BROS.
RITA ROBBINS
ROCK'N'ROLL ALL STARS
TEX RITTER
RIVERBOAT SOUL BAND
JOHNNY RIVERS
LANCE ROBERTS
KENNY ROBERTS
RITA ROBBINS
FLOYD ROBINSON
JIMMY RODGERS
JOHNNY RUSSELL
NELLIE RUTHERFORD
BUFFY SAINTE MARIE
SOUPY SALES
SAMMY SALVO
STEVE SANDERS
SHADES OF JOY
JEANNIE SHEPHERD
BEN SHERWIN
DINAH SHORE
DON SIERRA
BOBBY SIKES
SIMON & GARFUNKEL
EARL SINKS
CARL SMITH
OCIE SMITH
SMITHSONIAN INSTITUTE
HANK SNOW
THE SOUND EFFECTS
JIMMY STEVENS
RAY STEVENS
TEXAS BILL STRENGTH
STUBBY & THE BUCCANEERS
THE SURFERS
JOANN SWEENEY
SWINGIN GENTRY SINGERS
ROY TEO
AL TERRY
DAN TERRY ORCH.
GORDON TERRY
CARLA THOMAS
HANK THOMPSON
SUE THOMPSON
THE THREE SONS
JOHNNY TILLOTSON
MITCHELL TOROK
ERNEST TUBB
JACK TURNER
T. TEXAS TYLER
JERRY VALE
LEROY VAN DYKE
HARVEY JUNE VANN
SARAH VAUGHAN
BOBBY VEE
THE VENTURES
THE VOLARE BROS.
PORTER WAGONER
SHANI WALLACE
BILLY WALKER
RAY WALKER
THE WANDERERS
VIRGIL WARNER
SUSI HOKOM
JIMMY WEBB
CHASE WEBSTER
LAWRENCE WELK
KITTY WELLS
RUBY WELLS
DOTTIE WEST
TABBY WEST
WILBURN BROS.
HANK WILLIAMS JR.
OTIS WILLIAMS & MIDNITE COWBOYS
TEX WILLIAMS
BRIAN WILSON
NORRO WILSON
KAI WINDING
HUGO WINTERHALTER
DON WINTERS
DELL WOOD
JOHNNY WRIGHT
SKEETS YANEY
TOMMY ZANG



Words and Music by the Bryants, Felice and Boudleaux

A BRAND NEW HEARTACHE
A CHANGE OF HEART
ADIOS, SO LONG, GOODBYE
A DOLLY LIKE YOU
AFTER ALL WE'VE BEEN THROUGH
AFTER THE RAINS
A GUN DON'T MAKE A MAN
A HOLE IN MY POCKET
AINTCHA EVER GONNA
AIN'T IT FINE
AIN'T IT THE TRUTH
A LITTLE THING LIKE LOVE
ALLIGATOR ANNIE

ALL I HAVE TO DO IS DREAM
A LONESOME BOY (Like Me)
ALWAYS IT'S YOU
A MAN IS NOTHING MORE
A MAN NEEDS A WOMAN
AMIGO NO. 1
A MILLION YEARS AGO
A MUSHROOM CLOUD
A NAME AND A NUMBER
AND SO DO YOU
ANDY JACK
ANGEL, ANGEL
ANOTHER GLASS OF BEER

ARE YOU
A STEADY BABY
A TASTE OF THINGS TO COME
AUTUMN SOUVENIRS

BABY, BABY
BABY ME, BABY
BABY SISTER
BABY SITTER
BABY WON'T YOU TELL ME SO
BACK UP BUDDY
BALTIMORE
BEAUTIFUL BABY
BEFORE THE RING ON YOUR FINGER
TURNS GREEN
BEFORE YOU GO
BEHIND THE CURTAIN
BELIEVE IN ME
BELLA BELINDA
BESSIE THE HEIFER
BIG EYES
BIG RIVER ROSE
BILL'S GONNA SOON BE HOME
BILLY GOAT
BIG WILLY BROKE JAIL
BIRD DOG
BLAME IT ON THE MOONLIGHT
BLUE, BLUE TOWN
BLUE DIAMOND BABY
BLUE DOLL (BLUE BOY)
BLUE DREAM
BLUE GYPSY
BLUE KAZOO
BLUE KIMONA
BLUE MUSIC
BROKE UP
BURN 'EM UP
BUS'NESS MAN
BUSY SIGNAL
BUTTERCUP VALLEY
BYE BYE, LOVE
BYE NOW, BABY

CAJUN FIDDLER
CANDY COATED LIES
CARELESS LOVE GOODBYE
CASE OF SORROW
CAUSE I HAVE YOU
CHAPLIN IN NEW SHOES
CHEE-WAH-WAH
CHICKEN THIEF
CHRISTMAS CAN'T BE FAR AWAY
CITY GIRL
CIVILIZATION
COME A LITTLE CLOSER
COME LIVE WITH ME
COMPLETELY
CONGRATULATIONS JOE
COPY CAT
COUNTRY BOY
COUNTRY GENTLEMAN
CRAZY DREAM
CREWCUT AND BABY BLUE EYES
CUTIE, CUTIE

DADDY BLUEGRASS
DANCING SHOES
DANKE SCHON
DARLING, MY DARLING
DAY DREAM
DEVOTED TO YOU
DOES IT MATTER TO YOU
DOLL FACE
DON'A WAN'A
DONNA DONNA
DON'T FORGET TO CRY
DON'T MAKE ME LAUGH
DON'T TEMPT ME
DON'T WAIT FOR TOMORROW
DON'T YOU PLAY WITH BILLY
DOODLIN'
DOWNHILL DRAG
DOWN IN YEBO CITY
DO YOU
DREAM DOLL
DREAM DREAM DREAM

EACH OTHER
EL CHARRO
ESPECIALLY WITH YOU
EVERY DAY IS CHRISTMAS
EVERY NOW AND THEN
EV'RYTHING THAT'S GOOD
EV'RY TIME IT RAINS

FAILING IN LOVE
FALL AWAY
FAMILY REUNION
FELLIN' LOW
FIG LEAF RAG
FOLLOW ME
FOXY
FRANGIPANI
FRESH RED APPLE CHEEKS
FROZE
FUNNY MAN

GEE, BUT I'M LONESOME
GEORGIA PINEYWOODS
GET AWAY
GETTING USED TO BEING LONELY
GHETTO IN THE HILLS
GHOST TRAIN
GIVE MY LOVE TO JOEY
GO AWAY, JOHNNIE
GONNA HAVE MYSELF A BALL
GUITAR LESSONS
GYPSY LOU

HANGOVER BLUES
HAS BEEN
HAVE A GOOD TIME
HAWK-EYE
HE KISSED ME
HELLO, HELLO
HEY DADDY, DADDY
HEY JOE

HEY LONESOME
HEY MISTER CUPID
HEY SHERIFF
HIGH ON THE HILL
HILLBILLY RHYTHM
HIP CAT'S WEDDING
HOLIDAY MARCH
HOLLOW WORDS
HOT DIGGITY DOG
HOT SPOT
HOT TEARS
HOW MANY MORE
HOW'S THE WORLD TREATING YOU

I BELIEVE IN LOVE
I'D GIVE ANYTHING
I DIDN'T GO ANYWHERE
I DON'T BELIEVE IN WISHING ANYMORE
I DON'T LIKE IT
I'D RATHER BE BLUE
I'D RATHER STAY HOME
I DREAMED OF A WEDDING
IF I COULD HAVE MY WAY
IF IT AIN'T ONE THING IT'S ANOTHER
IF NICKELS WERE DIMES
IF WISHES WERE HORSES
I JUST DON'T CARE ANYMORE
I'LL CRY MYSELF TO SLEEP
I'LL GO
I'LL HATE MYSELF IN THE MORNING
I'LL NEED YOU FOREVER
I'LL NEVER BELIEVE IT
I'LL NEVERMORE BE SHACKLED IN
A FOOL'S PARADISE
I LOVE TO DANCE WITH ANNIE
I'M GONNA DO IT TOO
I'M GONNA SLIP YOU OFFA MY MIND
I'M GONNA STEAL MY BABY BACK
I'M GONNA STEAL YOUR SHOES
I'M LITTLE BUT I'M LOUD
I'M MAKING LOVE TO A STRANGER
I'M NOT AFRAID
I'M NOT THAT KIND OF A GIRL
I'M NOT YOUR BABY ANYMORE
I'M SORRY GOLDBYE
I NEED TO BE NEEDED
I NEVER HAD THE BLUES
IN MY PLACE
IN THE MEANTIME
IN THE MIDDLE OF THE NIGHT
IN THE SNOW
I SAW HER FIRST
IT ALWAYS ENDS TOO SOON
IT MAY BE SILLY
IT NEVER HAPPENS
IT'S A LONG WAY BACK
IT'S A LOVELY, LOVELY WORLD
IT'S NICER THAT WAY
IT'S SUCH A SILLY NOTION
IT TAKES YOU
I'VE BEEN THINKING
I'VE NEVER BEEN LOVED
I WANTA GO FAST
I WANT TO KNOW EV'RYTHING
I WISH IT HADN'T HAPPENED
I WISHT THEY WOULD

JACKASS BLUES
JANGLE BELLS
JANUARY
JOHNNY MY LOVE
JOLIE
JUNIOR'S A BIG BOY NOW
JUST AS MUCH AS EVER
JUST DOWN THE ROAD
JUST IN CASE
JUST WAIT TIL I GET YOU ALONE
JUST WONDERFUL

KILL HIM WITH KINDNESS
KISS ME

LAUGH A LITTLE MORE
LAY DOWN THE GUN
LEFT OVER HASH
LET'S POSTPONE OUR WEDDING
LET'S THINK ABOUT LIVING
LIKE STRANGERS
LISTEN TO MY HEART
LITTLE BIT WALTZ
LITTLE BROTHER
LIVELY PLAYED THE COMBO
LIVING DOLL
LIZZIE LOU
LONELY HEART
LONELY ISLAND
LONELY NIGHTINGALE
LONESOME LADIES
LONESOME IS
LOOK, BABY
LOOKIN
LOOKIN AROUND
LOOKING FOR A GOOD BOY
LOVABLE YOU
LOVEBIRDS
LOVE HURTS
LOVE IS ALL I NEED
LOVE IS A SPARROW
LOVE IS JUST A SOMETIMES THING
LOVE IS ON MY MIND
LOVE, LOVE, LOVE
LOVE ME LOVE
LOVE ME NOW
LOVE OF MY LIFE
LOVE, THE LEAVES ARE TURNING
LOVE WORKED A MIRACLE
LOVEY LIPS
LOVEY TOLD ME GOODBYE
LOVIN' IS LIVIN'

MAGIC WORLD OF LOVE
MAKE WITH ME DE LOVE
MAKING THE ROUNDS
MAMA DOLL
MAMA, DON'T CHASE MY LOVE AWAY
MARBLE HEART

MARGARITA
MARGO
MARTINIQUE
MARY HAS A LOVER
MARY, MARY
MAYBE YOU WANT ME
MECHANICAL MAN
MEDICINE MAN
MEMORIES NEVER DIE
MEXICO
MIDNIGHT
MIGHTY MIGHTY LONESOME
MISTER BIG
MISTER LIGHTNIN' BUG
MOMMIE'S REAL PECULIAR
MONEY TREE
MOON FEVER
MOONSICK
MOON TAN
MOUNTAIN MINUET
MR. & MRS. SMITH
MUCH BIG FOOL
MUDDY BOTTOM
MY BABY SAID BYE, BYE
MY BABY'S GONE
MY BABY'S NOT MY BABY ANYMORE
MY FAVORITE DREAM
MY HEART KEEPS HANGING ON
MY JOHNEE
MY LAST DATE
MY MAN TRUE TO ME
MY MIND HANGS ON TO YOU

NASHVILLE BLUES
NIGHTMARE
NOBODY GOES BOO-HOO-HOO
NO, NO, NO, NO, NO
NO PLACE LIKE HOME ON CHRISTMAS

OATMEAL DREAMS
OH, IT'S GONNA RAIN
OH LOVE
OH NO
ON TRUE LOVE
OH, WHY COULDN'T IT
OLD GEORGE DICKEL
ONCE UPON A TIME
ONE LITTLE MUSTARD SEED
ONE MORE YEAR TO GO
ONE TIME TOO MANY
ONION
ONLY A PAST TIME
OOH LA LA
ORDINARY
OUT AT THE POOL
OUT BEHIND THE BARN
OVERWEIGHT BLUES

PAPA TOO
PARTY HEART
PAY DAY
PEEPING TOM
PEGGY
PIE PEACHIE PIE PIE
PING PONG
PLEASE
POLYNESIAN SUITE
POOR JENNY
PROBLEMS
PROMISES
PUT AWAY THAT GUN, BOY

RAINING IN MY HEART
READY FOR LOVE
RED BEADS
RICARDO'S MOUNTAIN
RIGHT KIND OF LOVE
RIVER (TAKE ME HOME)
RIVIERA SUNSET
ROCKABILLY BUNGALOW
ROCKY TOP
ROLL WITH THE TIDE
ROSES FROM A STRANGER
RUN ALONG, JUNIOR
RUN, HONEY, RUN
RUNNIN AND HIDIN

SAD EYED BABY
SAD SOUVENIRS
SALTY BOOGIE
SALTY TEARS
SAY NO MORE
SCHOOL BUS
SCHOOL FOOL
SCREWBALL'S LOVESONG
SECRETLY IN LOVE WITH YOU
SEEMS TO ME
SEE MY LOVE
SENSATION
SHE KNOWS NOT WHERE
SHE LOVES THE LOVE I GIVE HER
SHE'S MY BEST FRIEND
SHE WEARS MY RING
SHORTCAKE
SHOULD I TELL
SICK, SICK, SICK
SIDEWALK CAFE
SILVER SPRINGS
SIMPLE AND SWEET
SITTIN HOME PRAYIN FOR RAIN
SLEEPLESS
SLEEPLESS NIGHTS
SLOW SUICIDE
SNOWBALL
SO HOW COME
SO IN LOVE
SO LONESOME
SOMEBODY'S STOLEN MY HONEY
SOMEONE LIKE YOU
SOME SWEET DAY
SOMETHING'S MISSING
SOME WAY
STANDING IN THE STATION
STINKY PASSED THE HAT AROUND
STONED AGAIN
STORYBOOK LOVE
STORY OF THE MAGI

STREETS OF PARIS
STUDY HALL
SUGAR BABY
SUGAR BEET
SUGARBOWL WALTZ
SUNDAY ANGEL
SUPER MARKET
SWEET NIGHT OF LOVE
SWEET NOthings
SWEET SAUCE
SWEET SUGAR LIPS
SWEET THING
SWEET WILD HONEY

TAKE A MESSAGE TO MARY
TAKE ME AS I AM
TAKE ME HOME JIMMY
TAKE MY LOVE
TALIHINA
TALLAHASSEE BROWN
TEARS
TEARS OF THE CITY
TEEN-AGE WEDDING DAY
TEEN-EX
TELEPHONE
TELL 'EM NO
TELL ME WHO
TENDERHEARTED BABY
TENNESSEE HOUND DOG
THAT MAN RIGHT THERE
THAT'S GOOD ENOUGH FOR ME
THAT'S WHY I'M HAPPY
THAT'S WHY I'M LEAVING
THE BIG SHOW
THE BLACKKEYED GYPSY
THE BLUES KEEP HANGING ON
THE BLUE WALTZ
THE KUMQUAT SONG
THE JACKIE LOOK
THE LADY OF THE HOUSE
THEME FROM A DREAM
THE MUCHER WE DO IT
THE OWL AND I
THE PARTY'S OVER
THERE AIN'T NO USE IN DREAMIN
THE RICHEST MAN IN THE WORLD
THE SIXTIES
THE WILLOW WEEPS
THEY DON'T KNOW NOTHIN AT ALL
THEY JUST DON'T KNOW YOU
THEY'RE NOT THERE
THEY'RE STILL IN LOVE
THINGS ARE DIFFERENT NOW
THOSE LITTLE THINGS
TIC A TIC A TOC TOC
TIME
TIME'S A WASTIN
TINA
TOO LATE FOR ROSES
TOO MANY
TOUCHE
TRICKS
TRUE CONFESSION
TRULY, TRULY
TRYIN TO FORGET ABOUT YOU
TWENTY-FOUR HOUR SERVICE
TWO WORDS ENDED IT ALL

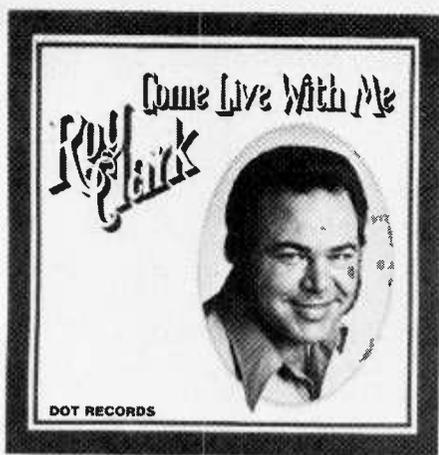
UGLY BOY
UNTIL MY DREAMS COME TRUE

WAITRESS, WAITRESS
WAKE ME UP
WAKE UP, LITTLE SUSIE
WALLFLOWER
WARM IS THE WINTER
WASTED DREAMS
WEBSTER YOU WROTE THE BOOK
WE COULD
WEEKS AND WEEKS
WEIRDO
WELL I DID
WELL, I GUESS I TOLD YOU OFF
WE'VE GOT SOME DREAMING TO DO
WE'VE GOT THINGS TO DO
WHATEVER YOU WERE
WHAT'VE I GOTTA DO
WHAT WOULD I DO
WHEELS
WHEN FLORIDA FREEZES OVER
WHEN THE GREEN BERETS COME HOME
WHEN YOU SAY YES
WHEN YOU TOUCH ME
WHEN YOU WANT A LITTLE LOVIN
WHERE CAN THE LOVELIGHT BE
WHERE DID MY WOMAN GO
WHERE DID THE SUNSHINE GO
WHERE DID THEY GO
WHERE IS YOUR HEART TONIGHT
WHO'D A EVER THOUGHT IT
WHO SAID I SAID THAT
WHY CAN'T IT BE SO
WHY CAN'T IT GO ON
WHY, WHY, BYE, BYE
WILLIE CAN
WILL I EVER
WILLY QUIT YOUR PLAYING
WINKIN AND A BLINKIN
WINTERGREEN
WITH LOVE
WOLF BOY
WONDER BOY

YA GOTTA BE MINE
YESTERDAY IS GONE
YOU DON'T HAVE TO LOVE ME
YOU'LL NEVER EVER SEE ME CRY
YOUNG JUST YESTERDAY
YOUR DADDY DON'T LIKE ME
YOU'RE THE ONE I LOVE
YOU'RE THOUGHTLESS
YOUR LOVE WILL STAY
YOUR MEAN LITTLE HEART
YOUR SWEET LIES
YOU THRILL ME
YOU'VE GOT EVERYTHING
YOU WONDERFUL DOLL
YOU WEREN'T ASHAMED TO KISS ME
LAST NIGHT

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TO BE REPRESENTING YOUR
INTERNATIONAL MUSIC
PUBLISHING INTERESTS.**

**THE WES FARRELL
ORGANIZATION**

Boudleaux and Felice At 25 Year Milestone

• Continued from page 49

While they act, think, and function as a team, it's fair to point out that each of them has done a solo bit from time to time. Felice, for example, was the sole author of "We Could," and "I'm Not Afraid," while Boudleaux wrote "All I Have To Do Is Dream," and "Bird Dog," another of the Everly hits. Generally speaking, whatever Felice writes, Boudleaux can "come along with her." On the other hand, she has difficulty in "coming along with him."

But they both write melody and lyrics together. Frequently a song idea or a lyric or melody will "hit their heads together." Felice once wrote a great lyric, but had no melody to it. Boudleaux, on the other hand, had a melody in his mind and wanted to put it down before looking at Felice's lyric. When Felice then produced her words, an incredible thing happened. Her lyric and his melody fit like a glove, as though they had been written for each other. The song was "Change of Heart," recorded by Kitty Wells, the Chordettes, the Everlys and others.

So many things happened like that," Felice recalls. "Many times things just fell into place. Often when we're working together we think of exactly the same lines."

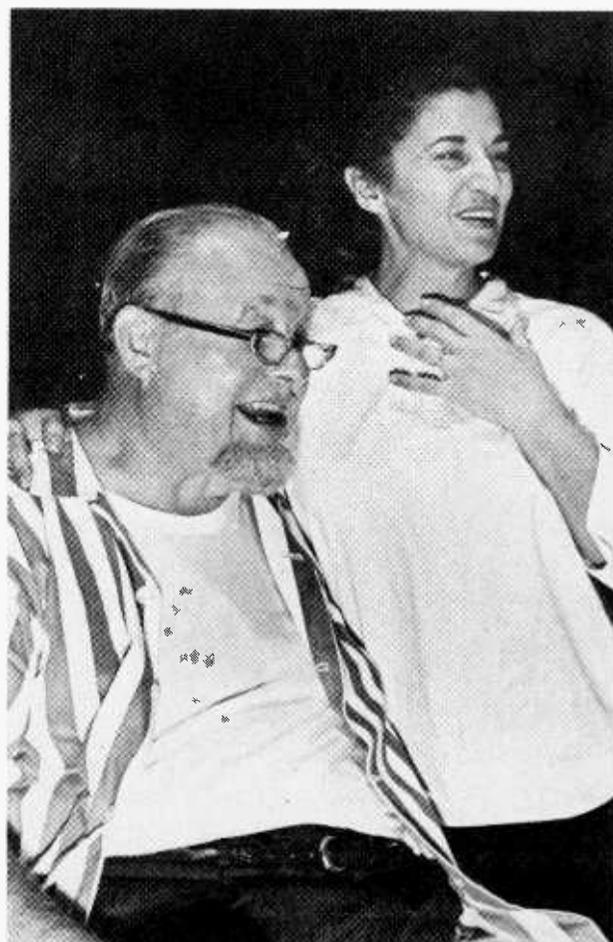
Some time back, the Bryants, always seeking to expand, attended a group of BMI workshops geared for writing show tunes. They were among the few who attended religiously, and they actually have written many scores for established dramas.

Now, on the 14th of April, they have been invited to appear at a series of programs at the Kaufman Auditorium in New York, under the sponsorship of the YMHA. The producer of the programs is Maurice Levine, who has had a great deal of success with them so far. His guests in the past have come from the show tune writers, along with Hal David, Dorothy Field, Johnny Mercer, and heavyweights of this caliber. Now, Boudleaux and Felice will be the first Nashville writers to appear and, they state quite modestly, they are proud to have been asked.

Meanwhile, the two will continue working off both title or concept, whichever comes first. Actually, they filter ideas as they carry along, and both are great conversationalists. They start talking, and a chain of association brings about ideas in a string of consciousness. Suddenly, something will catch their attention, and they stop and work on that. If it "doesn't happen," they go on to something else.

And they'll keep going right on, probably for another 25 years, at least. Both appear young and vibrant, and their prolific minds are as keen today (with the added asset of all this experience) as 25 years ago when they wrote "Country Boy."

So it's been a harmonious 25 years, not only for the Bryants, but for the hundreds who have recorded their songs, and the millions who have bought them.



Felice with Burl Ives.

JANUARY 26, 1974 BILLBOARD

As I Remember

By Chet Atkins

My familiarity with Boudleaux and Felice, especially Boudleaux, goes back many years. I first heard Boudleaux while living on a farm close to Hamilton, Ga. I had built myself a two-tube radio, and one of the first stations I tuned in was WSB in Atlanta. Boudleaux, at that time, was working with a great country artist by the name of Hank Penny, playing fiddle. He was a fiddle player different from anyone I had ever heard before. This was during the ASCAP radio war, and most music played was public domain material, such as Irish ballads, Stephen Foster, and so forth. Boudleaux would play the mel-



Veteran music man Charlie Lamb, in an early picture with Boudleaux and Felice Bryant.

ody on a tune such as "Jeannie With the Light Brown Hair," and then he would play a chorus in a light swing fashion. This was brand new to my ears and nearly blew my mind. I had never heard of Joe Venuti, Steve Grappely or any of those type cats. He almost made me consider taking up violin again.

I got in the business and eventually migrated to WLW in Cincinnati. A dear lady friend, who was acquainted with Boudleaux, offered to take me to meet him. We went to the Gibson Hotel where he was playing, and I was enthralled again just as I had been on the radio in 1940. We were introduced and I tried to let him know in my shy way that I was a big fan. Some more years went by, and during that time Boudleaux married Felice and they started writing. I believe the first hit that they wrote which I heard was "Plain Old Country Boy" by Jimmy Dickens.

I moved to Nashville around 1950. Boudleaux and Felice blew in about the same time. I was living in an attic apartment and they were living in a trailer park. One of the first things I did was to visit with them. We played a few tunes, talked a lot, and have gotten along famously ever since.

Through the years I have tried my hand at song writing with little success except with Boudleaux. We have written a relatively small amount of songs but have had two hits: "How's The World Treating You," and "Midnight."

Boudleaux and Felice are two of those wonderful people who are very interesting because they are interested in everything and everybody. Knowing them on a very personal basis, I might mention some things that may not be mentioned elsewhere.

Most of the Everly Brothers material, which made stars of them, influenced the Beatles and the world, was written between the hours of midnight and 6 a.m. because they found they could write better without the distractions of the kids and the phone.

They are interested in clairvoyance, astrology, and psychic phenomena. Boudleaux, at one point in his life, got far enough along with hypnosis to practice self hypnosis. However, he has absolutely no mechanical ability. He can't even change a light bulb. He once told me of getting a job in a factory. After a few hours the foreman sent him on his way with the advice to get into some other line of work.

I think one of the greatest things I can say about these two



Boudleaux with friend Al Hirt.

people is that I have known them during their high and low periods, and they have not changed one bit. With their zest and curiosity about the contemporary world, I think they can continue to write hits for many, many years.

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JONES"**

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MARIE OWENS

on

MCA RECORDS #40184

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BILLY RAY REYNOLDS

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by

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Superscope Tape Line Diversification Trend

By BOB KIRSCH

CHICAGO—Diversification into prerecorded software as well as blank tape and hardware, a chance to use knowledge gained in the marketing of hardware and apply it to hardware, and the opening of new merchandising and marketing channels are some of the more important benefits expected to come out of Superscope's Story Teller line of children's stories on cassette, according to Gersh Thalberg, general manager of the firm's special tape products division.

Superscope currently has 12 titles in the line, each ranging from 8 to 13 minutes. Cassettes are recorded on both sides no matter what the length so a child does not have to rewind. Each cassette comes with a 32 page four-color book packed in a vinyl bag.

"One of the reasons we feel the line is important," Thalberg said, "is because of the diversification it allows us as to where goods are sold.

For example, we've moved into a great many mass merchants with this product, such as White Front, Alexanders, Vornado and the Wetterau Food Chain.

"The idea," Thalberg continued, "is that a lot of people who come into any store are cassette owners. So we take 12 well known children's stories, such as 'Cinderella' or 'Jack and the Beanstalk,' and place them in appropriate spots. We handle the productions and the duplicating. The only things not produced by us are the pack and the book."

Thalberg also feels strongly that tape is an impulse item, particularly at the \$1.99 price Superscope has set for its product. "This is one reason we are offering a free standing floor display that takes less than 2 square feet of floor space," he added. "The unit is free to any dealer who orders a gross of the product and we will be taking refill orders in grosses.

(Continued on page 58)

WINTER CES TO DOUBLE

CHICAGO—Winter Consumer Electronics Show (CES) '75 will expand from 160 to between 250-300 exhibits with every prospect of larger television oriented firms participating, said Jack Wayman, staff vice president, Electronic Industries Association, sponsoring group. Winter CES will now occupy the entire Conrad Hilton here Jan. 6-8 and possibly will open on Sunday, Jan. 7, Wayman said (see separate story).

BUYER CLOSE-UP

Careful Planning Keys Winter Show Hardware Buying

By EARL PAIGE

CHICAGO—Tom Floerchinger is not a typical buyer nor is his 38-plus-unit Custom Music Corp. chain employer typical but his attitudes toward the winter shows are an indication of buyer concerns right now. Floerchinger is also indicative of the more thoroughly-trained buyers coming into the industry.

As buyer for five categories (compacts, home 8-track, tape recorders, radios, television) he has considerable latitude but he constantly checks with the whole team that came here.

(Continued on page 56)

Portables Upgraded, More Uses

By ANNE DUSTON

CHICAGO—Portable cassette and 8-track equipment continues to emphasize sophisticated features and broader applications.

Two unique features of Hitachi's new Model TRK 1271 AM/FM cassette portable are an ultrasensitive wireless microphone, and automatic record with timer. The mike can be used in the machine, as a wireless, or with a cord. The \$159.95 unit can also be used as a P.A. system.

Hitachi dropped the automatic stop alarm from Model 258, and are offering the same unit as Model TR 0256 at the same \$54.95 list. The cassette recorder works on AC or DC, and is aimed at the school market.

Also for the school trade is the new TRQ-2LL portable cassette with full automatic stop even in rewind or fast forward positions. Other features are double mixing capability, and variable speed playback control. List is \$179.95.

Mayfair rounded out its 8-track portable line with two radio combinations, with the units this year in new spring colors. Model EG 301, player only, in spring green and white, lists at \$39.95; the yellow AM model, with 8-track player, is \$44.95; and the red/white/blue, AM/FM, 8-track player, lists for \$49.95.

Also new at Mayfair is the AC400

cassette play/record portable with built-in condenser mike in a flat black "floating" design, DC only, for \$39.95. Model AC404 is AC/DC, and lists for \$44.95. Both have automatic shutoff. An AM/FM cassette portable with built-in condenser mike and play/record modes, is also new for '74. The Model DC 410 lists for \$79.95.

Broad Pricing

Ralph Ergas, marketing and sales manager for Bigston Corp., sees low end product rising to a \$40 minimum, but with additional quality. Bigston introduced several cassette portables, the KD 300 with auto-

(Continued on page 57)

INSIDE

- Jan. Shows Wrapup (General News)
- Keen Dealer Interest in TV Systems
- Rep Firm Sees Car Stereo Climbing
- Panasonic Distributors Push 'Q' Tapes



TAPE panel at Winter Consumer Electronics Show (from left) Superscope's Elliot Davis, Sanyo's Howard Ladd, Fred Seger of Lear Jet, R. Paul Zucker of Merchandising Week, Craig Corp.'s Lauren Davies, Bigston Corp.'s Bernard Buchwald and Tom Dempsey of BASF.



LLOYD'S console line is admired by (from left) Cindy Eckert, Joan Glasgow, sales manager Ed Stravitz and advertising director Norman Robinson.



AUDIO Magnetics grand display is shown by Cathey Jordan (left) and Sonja Lee. Rip Off, newest promotion, is at right.



AUDIO SONIC executives (from left) general manager Ralph Kraiem, president Ike Cabasso and sales manager Mike Haddad pose with wide array of speakers.

Winter Show Scenes



LE-BO's Leslie Dame with Eva Taylor and (right) Steven Holbrook of Hutch & Son, Lima, O.



CUSTOM CASE national sales manager Mike Wright (center) with Joe McGee of Caraway Packaging (left) and Ray Rolfson of Products Wholesale, Milwaukee.



BIGSTON models Connie Muna and Aimee Ergas (right) help launch program of the giant hardware manufacturer (complete story, Billboard, Jan. 12).



RECOTON's Peter Wish with veteran rep Morris F. Taylor, Silver Spring, Md. (see Rep Rap).



SUTTON Dist.'s Karie Scott with bins of blank tape representing new move to different outlets for the Ampex line.



SUPERSCOPE also diversified with line of children's product (see separate story).

Careful Buying at 38-unit CMC Chain

• Continued from page 55

This included Byrle Northup, chairman; Pat Morris, president; Doug Allen, general merchandise manager; Jim Oldani, automotive merchandise manager; and Lee

Gervich, audio merchandise manager (components).

Floerchinger's immediate concerns:

- To maintain St. Louis-based CMC's growth (Northup and Morris have set a '74 goal of a new store per month as reported earlier, Billboard, 8-track (except car stereo); car stereo; radios; prerecorded tape and disks (CMC is racked by its own BANCO operation headed by John Sullivan); accessories: blank tape.

Show Schedule

Floerchinger said how he operates at a show depends upon what's to be accomplished. If he is talking about credit lines or aspects of this nature, he will meet in a suite; if he is looking at lines, he prefers to visit the booths.

Buyers are responsible for adding or cutting their lines, but this done in conjunction with discussions among all the buyers. What determines an addition? Most often, it's the need for a particular price point.

As for the economy and the fluctuation of the yen in particular, he said: "What happens with the yen doesn't trigger an immediate deci-

sion on our part today. We are concerned. It's subtle. It has an effect on our suppliers and this is what we watch. Over-all, I tend to think the yen at 300 or the future at 328 will be off-set by inflation."

How about quadrasonic? He sees it as stronger and stronger, with 8-track the most reasonable entry as it avoids decisions about decoders or demodulators. "I think once the software is here we're going to see tremendous growth in CD-4 and quad as a whole."

As for the matrix vs. discrete, he said: "Without both systems, neither would have survived. SQ and QS started it and took it through its infancy and it appears CD-4 will be the maturity."

A licensed pilot with a son 19-months old, Floerchinger worked at Hi Fi Showroom three years while earning degrees in physics and finance and has been an audio buff for 15 years.

- To not be thrown off balance by minor fluctuations in the economy;

- To keep inventories as low as possible;

- To insure at least seven months availability of new models added;

- To watch 8-track more carefully, particularly as it provides easier access for consumers to try quadrasonic;

- To watch software as the key element in furthering CD-4 quadrasonic.

Inventory Control

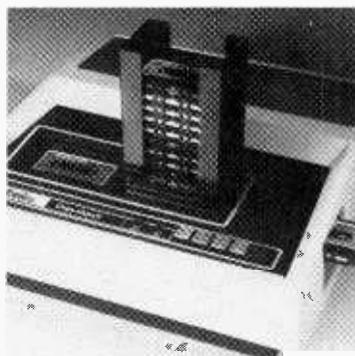
CMC's executive and buyer team planned its winter show schedule as much as six weeks in advance, he said. One of the first moves was a meeting with district managers, who were brought in to see the Winter Consumer Electronics Show.

Some meetings with suppliers took place elsewhere, since as Floerchinger commented, many major companies were not in the CES.

Basically, the winter shows are not for buying. "It's a looking show. We don't bring order pads." Floerchinger said that basically he buys every month. "You don't want to buy six months supply. You want to keep inventories as low as possible while saving sufficient quantities for back-up."

Buying procedures are keyed at CMC through a new computerized inventory control Floerchinger designed. Floerchinger, 28, former corporate economist for May Co. and then senior financial analyst with ITT, said CMC now has an on-premise IBM system 3 so that stock in all stores and four warehouses is on a perpetual breakout.

There are a number of categories. Chiefly they are TV; compacts; "pure" components; tape recorders (except 8-track): "I love the business because it's so great to go to work each morning and be doing what has been a hobby for so long."



CETEC's Copy Cass II high speed duplicating system is completely automatic even to point of rewind of both master and slave cassette. List: \$1,875.

NO NEW 'Q'

Pioneer Sales 25% 'Q'

NEW YORK—Quadrasonic components accounted for 25 percent of all U.S. Pioneer sales in this country during the last quarter of 1973, according to Bernie Mitchell, president of the New Jersey based company.

Despite Pioneer's success in the 4-channel field, the company's new line of receivers featured no quadrasonic equipment. Mitchell explained this by saying that those people in the industry who focused on 4-channel to the exclusion of stereo during 1973, made a mistake in much the same way that those who did not get into the quadrasonic market made a mistake.

Editorial staffers covering the winter shows for Billboard were publisher Lee Zhitto; Earl Paige, Bob Kirsch, Anne Duston, Ingrid Hannigan and photographer Joe Gino.

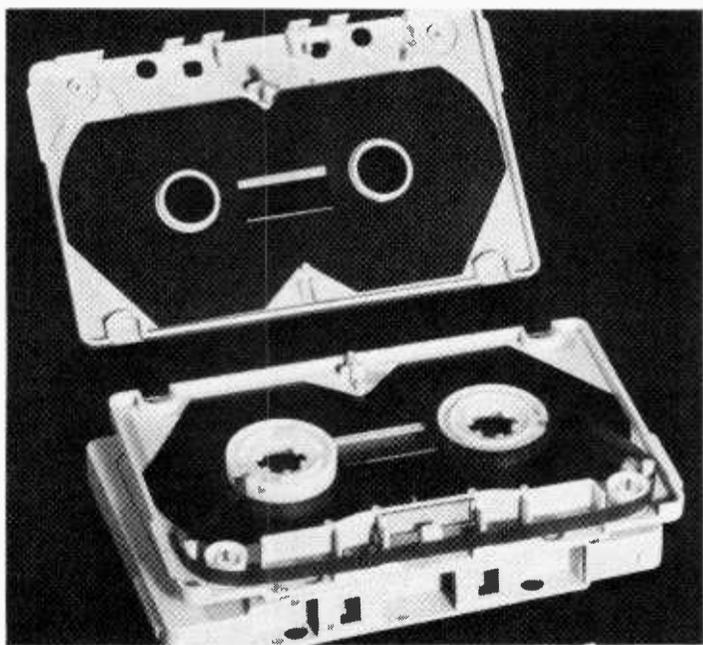
The new nine unit stereo line sought to re-emphasize Pioneer's commitment to the stereo component market, and featured a top-of-the-line 100 watt per channel RMS unit with a list price of \$699.95.

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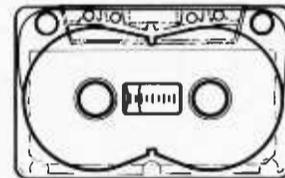
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Rep Rap

If reps were in more abundance at the winter shows, lines were just as plentiful for them, according to Arnold Schwartz, who heads his own rep firm and left town early because he lined up more principals than he ever dreamed possible he said. Among lines he added were Se-Kure, Royal Sound, Cartier Lights, APF and Bib. Schwartz & Associates is located at 4211 Bristol Dr., Suite B, Tory, Mich. 48084 (313) 524-1133.

* * *

Another rep adding lines was Joe Sherr, who with Sid Kaufman, operate Sherr Associates, 409 Hannes St., Silver Spring, Md. 20901 (301) 593-2477. Kaufman's address: 411 Welshire, Philadelphia 19115 (215) 676-8755. They handle Ess & Ess, Vanco-Chicago and Audiovox.

* * *

Harry Simon and Larry Winberg, principals in Si-Way Associates, Inc., have added Ed Skone to the firm. Si-Way is located at North Park Plaza-Suite 401, 17117 W. Nine Mile, Southfield, Mich. 48075 (313) 559-7740.

* * *

Chet Braun, sales manager, SOS, Inc., in Charlotte, N.C., P.O. Box 1574, 28201 (704) 394-9351, is looking for reps to handle the firm's new line of home storage units, an addition to the regular line of store display cases.

Jack Brown Electronic Sales Representatives, Inc., is celebrating its 25th anniversary, according to Jack Brown and Warren Kaufman. Others with the firm are Ron Lillquist and Paul Capus. Lines include Wollensak, Eico, Rocoton and TRW. Address: 157

Rawlinson Rd., Rochester, N.Y. 14617 (716) 266-2728.

* * *
Robert E. Sargent and Paul Nichols, principals of L-C-A Sales Co., claim the firm exceeded '72 sales by 20 percent, crediting it to

better deliveries and understanding of the markets. L-C-A is located at 76 Main Tuckahoe, N.Y. 10707 (914) WO 1-4700.

* * *
Don deBeauchlar and Bernie Lash, both with experience in audio store management,

have joined Flora-Ohman, 27308 Schoolcraft, Detroit 48239 (313) 255-0720, said Phillip G. Flora, president. Flora-Ohman handle Bozak, Creative Environments, DBX, Elpa Marketing, Janszen, Kenwood, Maxell, Pickering, SAE and TEAC.

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PROFILE

Kan. Rep Sees Car Stereo Sales Climbing

By GRIER LOWRY

EDITOR'S NOTE: The manufacturer rep's role in entertainment products is growing in importance steadily. Reps increasingly involved in the various shows in Chicago help prove this vital role. In a long interview Howard "Howie" Roach, head of Roach & Associates and veteran of 14 years as a rep, and his associate Bill Ball, also a veteran rep who once had his own firm, talked about car stereo, blank tape, audio/visual equipment and a wide variety of subjects.

PRAIRIE VILLAGE, Kan.—Surfacing strongly among foremost sources of business for reps with automobile stereo lines are automotive parts dealers and firms called "expeditors," which are companies making a specialty of selling and servicing car dealers, said Roach.

"We're giving these companies serving car dealers increasing attention," said Ball, who also sat in on the interview. "They're geared to give car agencies the kind of fast service they demand. The car buyer is permitted to select the music system desired, whether it's 8-track or cassette, and the car dealer simply sends the car to this company for an in-dash installation. We're just beginning to scratch the surface of this business."

Roach's wide background and expertise to talk with authority on selling everything from hi-fi gear and A/V equipment to car stereo and blank recording tape is matched by the company's distribution. It covers a broad spectrum of the market including stereo retail specialty outfits, parts and accessory stores, mass merchandisers and on down the list, department stores.

Headquartering in this suburb of Kansas City, the area covered takes in Greater Kansas City and St. Louis, all of Kansas, Missouri and Nebraska and a portion of southern Illinois. Some accounts, including Burstein Applebee and Western Auto in Kansas City, are called on weekly with those in outlying areas visited a minimum of once every four weeks. The latter may depend on the gasoline situation.

Blank Tape

Because he has handled the Audio Magnetics blank tape line since establishing the business in his home in 1961, Roach thinks his observations on blank recording tape sales have some validity. Among trends he notes is the battle between 8-track blank and cassettes with neither, so far, winning a decisive edge. With new and more sophisticated cassette systems trickling into the retail chan-

nels, he does see cassette sales inching upward with 8-track perhaps in a bit of a slippage the past year.

Roach notes that his experience with cassette and 8-track systems dates back to the era of Mercury Record company, the licensee marketer for the Phillips products emerging from Holland which introduced early cassette stereo systems. Mercury jammed the retail pipelines with the systems but they failed to move off the counters. At the time 8-track was battling 4-track for dominance and the consumer was confused over which system to buy. Then 4-track fizzled and 8-track achieved the supremacy it has held ever since.

Despite the sales and profit potential only a small percentage of retailers are getting their share of the blank tape business, the rep said. He recently by-lined an article in a tape company house organ titled "Are You Getting Your Share?" in which he observed that too many retailers continued to treat blank tapes as a barely tolerated stepchild. Some use the excuse of the 2 or 3 percent shrinkage as the reason.



REPS Howard Roach (right) and his associate Bill Ball believe their role in entertainment products is becoming increasingly important but also increasingly complex.

"Any dealer who lets a tape recorder get out of his place without several blank tapes going along is guilty of selling-laxity," Roach said. "Blank tape is an impulse item and should be seen by the customer as well as talked up. Those who back off because of the 2 or 3 percent shrinkage should understand that loss is easily offset by the 50 to 75 impulse business that is done."

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250 up 1.70 each
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DISTRIBUTOR PRICES AVAILABLE (500 Pcs. & up) Upon written request.

Superscope Tape Line Diversification Trend

• Continued from page 55

"We have also appointed specialized reps for this division," he continued. "These are reps who are oriented to mass merchandisers and material that will parallel this line. These reps also must be oriented to key distributors. We have a full complement of reps in all key marketing areas."

Thalberg is looking at other markets besides the retail outlets for the future, especially the educational marketplace. "It's very possible," he said, "that a teacher may want to order 25 books and one cassette so that each student can listen and follow along individually. This is an area of expansion we are looking into now."

As for a tie-in between Superscope hardware and the stories, Thalberg said this is entirely a dealer option, but he expects that many will use this option. "The program opens up additional spots in a store for merchandising hardware as well as software," he said, "and we have picked up a few hardware outlets through the Story Teller line."

Concerning the types of outlets to be used to expose the line, Thalberg said the firm is "looking at the best retail outlets we can find for the program. As far as inside the store itself, I see the line being merchandised in three major departments.

"One department," he said, "would naturally be the record and tape area. The second would be the tape recorder department or in the

audio department. The third would be the area where children's books and toys are sold."

Superscope will be kicking off a full fledged ad program for the story teller line shortly. Ads will be four color and will run in family oriented magazines, according to Thalberg. In addition, there will be co-op advertising as well as a dealer distributor program.

"Right now," he continued, "I'm very optimistic about the whole thing. The reception has been as good as we expected if not better, the price seems to be right and we feel we've geared the entire plan to the masses properly. The display, for example, is the kind a mass merchandiser does not have to worry about. He gets it in, sets it up and the material almost sells itself. And the dealers all seem quite pleased with the advertising and point of purchase programs we've lined up for them.

"We feel we have learned a lot from our distribution of hardware over the years," Thalberg said, "and there's no reason why this cannot be applied to software. We also feel that this may finally be the right formula for spoken word cassette, which everyone has been predicting will be a big thing for a long time. We feel very strongly that we've incorporated all the needed ingredients, that the test markets were conducted long enough and we feel the line will work out well."

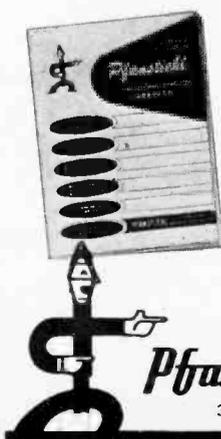
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Tape Duplicator

Edward Pickering, president, Ed-Pic Duplicators, Los Angeles, was exhibiting his new **Ed-Pic** and **Recordex** high speed tape duplicating equipment at the CES, with **Jerry Peloguin** of **Vastech**, the eastern marketing arm for Ed-Pic. Introduced was the W-250 Ed-Pic 8-track winder, operating at 300 ips, with a constant tension feature. Cost is \$3,900 for blank/prerecorded model.

The new **Recordex PRO-68** 8-track/quad 8 duplicating system with a master and five slaves runs at 300 ips, with a loop bin capacity of 75 feet @ 1 mil. Price, without base, is \$14,500. Also new are the **Recordex 100-3** cartridge winder at \$531, the 100 cassette manual loader, at \$438, and the **CE-250** cartridge exerciser.

J.S. Maloney Associates, Batavia, Ill., is manufacturing endless loop cassettes with 30 seconds playing time for use in telephone answering equipment. Maloney expects to double his current capacity of 500 blank cassettes per day in the next month.

Robert W. Doherty has formed **Audio Control Techniques**, Burbank, Calif., for reel-to-reel and cassette educational and commercial duplication, using high speed **Magnafax**, **Ampex** and **Audio-Tek** equipment. Doherty, former general manager of the tape duplicating division of

United Recording Corporation, acquired the division from the parent company in November.

Audiocraft Recording, Cincinnati, Ohio, has tripled its duplicating ca-

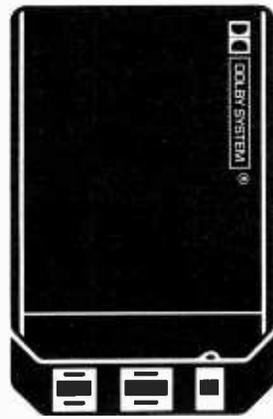
pacities by recently adding a **Magnasync** cassette stereo duplicator and **King** loader to existing equipment, vice president **Bud Herzog**, reports.

The company has doubled in size

in each of the last two years, and is expanding into audio/visual (film) capabilities with new 16 mm interlock equipment, and sound and music effects libraries. Other ventures

include commercial jingles, and stereo cassette religious music, which Herzog hopes will expand the company into being regional supplier of recorded gospel music.

"Is it a Dolby tape?"



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Car Stereo

PANASONIC DIST. ADDING SOFTWARE

CHICAGO—Car stereo will continue to grow along with the trend to more compact automobiles, according to buyers and exhibitors surveyed at the Winter Consumer Electronics (CES) and Independent Home Entertainment (IHE) shows. Growth will also be spurred by more available quadrasonic software.

Particularly optimistic about car stereo gaining because of the compact trend and more 4-channel tapes was Ed Lucasey, national sales manager, Panasonic Auto Products. He cited the cases where distributors are adding software to make sure of the availability.

According to Lucasey, Charles Larrick Dist., Dayton, O., recently put in a complete stock of quadrasonic tapes. "We are very encouraged and particularly over the titles available in rock."

As for the compact trend, Lucasey noted that a West Coast Ford dealer cited the case of a Pinto sale with full complement of stereo as typical and said there is no doubt in his mind but what consumers will still want luxury items even though they are buying compacts to save on gasoline.

Panasonic will introduce several new players later this month at its annual distributors meeting here at the Hyatt Regency O'Hare, Lucasey said, including some more cassette models. A new discrete 4-channel unit will be added later in the year. Lucasey said he doesn't see anymore additions in Panasonic's line of matrix 4-channel units.

One of the other significant trends in car stereo is in ever increasing involvement of audio and department stores. This was why it made sense for Panasonic to show car stereo here even though it may not be ideal for strictly car stereo buyer action, he said.

More and more people look for the Dolby trademark when they buy cassettes, cartridges and open-reel tapes. They know that Dolbyized recordings sound best, and won't become obsolete. More than a million listeners already own recorders incorporating Dolby noise reduction made under license by the world's leading high-fidelity manufacturers:

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TV Systems Key Interest; LP Best

CHICAGO—Dealers and buyers still express keen interest in video recording systems but are still told any major U.S. market for them is a full year off at least with disk being

favored over tape, according to Al Barshop of Panasonic, panelist at the Consumer Electronics Show video conference.

Barshop, the only panelist respon-

sible for video systems, was called on late in the session but the first audience questions were on video recording with William Lowry of RCA promising field tests in the first two quarters of '74 of the Magtape system.

Lowry, as if momentarily swayed by Barshop's stress on industry and business, said RCA is going in a "non-consumer" direction. Then Lowry asked reporters if this is what he said and corrected himself. RCA will go consumer.

Barshop estimated video system sales in '73 at \$100 million including both hard and software, but said accurate figures are still almost impossible to come by. He said off-shore figures are easier to obtain and that imports did contribute substantially to this figure. Of this, however, he said over 99 percent was non-consumer.

He said helical scan video tape recording would continue to be important but that the disk is more possible as the breakthrough consumer system. Basically, he sees success coming in the form of a package or console and said this has happened in Japan with excellent success.

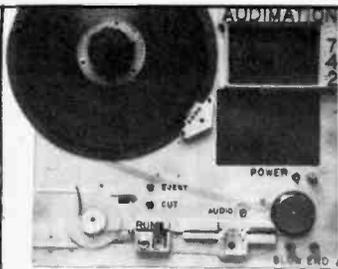
Reveal Tape Study

CHICAGO—A joint study by Pioneer Electronics of America and GRT Corporation of 5,000 owners of 8-track Pioneer car units, indicated that car stereo owners are more affluent, own more tapes and have more of a variety of equipment at home than industry sources previously believed.

New Products



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Island Captures Dylan for U.K.; Same Terms as Elektra?

LONDON—Island Records has captured Bob Dylan for the British market and will release his latest album, "Planet Waves," the first under his new contract with Elektra-Asylum, at the end of the month.

The deal was negotiated in Los Angeles, between Island director Chris Blackwell, David Geffen, chairman of Elektra-Asylum, and Dylan's attorney, David Braun.

Little else is known about the deal and at presstime those concerned were either out of the country, unavailable for comment, or declined to expand on precisely how Dylan comes to be on Island or for how long. An Island spokesman said that he understood Dylan's contract with Island would be for the same term as his association with Elektra-Asylum.

One puzzling aspect of the deal is that Dylan's album will not be released in this country through EMI, under the contract which the British major has to release both Asylum and Elektra material. Originally, EMI had rights only to Asylum, the label formed by David Geffen, in 1971, but following Geffen's appointment as chairman of Elektra-Asylum, the Elektra label was switched from WEA in the U.K. to EMI from Oct. 1, with EMI simulta-

neously relinquishing its rights elsewhere in the world to Asylum.

At the time, Nesuhi Ertegun, president of WEA International, explained that the move had been made to avoid any conflict of interests between WEA and EMI regarding Geffen's plans in signing talent.

Speculation in the music industry revolved around two possible reasons for the unexpected arrival of Dylan on Island, something which EMI only knew about on Jan. 11, when Island made the official announcement. One reason advanced is that Geffen has entered an exchange deal with Blackwell, with Traffic about to transfer from Island's American label, which is released in the States through Capitol. The other suggestion being advanced is that Dylan's plans to launch his own Ashes and Sands label through Asylum, now dropped, were partly dependent on being able to secure a contractual release from Capitol of the Band, which is accompanying Dylan on his current American tour and is backing him on the Planet Waves album. However the outcome of protracted negotiations just before Christmas, involving EMI, Capitol, Geffen and attorney Braun, was that EMI declined to allow the Band to leave Capitol.

Braun, in London, told Billboard that Dylan's signing with Asylum didn't automatically mean that his records would be released through EMI in Britain. He suggested there was "a certain degree of flexibility" in the arrangements. "The parties could agree that certain foreign distribution deals are made which could be a condition of the deal. Why was the decision made to go with Island? I think that is a matter for the parties themselves. They have their reasons for doing it," he said.

Rediffusion Plant to Open

LONDON—Rediffusion's new pressing plant in Caerphilly, South Wales, opens in March with an initial four-machine operation.

But managing director George Philips said the company will need all the capacity itself and will almost certainly have no margin during the early stages to custom press for other companies desperate for production.

"We cannot press beyond our resources and with the plant and manpower we will have to start with we will need all the production capacity ourselves," he said.

Philips is confident that he will have an adequate supply of raw materials for the new plant with imports from the Czechoslovakian record manufacturing and distribution company Supraphon.

Rediffusion has the U.K. distributorship of Supraphon and another Czech label, Panton.

Philips said it was a normal commercial move for Rediffusion to set up its own pressing operation, but said it does not mean a break from the company's present manufacturers, Orlake and British Homophone, is imminent.

Both these operations will be needed for a long time to come, he said.

It was hoped the factory in South Wales, which will employ about 20 people initially, would open earlier, but difficulties over installation held back plans.

Survey by BPI

• Continued from page 1

If this figure turns out to be fairly accurate, it will mean that in just two years, manufacturers' sales will have nearly doubled—in 1971, sales were valued at just under \$96 million—so that in some ways, it's hardly surprising that the industry's pressing problems seem to drag on.

The BPI statistics also included figures for the whole of 1972 when a total of 102.71 million records, worth nearly \$144 million—just over 45 million singles and nearly 57.5 million albums—were sold.

U.K. production in that year totalled 124.53 million disks—48.5 million singles and 76.13 million LPs—on top of which a further 12.77 million records were imported.

The association decided to start compiling its own figures after the Department of Trade and Industry stopped its monthly survey of record sales and production. The statistics are based on information supplied by all record companies and pressing plants in this country although Bridge notes that so far, a number of companies have been "either unable or unwilling to co-operate."



FOLLOWING the release of a commemorative album by EMI-U.K. to celebrate the 75th anniversary of the Gramophone Co., Pathe-Marconi in Paris has produced its own four-LP boxed set with a special commemorative booklet telling the Pathe-Marconi story.

The set consists of one classical LP, featuring tracks by Caruso, Saint-Saens, Casals, Chaliapin, Toscanini and Furtwangler, among others; two LP's of popular French artists from Fragon to Julien Clerc and including Mistinguett, Maurice Chevalier, Jean Sablon, Charles Trenet, Edith Piaf, Les Compagnons de la Chanson, Gilbert Becaud, Adamo, Sacha Distel, Franck Pourcel and Tino Rossi; and a third LP of jazz (Armstrong, Ellington, Gillespie, Tatum, Reinhardt) and international pop (Dean Martin, Theodorakis, Cliff Richard, Gene Vincent, Pink Floyd).

Proceeds will go to aid Les Jeunesses Musicales de France.

On the occasion of the release of the album, Radio Luxembourg broadcast a special programme from the Pathe-Marconi factory which featured a number of top Pathe artists. I. to r. at the party are Francois Minchin, president of Pathe-Marconi; Philippe Bouvard; Amalia Rodrigues; Michel P. Bonnet, director general, Pathe-Marconi; Tino Rossi; Gilbert Becaud, Aldo Ciccolini and Sacha Distel.

Holly Pkg On Teldec

HAMBURG—Teldec has released a de-luxe package, "The Complete Buddy Holly Story," which contains virtually all Buddy Holly's recordings with the Crickets, the Three Tunes and Bob Montgomery, together with some early demo tapes and recordings which were issued posthumously.

Holly, who died in 1960 in an airplane crash, is popular "with a gigantic collection of people, young and old, all over the world," according to Teldec's Manfred Peter and

Rainer Mangels, who compiled the album.

The nine-LP set contains 102 titles, of which 11 are presented in two different versions. One of the tracks features Mike Berry's famous "Tribute to Buddy Holly." In addition, there are three recorded interviews with Holly and the Crickets, a message from his parents, a four-color poster and a 16-page illustrated booklet tracing the career of the singer, and listing a complete discography.

Polydor in U.K. Shake-Up As Moves Expand Market

LONDON—Polydor managing director, John Fruin, has announced major structural and staff changes throughout the company.

The shake-up is made with the twin purpose of increasing Polydor's share of the U.K. market and increasing profitability coupled with coping with the problems plaguing the industry.

General sales manager Eddie Webster becomes general manager of the new operations and distribution division. In addition to his new duties, he will maintain his sales-division responsibilities and will be Polydor's director link with dealer and distribution activities.

Mike Hitches becomes general manager of the sales division, looking after all field sales activities and Bill Lamb is the new national sales manager.

Jean Fendick becomes assistant and secretary to commercial manager Gordon Collins and Delia Hubbard is assistant and secretary of Eddie Webster in his new position.

The other major movements are in the marketing, A&R and promotion divisions. Ian Walker becomes gen-

eral marketing manager, reporting to Collins. John Howson is the new pop marketing manager, with Gareth Harris as his assistant.

Present pop marketing manager, Derek Hannan, will be moving to an overseas post in a couple of months. Meantime, there will be a gradual handing-over process.

Ian Murray becomes the marketing division's publicity manager. The marketing division will now comprise four areas—classical under Peter Russell; pop under Howson; tape under Laurie Adams; and publicity and advertising under Murray.

Although there are no positional changes in the A&R department, there are considerable structural revisions. The repertoire product supply centre has been set up for all material whether it emanates from Polydor U.K. or its owned and associated companies abroad.

The existing pop product managers—Terry Condon, Simon Gee, Gordon Gray and George McManus—become repertoire managers in the a&r division, reporting to Wayne Bickerton.

The promotion department, headed by Bob White, will work in close association with the repertoire managers in an effort to achieve a more integral operation.

Fruin said: "I want our promotion staff to feel that they have been directly connected with a record from the time of inception and in this manner I hope to have them 'turned on' from the word go." ... Promotion will report ultimately to Wayne Bickerton.

The major alterations follow hard on the heels of a new year announcement that two of Polydor's top men have transferred to positions in the States.

Tim Harrold, former commercial director, went to America as vice-president of Phonodisc USA, and former operations manager Don Wedge became senior vice-president of operations in MGM Los Angeles.

P-M Sparks Energy Meet

PARIS—Pathe-Marconi is to invite top executives from other French record companies to meet here to decide a common policy to deal with the current energy crisis and the raw material shortage.

A spokesman said: "The prospect of a lack of raw materials, especially of petroleum products, is growing and in the U.S.A. and certain other countries restrictions can already be noticed."

Meanwhile, Pathe-Marconi is one of a number of French record companies which are raising the recommended retail prices of their records in all price categories by about 7.5 percent.

DONNA HIGHTOWER to M.I.D.E.M.



DONNA HIGHTOWER, Spanish based American singer, who recently received a golden disc from DISCOS COLUMBIA, S.A., for topping a million sales of her single "THIS WORLD TODAY IS A MESS"

DONNA HIGHTOWER will represent Spain at MIDEM '74 singing her new single

From the Music Capitals of the World

LONDON

Atlantic is releasing a series of 10 maxi-singles in a campaign backed by commercial station Radio Luxembourg. The releases are planned for Jan. 28, with air support coming on Feb. 1. Regular plays of one track from each record will accompany two 15-second and two 30-second commercial spots each evening.

Point of sale material will include 7,000 stickers and 2,000 window streamers along with 1,000 counter dispensers each holding 100 records. Artists and tracks include Stones—"Brown Sugar"; Yes—"Roundabout"; Sonny and Cher—"I Got You Babe"; Otis Redding—"Dock of the Bay"; Aretha Franklin—"Respect."

Slade has been presented with a silver disk for sales before release of their single "Merry Christmas Everybody." At a reception to mark the occasion, Polydor managing director **John Fruin** made the presentation of BPI awards. The single, which was Slade's third to enter the 1973 charts at number one, also accomplished gold record sales within a week of release.

Also featuring in the silver disk stakes was **David Bowie**, who was presented with a plaque of silver disks for his sales achievements during 1973, by new managing director of RCA, **Geoff Hannington**.

Walt Disney has arranged for 20,000 albums of the Robin Hood soundtrack to be exported from the U.S. into Britain in anticipation of an expected high level of sales following enthusiastic public reaction to the film.

Tony Owttrim, Disney's records division manager, has trimmed the label's catalog by one-third, to 50 albums, to ensure that the best-selling items are available to the trade during the present pressing difficulties.

Allen Davis, EMI's director of international artists development, has joined CBS as a director. He has also been made a vice-president of CBS International. . . . **Geoff Gibbs**, 24, has been appointed deputy tape marketing manager for EMI. . . . WEA production manager **Lional**

Peter Plum Deals Set

BRUSSELS—Peter Plum Publications has secured the co-operation of an international team of songwriters—**Tam Gordon** (U.S.), **Ted O'Neill** (Ireland), **Yves Dessca** and **Philippe Gerard** (France) and **Graham Sacher** (U.K.) in a move to develop original copyrights on an international scale.

Mireille Mathieu has recorded a **Graham Sacher** song, "Happy Song," under the title, "L'Amour En Couleurs" and this has been released in all French-speaking countries and Canada. More major recordings are due in Germany and Japan.

"Love For An Angel" by **Tam Gordon**, has been recorded by **Lily and Chips** in Ireland and has been released by **Barclay** in France. **Barclay** has also acquired "Sweet Talking Loser," the **Ted O'Neill** song recorded by **Good Time Charlie** for 11 territories. The single will also be released in Japan.

One of the major PPP hopes is the LP recently recorded in London by **Robby (Jason) Webb**, a new Belgian artist. The album, recorded at **Morgan**, was arranged and conducted by **Ed Welch** and features **Webb's** compositions.

Rose is leaving the company next month after four years of service. He has yet to make any future plans. . . . **Stuart Taylor**, a staff producer for **GM Records**, has been appointed U.K. director of **Siegel Musiverlage**, the German publishing-production company headed by **Ralph Siegel**.

John Rollo, 19, has joined the Essex Music Group as manager of the **Cube studios**, after being a studio engineer with **CBS**. . . . **Joe Reddington**, who formerly worked in the **MCA** promotion department, has joined **RSO Records** to head the label's newly formed promotion department. . . . **Brian Hall**, national sales manager, has been promoted to the position of marketing manager at **RCA**, filling the vacancy brought about by the appointment of **Geoff Hannington** as managing director.

Reader's Digest has released the first eight-record LP album of a two part collection called, "Your 101 Favorite Melodies." Together the albums last for 6½ hours and contain performances from pianist **Claudio Arrau**, trumpeter **John Wilbraham**, baritone **Gerard Souzay** and soprano **Heather Harper**.

MARTIN THORPE

BRUSSELS

Deep Purple gave a highly successful concert here recently. At a reception given by **EMI Belgium** during their visit, **Stanley Robins**, managing director of the company here, presented them with a gold disk to mark big sales of their album "Made in Japan." . . . Among recent **EMI** releases here **John Lennon**, **Focus**, **Paul McCartney**, **Ringo Starr** and **Suzi Quatro** feature as best sellers. "Sebastian," by **Cockney Rebel**, has scored an instant hit. . . . **EMI** is releasing albums from **New Temptations** and **Diana Ross**. . . . **Inelco** opens the **New Year** with a new local recording artist on **RCA** coming out with a single, "Je ne peux vivre sans toi." The artist is singer-composer **Frank Michael**.

Inelco has also hit the end of year album charts with the original soundtrack of the new **Sergio Leone** movie, "My Name Is Nobody." The music, composed by **Ennio Morricone**, has been released on the **Lark** label and is selling very well. . . . **Alvin Stardust's** U.K. hit, "My Coo Ca Choo," had a big sales boost here from television promotion when the artist appeared on **BRT TV** programs. . . . Italian artists, **Erato**, under the direction of **Claudio Scimone** visiting Belgium this month and scheduled to appear at **Brussels' Palais des Beaux Arts**. . . . Phonogram released on the **Biram** label an album from one of the most popular Flemish singers, **Marva**, "De verliefden van het jaar." Also, a new album is released featuring **John Terra**. . . . On the **Fench** label, **Motors**, a single is released from the duo **Shepstone and Dibbens**, called "Shady Lady." . . . **Demis Roussos** was touring Belgium this month. . . . **Polydor Belgium** recently rush released the **New Seekers** hit, "You Won't Find Another Fool Like Me" and it looks like being a hit here as well as in the U.K. . . . On the album front, among important releases are the **Dubliners** album "Plain and Simple" and **James Last's** "Non Stop Dancing 1974." . . . **Rory Gallagher** was here recently to perform two concerts: both venues were booked out. . . . **Jacqueline Renard** recorded "T'aimer, je veux t'aimer," a song written by **Hector Delfosse** and directly obtained several TV appearances for this song. CINDY KAB

Dispute Freezes Gamble & Huff U.K. Royalties

LONDON—**CBS** disclosed this week that all U.K. publishing royalties from compositions by **Gamble and Huff**—creators of the new **Philly Sound**—are being frozen.

The measure has been taken because of a dispute between **Carlin Music** and **April Music** about which company owns the **Gamble and Huff** catalog for the home market.

CBS's copyright manager, **Brian Dunham**, said: "We have frozen all royalties from the **Gamble and Huff** catalog in the U.K. while the dispute is being resolved.

"This is the normal practice under such circumstances. There is no dispute that **April-Blackwood** administer the **Gamble and Huff** catalog for the world outside the U.K.

"The dispute is over **April's** claim that it now has the rights to the catalog in **Britain** and **Carlin's** claim that they have the catalog for **Britain** until 1976."

Carlin vice-president, **Paul Rich**, said the company set up the **Gamble and Huff U.K.** operation about two years ago and that a contract with the writers runs until 1976.

"But I don't want to say any more at this stage," he said.

Brian Hutch, managing director of **April Music**, said: "We signed a deal that gave us **Gamble and Huff** for the U.K. from Jan. 1."

He said there were currently meetings going on in **New York** in an attempt to reach a solution and he did not want to comment further for risk of prejudicing talks.

The **Gamble and Huff** organization includes **Assorted Music**, **Bell Boy Music**, **World War Three Music** and **Mighty Three Music**.

Among the writers in the set-up is **Stylistics' hit composer, Thom Bell**.

Gamble and Huff rose to fame as creators of the new soft-soul **Philly Sound**, with records by the **O'Jays**, **Harold Melvin and the Bluenotes**, **Three Degrees**, **MFSB**, **Billy Paul** and the **Intruders** on the **Philadelphia** label, distributed by **CBS**.

Pact Ends Between Holland Manufacturers and Dealers

AMSTERDAM—Since the official contract between the organization of Dutch record manufacturers and importers (**NCGI**) and the organization of record dealers (**NCGD**) ended on Nov. 1, the manufacturers are no longer obliged to deliver exclusively to the dealers of the **NCGD** and the dealers are no longer obliged to buy exclusively from the members of the **NCGI**. In practice, most of the dealers and

MAM Profit Shows Rise

LONDON—Although **Management Agency and Music's** profit for the year ending in August were up as forecast by the company, it was only by 2.5 percent, on a turnover rise of 47 percent.

Pre-tax profit for the year was in fact \$6.65 million compared with \$6.42 million for the previous year when there was a \$882,000 profit on property sales. Turnover, however, rose from \$13.67 million to just over \$20 million.

The dividend is unchanged at 11 percent with 6 percent final.

ABC to Form Record Company in England

By BRIAN MULLINGAN

LONDON—After four months of negotiations, **Ian Ralfini**, former managing director of **WEA**, has completed plans to form a new record company, **Anchor Records**, backed by the **American Broadcasting Company**, the entertainment conglomerate which controls one of the **Big Three U.S. television networks**.

Anchor, to be **London-based** but with offices in **New York**, is being underwritten by **ABC's** newly formed leisure group in a way which gives **Ralfini** maximum scope to develop **Anchor** on a long-term basis. **ABC** is the parent company of **Dunhill Records** (**Probe** in the U.K.), but the two labels will be run as totally separate and competitive companies.

Ralfini told **Billboard**, "The time is right for a new small company which can give artists proper and close personal attention, provided it has the right kind of financial support which in other cases has proved to be something of a limiting factor, and skilled management resources. In forming **Anchor**, I looked both in **England** and **America** for a company with a philosophy similar to mine and the deal with **ABC** will allow us not just to tackle the development of new talent in an unrestricted way, but also should we see fit to compete for name artists."

"This is the first time for many years that an American corporation has invested a lot of money in a new record company, and **ABC** is prepared to stand behind it for five years with the possibility of extensions for a further three years to help us build an international company."

Ralfini stressed that it was a "no strings attached" deal which only placed on **Anchor** a product requirement of a minimum of six albums in the first year building up to 12 after three years. Other than that, he explained, **Anchor** was free to determine its own policies and deals over distribution arrangements even in

America, where **ABC** has established distribution facilities. So far, however, no arrangements have been made in any country and no immediate announcements are contemplated. However, it is expected that **Anchor's** first releases will be out in three or four months' time.

First appointment to **Anchor**, as a director, is that of **Martin Wyatt** who, with **Ralfini**, was responsible at **WEA** for setting up the **Raft** label, and is readying **Anchor's** first signings.

Other announcements will be made soon regarding the staffing of the finance-copyright and promotion departments. Permanent office accommodation is being sought, but for the time being **Wyatt** and **Ralfini**, plus assistants **Maxine Sullivan** and **Hillary Shaw**, are located at 178 **New Bond St.** (409-2631).

Transatlantic Claims 40 P.C. Growth in '73

LONDON—**Transatlantic Records** grew by about 40 percent in 1973, managing director **Nat Joseph** told the first of four quarterly sales conferences last week. "1974 is going to be a difficult year," he said, "but we will continue to expand although I don't think we will make quite such a high rate."

Transatlantic has already expanded its sales team and at the conference were four new additions to the staff, three car representatives, **Bob Crane** who will be working in the **Home Counties**, **Roger Shropshall** (**Midlands**) and **Chris Williams** (**North**) and **Eddie O'Shea** who will be working on field promotion in the **North**.

Joseph also announced the appointment of **Alan Wade** as **Transatlantic** marketing manager. This is the first time the firm has had a marketing manager as such. **Wade** was formerly marketing manager for **GM Records** and before that was divisional sales manager for **Warner Bros.** He has also been a sales manager with **Polydor** and has a degree in marketing.

Said **Joseph**: "These additions had been decided on some weeks ago. We are confident enough of a general increase in business in the next year to have decided not to cut back on any of these plans, although we will be definitely making some cutbacks in a&r. We are not at the moment rushing out to sign new acts. Certain other plans that we have to go into other fields of selling have been postponed."

However, **Transatlantic** has announced the distribution in the U.K. of the **Milestone** label which will be launched on Feb. 1 with 10 items called **Twofers**, double albums at the price of one, of classic reissues by top jazz names to be followed up by two albums which **Milestone** currently has in the **American jazz charts** by **Sonny Rollins** and **McCoy Tyner**.

He also announced diversification into video films for education. In the first half of 1974, **Transatlantic** will produce two instructional films related to music for secondary school use.

Billboard Hits of the World

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BELGIUM

(Courtesy of Belgium Radio & Television) SINGLES

This Week

- 1 SEBASTIAN—Cockney Rebels
- 2 MERRY CHRISTMAS—Slade
- 3 JUANITA—Nick Mackenzie
- 4 SOMEDAY SOMEWHERE—Demis Roussos
- 5 DIE MOOIE ZOMER—Gerard Cox
- 6 PAPER ROSES—Marie Osmond
- 7 STAR—Stealers Wheel
- 8 PUT YOUR HEAD ON MY SHOULDER—Albert West
- 9 WHEN I FALL IN LOVE—Donny Osmond
- 10 TCHIP, TCHIP—Cash & Carry

LPs

This Week

- 1 FOREVER & EVER—Demis Roussos
- 2 STRANGERS MEERDERJARIG—The Strangers
- 3 DE EENZAME FIETSER—Boudewijn de Groot
- 4 IK BEN EEN GASTARBEIDER—Rocco Granata
- 5 ALLE DERTIEN GOED—Various Artists

DENMARK

(Courtesy of I.F.P.I.)

This Week

- 1 GASOLIN '3 (LP)—Gasolin' (CBS)
- 2 VAERSGO (LP)—Kim Larsen (CBS)
- 3 ? (LP)—John Morgensen (Play/Telefunken)
- 4 PETER BELLI OG SON (Single)—Peter Belli (Polydor)—(Gustav Winckler)
- 5 RINGO (LP)—Ringo Starr (Apple)
- 6 OVER HAVET UNDER HIMLEN (LP)—Sebastian (Harvest)—(Mork)
- 7 MIND GAMES (LP)—John Lennon (Apple)
- 8 MERRY XMAS EVERYBODY (Single)—Slade (Polydor)
- 9 STAERK TOBAK (Single)—Shu-Bi-Dua (Polydor)—(Intersong)

- 10 VINTERBYOSTER (Single)—Paaske, Bro, Langberg (Carl Petter)
- 11 WHEN I FALL IN LOVE (Single)—Donny Osmond (MGM)
- 12 BAND ON THE RUN (LP)—Paul McCartney & Wings (Apple)
- 13 14 DANSKTOPPER (LP)—John Morgensen (Play/Telefunken)
- 14 NOW & THEN (LP)—Carpenters (A&M)
- 15 REVYERNES REVY (LP)—Various Artists (Fona)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

*Denotes local origin SINGLES

This Week

- 1 NOEL INTERDIT—*Johnny Hallyday (Philips)
- 2 LES DIVORCES—*Michel Delpech (Barclay)
- 3 LES VIEUX MARIÉS—*Michel Sardou (Philips)
- 4 CHANSON POPULAIRE—*Claude Francois (Fleche)
- 5 MELANCOLIE—*Sheila (Carrere)
- 6 PETIT PAPA NOEL—*Romeo (Carrere)
- 7 ANGELIQUE—*Christian Vidal (Vogue)
- 8 LA PALOMA-ADIEU—*Mireille Mathieu (Philips)
- 9 L'AMOUR, PA LA CHARITE—*Stone & Charden (Ami/Discodis)
- 10 JESUS EST NE EN PROVENCE—*R. Miras (Pathe-Marconi)
- 11 LA PETITE FILLE 73—*C. Jerome (Disc'AZ)
- 12 UNE HEURE, UNE NUIT—*Ringo (Carrere)
- 13 CHERIE, SHA LA LA—*Anarchic System (Disc'AZ)
- 14 NE RENTRE PAS CE SOIR—*Crazy Horse (Disc'AZ)
- 15 VIEN TE PERDRE DANS MES BRAS—*Frederic Francois (Vogue)

This Week

- 1 LA MALDIE D'AMOUR—Michel Sardou (Philips)
- 2 CHANSON POPULAIRE—Claude Francois (Fleche)

- 3 VARIETES 73—Thierry Le Luron (Pathe-Marconi)
- 4 MICHEL FUGAIN NO. 2—Michel Fugain et le Big Bazar (CBS)
- 5 TON PETIT AMOUREUX—Romeo (Carrere)
- 6 FOREVER AND EVER—Demis Roussos (Philips)
- 7 DIALOGUE—Maxime Le Forestier (Polydor)
- 8 L'AMOUR PAS LA CHARITE—Stone & Charden (Ami/Discodis)
- 9 MOURIR POUR UNE NUIT—Maxime Le Forestier (Polydor)
- 10 GOAT'S HEAD SOUP—The Rolling Stones (WEA)

JAPAN

(Courtesy of Music Labo, Inc.)

*Denotes local origin SINGLES

This Week

- 1 KOI NO DIAL 6700—*Finger 5 (Philips)—(Nichion, Tokyo Music)
- 2 MISERARETA YORU—*Kenji Sawada (Polydor)—(Watanabe)
- 3 MONA LISA NO HIMITSU—*Hiromi Goh (CBS/Sony)—(Standard)
- 4 AI NO JUJIKKA—*Hideki Saijo (RCA)—(Nichion)
- 5 CHISANA KOI NO MONOGATARI—*Agnes Chan (Warner)—(Watanabe)
- 6 SHIROI GUITAR—*Cherish (Victor)—(Victor)
- 7 FUYU NO TABI—*Shinichi Mori (Victor)—(Victor)
- 8 HITOKAKERA NO JUNJO—*Saori Minami (CBS/Sony)—(Nichion)
- 9 ANATA—*Akiko Kosaka (Elektra)—(Yamaha)
- 10 YOZORA—*Hiroshi Itsuki (Minoruphone)—(Noguchi)
- 11 KANDA GAWA—*Kaguyahime (Panam)—(C.M.P., P.M.P.)
- 12 KOJIN JIGYO—*Finger 5 (Philips)—(Nichion, Tokyo Music)
- 13 KOKORO MOYOU—*Yosui Inoue (Polydor)—(Tokyo)
- 14 HANA MONOGATARI—*Junko Sakurada (Victor)—(Sun Music)
- 15 YESTERDAY ONCE MORE—Carpenters (A&M)—(P.M.P.)

- 16 ICHIMAI NO GAKUFU—*Garo (Mushroom)—(Alfa)
- 17 MIZUIRO NO TEGAMI—*Shizue Abe (Canyon)—(Fuji, Tokai Pack)
- 18 KINJIRARETA ASOBI—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
- 19 KOI WA SHINJU IRO—*Miyoko Asada (Epic)—(Nichion)
- 20 KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)—(Diamond)

MEXICO

(Courtesy of Ortiz) SINGLES

This Week

- 1 LET ME GET TO KNOW YOU (Dejame Conocerte)—Paul Anka (Polydor)
- 2 16 ANOS—Julio Iglesias (Polydor)
- 3 QUE ALEGRE VA MARIA—Imelda Miller (RCA)
- 4 DEJENME LLORAR—Los Freddy's (Peerless)
- 5 CEBOLLITAS VERDES—Los Baby's (Peerless)
- 6 ADIOS AMIGO—Los Strwcks (Son Art)
- 7 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)
- 8 LA DISTANCIA—Roberto Carlos (CBS)
- 9 DO YOU LOVE ME—Sharif Dean (Epic)
- 10 YO SE QUE TE ACORDARAS—Los Brios (Capitol)

SOUTH AFRICA

(Courtesy of Springbok Radio) SINGLES

This Week

- 1 SORROW—David Bowie (RCA)—(United Artists)
- 2 ANGIE—Rolling Stones (Rolling Stones)—(Tro Essex)
- 3 DAYDREAMER—David Cassidy (Bell)—(Angela)
- 4 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (Dot)—(Famous)
- 5 MY DADDY WAS A ROCK 'N ROLL MAN—Johnny Gibson (Brigadiers)

- 6 THE WONDER OF YOUR LOVE—Jody Wayne (Plum)—(Laetec)
- 7 THE PEACEMAKER—Albert Hammond (CBS)—(Leeds/April)
- 8 MY MARIA—B.W. Stevenson (RCA)—(Laetec)
- 9 DO YOU LOVE ME—Geli & Billy (Aztec)—(Laetec)
- 10 PHOTOGRAPH—Ringo Starr (Parlophone)—(Richoroony)

WEST GERMANY

(Courtesy Musikmarkt) SINGLES

This Week

- 1 LA PALOMA ADE—Mireille Mathieu (Ariola)—Siegel Musik.
- 2 I'D LOVE YOU TO WANT ME—Lobo (Philips)—Melodie der Welt.
- 3 LA MONTANARA—Heino (EMI Electrola)—Bosworth
- 4 MERRY XMAS EVERYBODY—Slade (Polydor)—Slezak
- 5 DAYTONA DEMON—Suzi Quatro (EMI Electrola)—Melodie der Welt
- 6 SCHWARZE MADONNA—Bata Illic (Polydor)—Melodie der Welt
- 7 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)—UA Musik
- 8 DER KLEINE PRINZ—Bernd Cluever (Hansa-Ariola)—Troja/Intro
- 9 SCHOENES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips)—Hanseatik/Aberbach
- 10 IRGENDWO BRENNT FUER JEDEN EIN LICHT—Peter Alexander (Ariola)—Meridian
- 11 HOCH AUF DEM GELBEN WAGEN—Walter Scheel (Polydor)—Birnbach
- 12 I LOVE YOU LOVE ME LOVE—Gary Glitter (Bell/Polydor)—MCA/Gerig
- 13 PHOTOGRAPH—Ringo Starr (Apple/EMI Electrola)—Altus/Global
- 14 EDELWEISS—Heino (EMI Electrola)—Montana
- 15 THE BALLROOM BLITZ—The Sweet (RCA)—Melodie der Welt

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From the Music Capitals of the World

TORONTO

Gordon Hume, the promotion and advertising manager for radio station CHYM in Kitchener, Ontario, has been accredited by the Canadian Public Relations Society Inc. Hume is the first private broadcaster in Canada to attain this professional standing. CHYM was recently cited by the Broadcasters Promotion Association and Michigan State University for "Radio Audience Promotion" for a project last June, which Hume created and directed. The station was the only Canadian radio or television station to be so honored by the BPA in 1973. ... **Gordon Lightfoot** will play four major Canadian cities in the first half of 1974. He will be in Ottawa at the National Arts Centre from March 1-3; at Massey Hall in Toronto from March 21-25; in Quebec City on April 18 and Montreal from April 19-21.

CHUM-FM in Toronto ran a one-hour **Bob Dylan** special to coincide with his appearances at Toronto's Maple Leaf Gardens on Jan. 9 and 10. ... **Paul Butterfield**, with his band **Better Days**, will tour Canada in February. Dates planned are the Vancouver Gardens in Vancouver, B.C., Feb. 9; Jubilee Auditorium in Edmonton, Alta., Feb. 10; Jubilee Auditorium in Calgary, Alta., Feb. 11; the Centennial Hall in Winnipeg, Man., Feb. 12; Convocation Hall in Toronto, Feb. 15; the National Arts Centre in Ottawa, Feb. 16 and the Place des Arts, Montreal, Feb. 17. ... Elektra recording artists, **Painter**, who placed in the Honour Roll of New Hot 100 Artists in the Talent In Action section of Billboard with their single "West Coast Woman" will play in Calgary and Edmonton on Feb. 18 and 19, respectively.

Wayne Patton, the general professional manager of Leeds Music (Canada) returned from Sudbury recently with glowing praise for a nine-piece band by the name of **Nobody Special**. After a meeting with the band's manager, **Cal De Vand**, Leeds picked up the publishing for the band. **Nobody Special** is slated to appear with **Sonny and Cher** at this year's Canadian National Exhibition. ... Sweet Plum recording artists **Copper Penny** did an hour special on CHAM radio on the "Wayne Dion Show." The band discussed their new album and their career to this point. They will make an appearance on the television show **Music Machine** on Jan. 26. ... Daffodil recording artist, **Joe Probst** recently married **Elizabeth Staffebach**, a girl he took with him on a promotion tour to the Maritimes. They were married shortly after his return.

Fludd's next single is likely to be "I Held Out," which they recorded over Christmas at Manta Sound in Toronto with **Lee de Carlo**. A February release is expected. The band's guitarist/song writer, **Brian Pilling** has rejoined the band after a brief respite over the holidays. The long-awaited debut album by **Karen and David** has just been released on Celebration Records, distributed by Quality Records in Canada. The album is "Still Together." All vocals are done by **Karen Jones** with **David McCallen** playing piano and harpsichord and supplying background vocals. Included on the album are some of Toronto's top session musicians including **Doug Riley** on organ; **Ian Guenther** on violin; **Eugene Amaro** on alto flute and tenor sax and **Guido Basso** on trumpet. Background vocals were supplied by

Sunny Peterson and **Peter Gray**, two members of the Toronto group, **Red Herring**. Gray wrote two of the selections on the LP, "If I Knew Your Mind" and "Long Time Gone." Producer was **Bob Morton**.

RCA in Canada re-released 14 French-language gold singles including **Michel Polnareff's** "La Poupee Qui Fait Non"; **Pagliari's** "J'Entends Frapper"; **Vicky's** "L'Amour Est Bleu" and "Apres Toi"; **Roger Whittaker's** "Mon Pays Bleu" and "Mammy Blue"; and **Les Scarabees** "Le Coeur de Mon Pays." ... **Crowbar** have two albums in the marketplace, "KE 32746" on Epic, their new label, and "Crowbar Classics," a collection of previous releases compiled into an anthology by their former record company, Daffodil Records distributed in Canada by Capitol-EMI. **Crowbar** received an enthusiastic welcome back to the concert scene from the crowd when they appeared at "Winter Pop" on New Year's Eve at Maple Leaf Gardens in Toronto. ... Pop Rock, French-language rock music paper based in Montreal, celebrated its second anniversary with its Dec. 29, 1973 issue.

Davies Reorganizes Love; Adds New Directors & Fresh Capital

TORONTO—Frank Davies, the president of Love Productions and its subsidiaries, Daffodil Records and the publishing companies, Love-Lies-Bleeding Music and Freewheeling Music, has reorganized and has set up a new board of directors and has added fresh capital into the business.

On the financial side, two main people are involved. Myron Wolfe, whose family are the owners of the Oshawa Group, a company that owns the IGA food store chain in Canada and Towers department stores, will be executive vice-president and treasurer. Wolfe was one of the major investors.

Bill Ballard, who is the head of Concert Productions International, a wholly-owned subsidiary of Toronto's Maple Leaf Gardens, will become the chairman of the board.

Global Television Net Telecasts to Ontario

TORONTO—The Global Television Network, which has become the third major network in Canada with the Canadian Broadcasting Corp. (CBC) and CTV, started telecasting across Southern Ontario on Jan. 6 reaching over seven million.

To commemorate the launching of Global, the new network commissioned Canadians, **Tommy Ambrose** and **Gary Gray** to compose a new song, the result of which was "A Point of View" which has already been recorded by four artists.

A special commemorative stereo LP entitled "The Global Perspective" has been issued and is specially imprinted with a color photograph of the world as seen from NASA's spacecraft. Side one highlights North America with side two being a close-up of Southern Ontario and the Great Lakes.

Side one of the album was recorded at the National Arts Centre

Goodrich, Monsanto Customers Finding No Shortage of PVC

TORONTO—If you are a Canadian record pressing plant and receiving your polyvinyl chloride (PVC) from one of two suppliers in this country, either B.F. Goodrich or Monsanto, chances are good that you are being supplied with enough PVC on a weekly basis to take care of your normal plant needs. This is the present consensus of opinion from many of Canada's record pressing operations.

John Leatham, general manager of Keel Record Manufacturing Co. of Canada Ltd., which presses for companies such as K-Tel International, Pickwick, A&M, Capitol Record Club, La Buick Sound and Capitol Records, indicates that their plant is still getting as much PVC as last year and they are running at full steam with a full shift, even on Saturdays. Said Leatham, "We have been watching this situation closely because we had been made aware of the potential problem by our American counterparts, Keel Manufacturing, in Long Island. We deal with Goodrich exclusively and they have kept us alive. Sometimes they cut it close. I remember a truck pulling into the plant one week just as we

had come to our last cubes of PVC."

Bill Roncken, plant manager of Precision Records a division of Ahed Music in Toronto, the pressings for such labels as A&M, Capitol, Ampex, Phonodisc, Arc and the Capitol Record Club, contends that they have had no problems so far in keeping up their production schedule. "We were a little tight around Christmas and New Year's but that is not unusual. We certainly haven't noticed any problem yet in our plant.

"We let Goodrich, our suppliers, know how much we need each week and they deliver. Of course, we are not allowed to stockpile."

Ron Gardener, the general manager of Quality Record's pressing plant, commented that they are holding their own and are receiving their weekly allocations on time. Gardener pointed out where the problem lies for any company dealing with an American supplier for PVC. "It has come to my attention that Kaiser in the U.S. has reduced their deliveries of the compound by 30 percent to all their customers and the feeling is that it is going to get worse. I think this is one of the rea-

sons that Columbia Records is not faring too well."

Terry Lind, the general manager of Columbia Records of Canada confirmed that their pressing plant was not running at full capacity and he feels that it is going to be a few years before the problem is overcome.

PVC is not only used in the manufacture of records and, in fact, as Lind pointed out, only 4-5 percent of the total supply is made available to the recording industry, which makes it the low man on the totem pole.

The going price for PVC at the moment is 25 cents a lb. but most people feel that a price rise is imminent. Recently 50,000 lbs. was made available on the Canadian west coast for 60 cents a lb. but it had to be shipped and the combined cost made its purchase to anyone less than desperate for it, quite prohibitive.

Bill Roncken at Precision Records feels that the shortage is just a means to get prices up. Said Roncken, "PVC is used for things such as drain pipes and is replacing copper in the manufacture of tubing and molding and in that form they are getting 60 cents a lb. for it. I think that the price increase on PVC to the recording industry is imminent and when it comes, the record companies are going to have no option but to pass the rise along to the consumer."

Dow and **Gulf**, the two suppliers of raw resins that go into the manufacturing of PVC have just raised their price. Dow is contemplating building an ethylene plant in Alberta.

What is the B.F. Goodrich, the largest supplier of PVC in Canada, stand on this question of price increases? **Ed Bailey**, the vice-president of marketing of commercial products, at their Sarnia, Ontario plant, seems to confirm the industry's conjecture of the price hike. "PVC feed stock is a petroleum bi-product," said Bailey, "and the price is rising the same as petroleum. We can't hold our prices forever at this level and at some point we are going to have to pass on the increases to the rest of the industry. We have assigned a task force here to handle just cost analysis. Fortunately, at Goodrich, we have an aggressive search team and we are managing to get around many of the shortages by astute buying."

Boot 'Believes' In Studio Sound

EDMONTON—Damon Studios, under the direction of **Gary McDonall**, has found a new believer in that studio's sound in the person of **Jury Krytiuk**, the president of **Boot Records**. During a recent stay in Edmonton, Krytiuk witnessed the recording of **Boot** artist **Sean Dunphy's** latest album, "Pal of My Cradle Days."

Boot currently has two other albums in progress at Damon, the first features **Earl Gill & The Northwest Rhythm Company**; the second features **Ted Wesley** of **Yellowknife, N.W.T.**, who is recording an album entitled, "Blackflies and Mosquitoes and Other Love Songs." A single from this album "The James Bay Power Play," has just been released. Most of the material for the **Wesley** album was written by **Edmonton's Bob Ruzicka**.

Krytiuk plans several other sessions for **Boot** artists in the new year.

Peter Steinmetz, a Toronto lawyer with the firm, Cassels, Brock, who acts for many music industry concerns, including Love Productions, is on the board as a vice-president.

A fifth member of the board will be announced within the next month.

"I chased around for a year looking for investment," said Davies, "and just when I was about to give up, everything suddenly jelled. I ran up a very large deficit in production up to the end of 1972 so that I had to hold back considerably in 1973. Now we can get on with some of the projects we had planned last year."

Included is a new single for **Fludd**, "I Held Out," which will be ready in the next week or two. **Fludd's** latest single, "Cousin Mary," has been picked up for distribution in the U.S. by **Sire Records**.

in Ottawa with **Mario Bernardi** conducting the **National Arts Centre Orchestra** in a special arrangement of "O Canada" followed by a "Launch Overture," "Scherzo" from **Mendelsohn's** "A Midsummer Night's Dream." On the third track, **France Castel** joins the orchestra to sing one of the four versions of "A Point of View."

Side two includes three other interpretations of "A Point of View" starting with the **Good Time Country** singers who also appear in the **Global** television show, "Good Time Country." **Tommy Ambrose** sings his own rendition and **Malcolm Roberts**, a popular British performer, accompanied by the **London Weekend Television Orchestra**, provides the third version.

France Castel and **Malcolm Roberts** both appeared on the launch day special program.

Davies is firming his deal with **Elektra** for the handling of **A Foot In Coldwater** in the U.S. and has tentatively lined up **Ken Scott**, who is **David Bowie's** producer, and **Robin Cable**, **Elton John's** engineer, for the next **A Foot In Coldwater** album likely to be produced at the **Trident Studios** in England, early this year.

A new **Cochrane** album, "Hang on to Your Resistance" is being finished at **Toronto Sound Studios** and a single bearing the same name as the album is due in the next few weeks.

Joe Probst's second album will be ready in April, for shipping in June and a new Christmas album, "Lies to Live By," will be ready in February for shipment in April.

There will be a new release of five **Immediate Series** albums by **Love** at the end of January including "The Cockney Rebel" by **Steve Marriott**; "The Gold Hits of Immediate"; "Kafunta" by **P.P. Arnold**; "The Thoughts of Emerlistdavjack" by **The Nice** and "Give Me, Take You" by **Duncan Browne**.

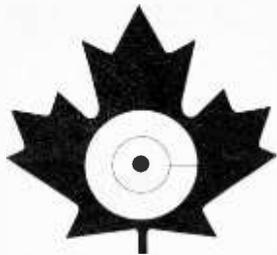
Negotiations are taking place with **Hispavox** of Spain for new **Waldo de los Rios** material and specifically his new album entitled, "Concertos."

Love has just signed a new band, tentatively called **Isis**, who have finished their first album at the **RCA Studios** in Toronto. The LP will be out in February.

Franklin Boyd, the well-known English publisher, will handle much of **Love's** publishing affairs and he will work out of their **Malton** offices.

Freewheeling Music has the rights to all material on **Crowbar's** latest album on **Epic** and **Love-Lies-Bleeding Music** has the rights to **King Biscuit Boy's** material. **Biscuit** recently signed with **Columbia Records** in the U.S. and is in **New Orleans** recording with **Allain Toussaint**. According to **Davies**, **Love** had wanted to keep the **King Biscuit Boy** as an artist and feels that his talents were a great loss to the company.

Capitol



Canada

January 26, 1974

BOB AND THE BAND



The Toronto media outdid themselves in their coverage of the two appearances of Bob Dylan and The Band in this city on January 9th and 10th.

And for once it was treated not as a pop phenomenon but as a musical landmark.

And well it should have been. As befits a great event, it had obviously been meticulously prepared, carefully rehearsed, and it was stunningly executed.

There were front-page pictures and stories in both the Star and the Globe and Mail, and, not including vast amounts of advance publicity, all three papers ran extensive related articles in addition to the main reviews. The local progressive station CHUM-FM previewed the concert in depth, had phone-in reviews at half-time and at the end, and ran three different commentaries on the concert on their three major newscasts the next day.

For all the media, of course, Dylan was the Big News; the critical reaction was mixed. In the long run, though, it is The Band that probably won most of the new fans. Al-

though the group was once a hometown act called The Hawks, they have played here much more recently than Dylan, and their contribution was sometimes mentioned only in passing. Wherever it was mentioned, however, it was always with enthusiasm.

The lead review assignment at the Star went to theatre critic Urjo Kareda. Under the headline, DYLAN: A FANTASTIC MUSICAL EVENING, he wrote a thoughtful piece about why, in spite of the truth of the headline, the concert was disappointing. "I think," he said, "it's because Bob Dylan is unwilling, or unable, to satisfy us on an emotional level. We respond with such an intensity to his songs, particularly those which we now feel as second nature in ourselves; we want to pay back the debt with our adulation, but Dylan won't have it."

The Band, though, was obviously a pleasure. He wrote that they seized their solo occasions "to work through most of their best-known material, most beautifully in a floating, transparent version of I Shall Be Released."

Canadian Press correspondent Iain MacLeod, who wrote a nationally-distributed overnight review, said, "Nobody else but The Band could have backed Dylan, but it was Dylan's night, and it was a fantastic night... When Dylan left the stage after the opening set, only The Band, and songs like Rag Mama Rag and The Weight, could have sustained the high feeling until his return."

The CFTR news that evening and the following morning had a review from freelancer Corinne Musgrave, and she said in part: "The Band played with a zestful spirit, especially when they did a solo set, and Dylan was in best form when singing with them."

And CHUM-FM newsman Larry Wilson, who did the final wrap-up for the event on the next evening's news, said: "The Band is just the touch. They superbly complement Dylan and he them. The combination is like a warm apple pie with lots of cinnamon and cheese—tasty... if Dylan ever again works with anybody BUT The Band, he is making a mistake."

TV TOPICS

In Quebec a number of our hotter artists are getting mixed up with the cool media.

Karo, just back from a vacation with her sister in California, is taping the major Channel 10 variety show Jeunesses (possibly with Susanne Stevens) on January 20. She will of course be singing her current hit MON AMI PIERROT, which is in considerable demand now that both ratings toppers CKAC and CKVL are playing hell out of it.

On the following Sunday, January 27th, Suzanne Stevens, who finds herself in the happy position of having both sides of her current single (the beautiful Michel Conte ballad ON QUITTE LE PORT A SEIZE ANS and the rocking Shawn Phillips cover, AMERICA) turning into hits on different stations, is taping for Tempo on the CBC French network. Already this month (Jan. 14) she has appeared on the same channel's local variety show, Boubou, and (Jan. 13) on Tex Le-cord's Sunday music series, Sous Mon Toit, on Channel 10.



Of all the ceremonial functions at Capitol Canada, none is more austere than the presentation of a gold record. Here, with all pomp (his) and circumstance (hers), Marketing Director Dave Evans bestows the award for exceptional Canadian sales of the album, Danny's Song, on young up-and-comer Anne Murray. You will be hearing more from the lady. Her recording of the Mancini/David song, SEND A LITTLE LOVE MY WAY (theme from "Oklahoma Crude") has been nominated for an Academy Award. And next month will see the release of her latest album, Love Song, which features, in addition to the title hit, covers of JUST ONE LOOK (Doris Troy) and YOU WON'T SEE ME (The Beatles).

(Advertisement)

Albums of the Year

Returns are by no means all in yet, but the nation's music press-people have been very busy rooting around in their memory banks and calibrating love affairs and finally presenting their top 33's for '73.

An extraordinary number of them have been delightful reading for Capitol plumpers.

The Band: *Moondog Matinee* was "Record Of The Year" in the Toronto Citizen, and "probably the best rock album to come out this year" in the Kitchener-Waterloo Record, and "an incredible extended high" in the Toronto Star.

Pink Floyd: *Dark Side Of The Moon* was "Album Of The Year" in the Montreal Gazette, where critic Bill Mann summed up, "This is the one record I've found all year that you can play from beginning to end without hesitation—a concept album that works and one of the most complete and accessible LP's of the decade."

Ringo was singled out for rare praise by the Montreal Star's jazz-oriented Juan Rodriguez in his wrap-up of the year's best nine: "The best 'Beatle album' in five or

six years. Lavishly produced, but the subliminal values of 'pop' are brilliantly illustrated. Hooray for Ringo!" His nominations for Tenth Place included *Moondog Matinee* and *The Harder They Come*—the latter of which also won a Best Album Of The Year award from Rolling Stone.

One of the other five winners was Paul McCartney: *Band On The Run*. And in case you didn't see it, their New Country Artist Of The Year was Hank Wilson, and among the four top new artists was *The Waiters*.

John Lennon: *Mind Games* was the pick of at least the Christmas releases by Iain MacLeod, the Canadian Press correspondent who is currently working on setting up a regular record-review column. As he put it, "The second side especially of *Mind Games* is absolutely mind-blasting. Lennon is nitty-gritty with genius."

Mind Games, the single, was one of the top five of the year in the Beetle Magazine Reader's Poll, a list which was topped by Grand Funk: *We're An American Band*.

Thornberry to Century II

Russell Thornberry had a good album called "One Morning Soon" on MCA Records a few years back. Also a hit single called "Roseline" (on Decca in the U.S.). His credits on both were as composer, lyricist, singer and rhythm guitarist. He was 26.

Since then the Texas-born Canadian has been working as producer: for three years he produced, packaged and hosted a weekly half-hour television show out of Edmonton called "Russell Thornberry Presents." He also sang about four songs a night on it.

Now Century II has signed him in both capacities, as a recording artist and as a producer.

Until he was twenty, Russell Thornberry had not explored either potential. At the University of Texas he was playing football and setting his sights on a professional career. That dream died when a hunting accident left a bullet wound in his foot.

The frustration and boredom of recuperation were acute. To pass the time he borrowed a friend's guitar and taught himself how to play.

He kept practising. During a stint in the U.S. Army he developed enough confidence in performing for audiences that after his discharge he started singing and playing professionally on the Texas coffeehouse circuit and then, for more than a year, with The New Christy Minstrels. He was hooked.

The addiction has never worn off. He is back in the studio now at Century II and should have a new album ready for mixing by the 26th. And he is doing concerts again, this time in partnership with another Century II act, *The Original Caste*. It is working out well. He and the Caste run a company called Open Road Productions which sets up tours for them as a package, and they are having no trouble selling themselves. They had a crowded schedule before Christmas, and after their respective albums are re-

corded, they will be back on tour in the West until mid-March. (Russ used to play with guitar, bass and drums, now enjoys the freedom of performing solo acoustic until he can put together a full-time band.)



The new Russell Thornberry album will be a pop-country release with some Latin flavor to it. "This time I have production control," he noted, observing that *One Morning Soon* has been the responsibility of producer Gary Buck. "It won't be another folk album; I want to broaden the appeal."

Perhaps the best description of his natural musical ambience is still what Star critic Peter Goddard wrote in the late Toronto Telegram:

"His is a light sound, open and airy, much like Dylan's *Nashville Skyline*. It doesn't strike your mind hard, but sort of oozes quietly into your memory, and percolates there like good warm coffee. And above all... it stands very nicely on its own."

In his spare time, Russ is writing songs for other people and producing records for still other people. He is married and has a little girl and a home in Edmonton "near to a really nice fishing hole."

But music is his life. And his music will soon be a part of yours.



Spotlight

BOB DYLAN—Planet Waves, Asylum 7E-1003. At turns ebullient, reverent and bitter, this new set of "cast iron songs and torch ballads" further verifies Dylan's forceful return. Recorded in three days with minimal production polish, all but one of the 11 tracks focus on the rich live interplay between the artist's powerful vocals and the muscular but evocative playing of The Band. Finding favorites among the 10 new songs is virtually impossible, but tunes like "Something There Is About You," a hard-edged solo on "Wedding Song," the rolling first take on "Forever Young" and the punchy rocker "Tough Mama" should give ample evidence of the variety and emotional depth that make this his best set in years.

CARLY SIMON—Hotcakes, Elektra 7E 1002 (Elektra/Asylum/Nonesuch). With an assured gentleness, Carly offers a program of personal statements. Her husband James Taylor co-authors one of her tunes, "Forever My Love" and plays on seven of the 11 cuts. He also sings with Carly on an adapted version of "Mockingbird" which features Robbie Robertson on lead guitar and Dr. John on organ. It has a punchy, gutsy feeling. "Misfit" is a strong word picture with some catchy phrases; "Grownup" is a telling analysis of reflections of a child viewing an adult; "Older Sister" is a gem of pinpointing all the advantages of being first in line. "Safe and Sound" is a fine vocal duo by Carly emphasizing that two people can make it safely through life. The arrangement is very catchy.

BLACK SABBATH—Sabbath Bloody Sabbath, Warner Bros. BS 2695. It goes without saying that Black Sabbath has built up sufficient momentum to be a formidable contender for number one album slot each time out. Here we have the mixture as before, crackling commercial heavy metal rock, portentous sci-fi lyrics and stripped-down booming chords. One new element is that the prototypical title cut shows signs of breaking as their first national AM hit. Standout graphics of a Satanic orgy on the paper-saving no-foldout jacket.

GORDON LIGHTFOOT—Sundown, Reprise MS 2177 (Warner Bros.). Lightfoot's songs are like melted butter: soft and gentle to the touch. His music has a sweetness which just doesn't go away but which lingers on and on. This package of 10 tunes, all of which are characteristic of the author's fine ability to develop lengthy word pictures, has the added finesse of Nick DeCaro's orchestrations. The title tune has fine harmonies and "Carefree Highway" is about a way of life which lets Lightfoot slip away from his love. The one constant about his work is his rich and powerful vocal attack.

EDDIE HARRIS—E.H. In the U.K., Atlantic SD 1647. This is one of those attempts to bridge the generation gap, and it works. For veteran jazzman Harris with his bag of special electronic effects coming out of his amplified saxophone has found a comfortable home with some of England's top rock rhythm players, including Stevie Winwood, Jeff Beck and Ian Paice. Their guitar work is controlled and blues dominated and such cuts as "Wait a Little Longer" and "I've Tried Everything" are gems of melodic invention and assertive ensemble playing. The end result is still jazz but with traces of Latin (in the congas) and light rock in the regular drum parts.

JONI MITCHELL—Court and Spark, Asylum, 7E-1001. A startling richness in production, first previewed on "Raised On Robbery," the high energy bona fide rocker pulled as a single, marks Ms. Mitchell's most ambitious album to date. Her writing now integrates the supple, long-lined melodic style of her earliest work with a more sophisticated instrumental impressionism, studded with individual performances from veteran players too numerous to mention, but it is still the lady's voice—here achieving a new freedom in its emotional impact—that is most stunning. Blues, rock'n'roll and jazz moods prevail in subtle, precise vignettes like "Help Me," "Same Situation," "Car on a Hill" and "Trouble Child."

GRAM PARSONS—Grievous Angel, Reprise MS 2171 (Warner Bros.). This last set from the late Gram Parsons is another beautifully melodic piece, filled with country influence and highlighted by Parson's soft, expressive vocals. Cuts such as "Return of the Grievous Angel" show the artists writing and ability to work with country like material while "Hickory Wind" brings back memories of his days with the Byrds. LP also helped by a list of all star sidemen.

RICK NELSON AND THE STONE CANYON BAND—Windfall, MCA 383. This album represents the urban form of country pop music with its leanings on a basic country sound in the guitar lines but with a clean, sophisticated vocal blend from the leader and his associates. There is a sadness to such

tunes as "How Many Times" and a marked contrast in "Evil Ways" with its driving rhythm and wah wah guitar solo. Nelson sounds out of his proper range on this cut. But he's right on the mark with the soft and lovely "Lifestream." Whoever thought of having the lyrics written in thin ink script and superimposed on the fine color photo back liner, where it's impossible to read, ought to be required to stare at his work for hours.

DONOVAN—Essence To Essence, Epic KE 32800. Backed by a fine group of musicians, including the likes of Peter Frampton, Steve Marriott, Carl Radle and Russ Kunkel, Donovan and producer Andrew Oldham have put together one of the singer's finest disks to date. Spacey at times with a classic Donovan approach to the lyrics—as to be expected—the cuts, with a few exceptions, flow well. Lyric content is excellent. Best cuts: "There Is An Ocean," "The Dignity of Man" and "Sailing Homeward," with Carole King sitting in on piano. Packaging is similar to disk—uncomplicated yet rich.

YES—Tales From Topographic Oceans, Atlantic SD 2-908. In their first studio outing since "Close To The Edge," the English quintet have chosen to expand their conceptual scale to fill four sides. The results are mixed, with Anderson's weighty spiritual concept resulting in indigestible lyrics that are fortunately outweighed by the band's rich, sweeping playing. Rick Wakeman's keyboards again soar over the proceedings. Of the four pieces that form the tract, "Ritual" is most complete, but Yes fans will doubtless overlook the pretensions to bask in the music itself.

FOGHAT—Energized, Bearsville BR 6950 (Warner Bros.). A fine, unpretentious rock set from this band that concentrates on straight rock and nothing else and has become one of the finest groups in the field. Foghat possesses a fine vocalist in Rod Price and a top guitarist in Lonesome Dave, both of whom excel on frantic cuts such as "Honey Hush" and "Golden Arrow." The rock may be frantic, but it's also sophisticated, and this is the perfect combination.

SILVERHEAD—16 and Savaged, MCA 391. Silverhead emits energy in these crisis-minded days as if they had their own fuel source and private atomic generators. "Heavy Hammer" hits with sledge-driving effect; "16 and Savaged" is the tune that will undoubtedly grab the young adult and provide sales impulse.



LARRY GATLIN—The Pilgrim, Monument KZ 32571. One of the outstanding writers around today, all the tunes are self-penned. Most all ballads, including his latest hit single, "Sweet Becky Walker," Larry sings them with much feeling and warmth. Well produced album. Best cuts: "Try To Win A Friend" and "To Make Me Wanna Stay Home."

JOHNNY PAYCHECK—Song and Dance Man, Epic KE 32570. Album is almost entirely Foster and Rice songs, and you can't get any better. Paycheck's usual strong performance combined with Sherrill's production make this another winner for him. Lots of singles potential. Best cuts: "My Part Of Forever," "Love (Don't Let Me Down)" and "Once She Loved Me That Much."

JODY MILLER—House of the Rising Sun, Epic KE 32569. Right off her hit single of the same name, Jody shows what she can really do. One of the finest singers around today, she does everything from country to pop to a little R&B. A really outstanding album and not a weak cut in it. Best cuts: "Reflections" and "All I Want Is You."

JOE STAMPLEY—I'm Still Loving You, Dot DOS 26020. Following his single that is now at the top of the charts, Joe has picked good material throughout, some of others and a few of his own. In his own unique style, he does heart-tugging ballads and country-rockers. All make up one of his best LP's yet. Best cuts: "Too Far Gone," "A Night Of Loving" and "Not Too Long Ago."

BOBBY LEWIS—Too Many Memories, Ace of Hearts AH3-1002. Bobby's first album on the label and it's a good one. Contains two of his singles and lots of potential. He seems to have gotten with the right producer who really brings out his smooth style. Interesting notes from DJ's across the country make up the back cover. Best cuts: "I See Love" and "Hitchin' Rides To Memories In My Mind."



BOBBY WOMACK—Lookin' For a Love Again, United Artists UA LA 199 G. The title tune has an Al Green arrangement, but once you get past this opening cut, the music settles down to its own distinct flavor. And that involves Womack's distinct

vocal quality and some down home riffs from a number of fine Muscle Shoals sidemen. The title tune is the most catchy, of course, but the other cuts display Womack's ability to croon ballads ("I Don't Wanna Be Hurt By Ya Love Again" and "Doing It My Way") as well as to go nutty with "Point of No Return." Side two is mellow and medium tempoed.

MARGIE JOSEPH—Sweet Surrender, Atlantic SD 7277. Ms. Joseph's second outing confirms the promise of her debut LP with more strong, sweet interpretations of pop hits and special r&b material. While her phrasing and intonation still lean toward some more established soul princesses, her progress points toward rapid acceptance. Rich production from Arif Mardin, highlighted by some of New York's finest session veterans, provides the right showcase for the artist's incisive vocals on Paul Kelly's "Come Lay Some Lovin' On Me," Stevie Wonder's "To Know You Is To Love You" and the title track.

MANU DIBANGO—Makossa Man, Atlantic SD 7276. The same throbbing, steamy rhythms that made Dibango's "Soul Makossa" a global smash are again the stars in this second LP outing. Dibango's nine cohorts assemble a limber, rolling ensemble style that is the perfect backdrop for the front-man's reeds, keyboards and raucous vocal entries. Cuts that should generate action generally repeat the half-chanting choral interplay of the last set, with best bets and probable disco favorites being "Pepe Soup," "Mwasa Makossa" and "Moni."



LES McCANN—Layers, Atlantic SD 1646. Pianist McCann is a clever fellow indeed, who has advanced enough away from his old gospel tinged piano style to now be able to create fresh new song patterns. On this LP he plays all the melody parts, overdubbing piano, electric piano, Arp synthesizer, clavinet and several drum instruments. That's all to his credit, only the music comes out like electronic Muzak. "The Harlem Buck Dance Strut" which opens side two, has a change of pace, funky feel. "Soaring (at Sunset) Part II" retains that kind of feel, but the LP has lost touch with the commerciality needed to make it a major seller.

RAHSAAN ROLAND KIRK—Bright Moments, Atlantic SD 2-907. This double set cut on location in San Francisco at the Keystone Corner maintains the high artistic level one associates with Kirk. His magical multi-talents remain fresh and invigorating and are always spiced with unpredictable sounds.

Billboard's Recommended LP's

pop

LEO SAYER—Silverbird, Chrysalis BS 2738 (Warner Bros.). Singer-lyricist Sayer is heard from England here with a wide-ranging and artsy set. Some of the production by former pop star Adam Faith and composer Dave Courtney, in tracks like "Innocent Bystander" and "Goodbye Old Friend" recalls the heyday of Beatles sound productions. Sayer's vocals range from falsetto balladizing to semi-gruff bluesy laments.

SERPICO SOUNDTRACK, Paramount PAS 1016 (Famous). Bob James' arrangements for Mikis Theodorakis' music lend a strong commercial feeling which helps the material stand out. There is both a jazzy flavor and an Italian quality with some subtle rock figures. "On the Streets" is a big band romper, good for MOR listening.

WILLIE DYNAMITE MOTION PICTURE SOUNDTRACK, MCA 393. J.J. Johnson's score for this story about prostitution uses a big band, jazz overtones, soul singing and an assertive quality. "Willie Chase" is a good flowing cut for radio play.

CHUNKY, NOVI & ERNIE, Reprise MS 2146 (Warner Bros.). Charming offbeat debut by acoustic violin-piano-bass trio in the kooky Dan Hicks-Pointer Sisters vein. Should be able to build steady following if their live act is as much fun as the album and cuts like "Fruits and Vegetables."

MOSE JONES—Mose Knows!, Sounds of the South MCA 394 (MCA). Jazz out of the Atlanta South? Yes, and rock, too, all in one LP. Al Kooper sits in on "Does Your Mama Know About Me" and the other intriguing cut on the LP is "Mose Knows," which rambles from rock jazz to soft ballads.

TIR NA NOG—Strong In the Sun, Chrysalis CHR 1047 (Warner Bros.). This album isn't going to grab anybody by the throat but it has a certain quiet charm, for those who like English folkie-style acoustic duos. There is a variety of styles from ethereal balladry to catchy soft-rock such as in "Most Magical."

LINDA RONSTADT—Different Drum, Capitol ST 11269. This best of LP is a fine tribute to Linda's first and most important works for Capitol. Today, she speaks about enjoying her new creative life at Asylum, but the music she cut on the five LP's from which these cuts come from, had their own distinct flavor. The title was her big hit, but there's also "Rock Me on the Water" and "I'll Be Your Baby Tonight."

There is blues and open blowing and of course the special effects he achieves on nose flute. There is also some righteous preaching and soft flowing sounds like "Bright Moments" and a fine interpretation of the lovely "If I Loved You." New Orleans is tributed with a rousing "Dem Red Beans and Rice."



SANTANA—Welcome, Columbia PCQ 32445 (CBS SQ matrix). Quadrasonic is still a fledgling field artistically and thus it's a pleasant surprise when you find that one particular cut on an album puts it all together—all of the techniques possible within the scope of a 360-degree sound field and all of the capabilities of the system. A little more than halfway through "When I Look Into Your Eyes," the producer or perhaps the remix quadrasonic engineer Glen Kolotkin threw away all of the old stereo drawbacks and the music explodes dramatically and excitingly into full 4-channel, total environmental sound. You find directionality is superb; there is no proverbial "front." You are surrounded and a part of the group.



BEETHOVEN: APPASSIONATA & WALDSTEIN SONATAS—Vladimir Horowitz, Columbia M 31371. There may be a superfluity of these sonatas available on disk, but their breaking effect on sales of this latest entry will be only marginal. Horowitz speaks here, and his hold on buyers of basic keyboard repertoire will not be denied. The slashing virtuosity of his "Appassionata," despite a somewhat brittle sound, conveys maximum dramatic excitement. Smoother in sound, and even more compelling musically, is the "Waldstein." Dealers can't go wrong with this one.

THE GREAT RACHMANINOFF CONCERTOS: NOS. 2 & 3; RHAPSODY ON A THEME OF PAGANINI—Van Cliburn/Chicago Symphony (Reiner)/Symphony of the Air (Kondrashin)/Philadelphia Orch. (Ormandy), RCA ARL2-0318. While a suitable nod to the composer's centenary, this recycling of Rachmaninoff's three most popular works also makes strong commercial sense. Sound is variable, as might be expected from recordings that range over many years, with only the "Paganini" of recent vintage. And collectors will remember this version of the 2nd Concerto as one of rare quality. Arresting cut-out packaging is a strong display plus.

JESSE COLIN YOUNG—The Soul of a City Boy, Capitol ST 11267. This is a reissue of the same LP first issued in 1964. Young's tenor voice and his simple folk/blues songs about people and situations hold up today. "Rye Whisky" and "Black Eyed Susan" are simple but strong stories.

CHICK CHURCHILL—You & Me, Chrysalis CHR 1051 (Warner Bros.). Ten Years After's keyboard man has put together an interesting set of rock tunes backed by lush instrumentals on cuts such as "Come and Join Me."

JAN AKKERMAN—Tabernakel, Atco SD 7032. For his second solo LP and Atco debut, the Focus guitarist has assembled an elegant collection of pieces that, in mood and execution, form a companion piece to fellow Focal point Thijs Van Leer's recent solo outing. Akkerman's forte here is lute, which dominates readings of pieces by Thomas Morley, John Dowland and Laurencini; also included are more immediately pop-based excursions for guitar, with Beck, Bogert & Appice sitting in. Among the latter, strongest is "House of The King," but the Dowland "Brittania" is just as satisfying.

DAVID BROMBERG—Wanted Dead or Alive, Columbia KC 32717. David Bromberg's third album for Columbia captures all of the folkie's wit, merriment and musicianship found in his live appearances. Splendidly produced by the artist himself, with session assist from the likes of guitarist Jerry Garcia, Bromberg excels best on the slow-talking blues numbers such as "Someone Else's Blues." A live "Kansas City" is a standout. Replete with his usual array of horn, fiddle and mandolin players, it's Bromberg's best so far. Cover art is a plus.

THE CREDIBILITY GAP—A Great Gift Idea, Reprise MS 2154 (Warner Bros.). A trio of brilliant cuts marks welcome the overly uneven return of former Capitol comedy troupe. The gems are a best-yet distillation of the Johnny Carson Show which takes half of side two; commercials for a "Superfly"-type blaxploitation movie on Dr. Martin Luther King; "Rod McPoem" whispering of love over lush strings.

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 68)

SAMMY JOHNS

PERFORMER

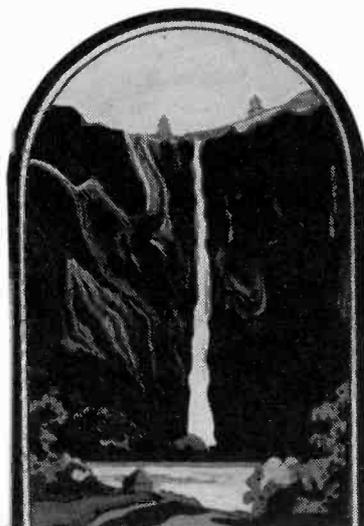


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Pop

BETTE MIDLER—*In the Mood* (2:35); producers: Arif Mardin, Barry Manilow; writer: J. Garland & A. Razaf; Shapiro-Bernstein, ASCAP. Atlantic 7270. The famous Glenn Miller tune gets a new multi-voice treatment which swings in a nostalgic way. Bette does all the vocal parts and does them well. The tune could start a whole new Miller revival among young singers. Flip: *Drinking Again* (2:46); producers: same; writers: D. Tauber, J. Mercer; Warner Bros., ASCAP.

JOHN DENVER—*Sunshine on My Shoulders* (3:18); producer: Milton Okun; writers: Denver, Kniss, Taylor; publisher: Cherry Lane, ASCAP. RCA 0213. John wants to give his loved one a gift and this soft ballad provides the proper gift. With this tune he continues extolling the beauty of nature and sunshine which "almost always makes me high" is what he offers his love. Lovely strings flow along with his fine and sensitive reading. Flip: no info available.

BILLY PAUL—*Thanks For Saving My Life* (2:57); producers: Gamble-Huff; writers: Kenny Gamble, Leon Huff; publisher: Mighty Three, BMI. Philadelphia International 3538 (Columbia). Billy is forever grateful for being picked up and dusted off and for being shown that he doesn't have to sing a sad song anymore. This jump tune works for his powerful interpretation, with female voices adding a cushion and some punchy horns making themselves heard in the background. Flip: *I Was Married* (4:00); producers: same; writers: Gambel, Huff, C. Gilbert, J. Arc; publishers, same.

SANTANA—*When I Look Into Your Eyes* (2:40); producer: Carlos Santana; writers: M.M. Shrieve, T. Coster; publisher: Micache, BMI. Columbia 4-45999. A new sound for the group with Carlos singing softly and the guitars laying down a constant foundation. Flip: no info available.

DIANA ROSS & MARVIN GAYE—*My Mistake Was to Love You* (2:55); producer: Hal Davis; writers: Pam Sawyer, G. Jones; publisher: Jobete, ASCAP. Motown 1269. This is a standard, classy production by the two stars trading verses about a foolish action with a pumping bass drum up front and fiddles way in the background. Flip: no info available.

recommended

J. GEILS BAND—*Did You No Wrong* (3:39); producer: Bill Szymczyk; writers: P. Wolf, S. Justman; publishers: Juke Joint, Walden, ASCAP. Atlantic 3007.

MAUREEN McGOVERN—*Nice to Be Around* (2:27); producer: Carl Maduri; writers: John Williams, Paul Williams; publishers: Fox Fanfare, Almo, BMI, ASCAP. 20th Century 2072

THE WHO—*The Real Me* (3:26); producers: She Who; writer: Peter Dinklage; publisher: Track, BMI. MCA 40182.

JOSE FELICIANO—*I Like What You Give* (2:45); producers: Steve Cropper, Jose Feliciano; writer: Noland Porter; publisher: Lizard, ASCAP. RCA 0206. (A gutsy, soulful sound which works well with Jose makes this tune stand out.)

JONATHAN EDWARDS—*Rollin' Along* (2:26); producers: Peter Casperson, Jonathan Edwards; writer: J. Dolce; Hill, ASCAP. Atco 6952 (Atlantic).

GENESIS—*I Know What I Like (In Your Wardrobe)* (2:51); producers: John Burns, Genesis; writers: Collins, Rutherford, Hackett, Banks, Gabriel; Yellow Dog, ASCAP. Charisma 26002 (Atlantic).

BANG—*Feels Nice* (3:06); producer: Jeffrey Cheen; writers: F. Gilcken, F. Ferrara, T. D'Iorio; publisher: C.A.M.-U.S.A., BMI. Capitol 3876.

ADDRISI BROTHERS—*Somebody Found Her (Before I Lost Her)* (2:59); producer: Bones Howe; writers: D. Lambert, B. Potter; ABC/Dunhill, Soldier, BMI. Bell 45,434.



Soul

THE MAIN INGREDIENT—*Just Don't Want To Be Lonely* (3:31); producers: Silvester, Simmons, Gooding; writers: Barrett, Freeman, Eli; publisher: Bellboy, BMI. RCA 0205. There are a lot of good ingredients working together on this production: a basic pulsating feel built around an amplified bass which is the dominant instrument and is recorded with as much presence as the voices, a shuffling tophat sound and of course the fine vocal blend of the group stating simply that it just wants to be loved. Flip: no info available.

LIONEL HAMPTON—*There It Is* (3:15); producer: Sonny Sanders; writer: Leo Graham Julio-Brian, BMI. Brunswick 55507. This is a delightful surprise by the veteran vibist who is given a strong commercial bouncy tune to vamp along with. It's 100 percent contemporary soul material, a melody line which allows the vibes to assert its distinctively unique sound. There's the right amount of walking amplified bass, Memphis-type rhythm feel and sparse but cogent brass work in the background. Flip: *Happiness* (3:45); producer: same; writers: Hamilton Bohannon, Andrea Bohannon; Hog, ASCAP.

recommended

THE ORIGINALS—*Supernatural Voodoo Woman (Pt. 1)* (2:51); producers: Nick Zesses, Dino Fekaris; writers: N. Zesses, D. Fekaris; publishers: Jobete, Harlene, ASCAP. Soul 35112 (Motown).

BARBARA JEAN ENGLISH—*Comin' or Goin'* (3:16); producer: George Kerr; writers: English, Dodson, Kerr; publisher: Horn O' Plenty, ASCAP. Alithia 6059.

FRED WESLEY & THE J.B.'S—*Same Beat* (3:20); producer: James Brown; writer: James Brown; publishers: Dynatone, Belinda, BMI. People 632 (Polydor).

LAWRENCE PAYTON—*One Woman Man* (3:46); producer: Steve Barri, Dennis Lambert, Brian Potter; writers: L. Perry, P. Townsend; ABC/Dunhill, Rall, BMI. Dunhill 4376. (This member of the Four Tops makes an auspicious solo debut on this delightfully gentle ballad.)

PAUL KELLY—*I'm Into Something I Can't Shake Loose* (3:03); producer: Buddy Killen; writer: Paul Kelly; Tree, BMI. Warner-Bros. 7765.

EXECUTIVE SUITE—*When The Fuel Runs Out* (3:35); producers: Harris, Baker, Young; writers: Harris, Felder, Sigler; publishers: Golden Fleece, Mighty Three, BMI. Babylon III.

JIMMY RUFFIN—*Goin' Home* (4:25); producers: J. Ruffin, J. Roach; writers: J. Ruffin, J. Roach; no publisher listed, BMI. Atco 6926 (Atlantic)

RENA SCOTT—*La-Te-Da (This Girl's In Love)* (2:56); producer: Barrett Strong; writer: B. Strong; publisher: Blackwood, BMI. Epic 5-11064 (Columbia).



First Time Around

LEO SAYER—*The Show Must Go On* (2:51); producers: Adam Faith, Dave Courtney; writers: Leo Bayer, Dave Courtney; publisher: Chrysalis 7768. Raspy, shouting vocal from this British entry with banjo and tuba effects adding a nice sound.

PAT LA ROCCA—*Just Outside Chicago* (3:12); producer: John Palladino; writer: Johnny Cunningham; publisher: Glenwood, ASCAP. Capitol 3820. Englebert Humperdinck sound-alike has an impressive ability on this well defined production.

GENE REDDING—*This Heart* (3:22); producers: Dennis Lambert, Brian Potter; writers: D. Lambert, B. Potter; publisher: ABC/Dunhill, BMI. Haven 7000 (Capitol). Medium tempored soul ballad by this smooth vocalist has a nice flowing quality.

JAMES GRIFFIN—*Breakin' Up Is Easy* (3:09); producers: J. Griffin, R. Royer; writer: R. Royer; publisher: Old Grog, BMI. Polydor 14213. Slow and effective, this soul ballad with pop cross over potential is a good showcase for Griffin.

GENTLEMEN & THEIR LADIES—*Party Bump* (3:10); producer: George Kerr; writers: McGruder, Stienberg, Cowell; publisher: Sound Ideas, BMI. Jean 731 (Alithia). This Eastern dance gets a simple riff treatment which can move listeners.

BILL AMESBURY—*Virginia (Touch Me Like You Do)* (2:30); producers: Amesbury, Gilliland; writer: William Amesbury; publisher: Bay, BMI. Casablanca 0001 (Warner Bros.) Canadian artist and Canadian production helps this new Neil Bogart label make a fine debut. There is a Trini Lopez feel to the guitar work and crowd responses, with his voice having an infectious quality which moves the very danceable tune along.

ECSTASY, PASSION & PAIN—*I Wouldn't Give You Up* (3:07); producer: Bobby Martin; writer: Barbara Gaskins; publisher: Big Seven, BMI. Roulette 7151. Solid production and powerful vocal combine on this good, good soul tune.

RALPH GRAHAM—*What Do I Have to Do (To Get Next to You)* (3:30); producer: Jimmy Briggs; writers: Jimmy Briggs, Ralph Graham; Avante Garde, ASCAP, Interior, BMI, Sussex 505. Clever utilization of harp, strings and reeds help this medium tempo soul work work with the vocalist.

JOHNNY GRIFFITH INC.—*Together, Togetherness* (2:34); producers: Griffith & Kelley; writers: Griffith, Kelley, Jones; publisher: Kellgriff, BMI. RCA 0204. The arrangement is inspired by the ingredients in "Shaft" with the vocals working as an instrument coming in at various times on this soul production.

MELVIN DAVIS—*You Made Me Over* (3:35); producers: Holland-Dozier; writers: M. Smith, R. Dunbar; publishers: Blackwood, Gold Forever, BMI. Invictus 1259 (Columbia). Davis' strong voice becomes the main instrument on this soul tune with a positive kind of message.

KING DIAMOND—*A Message to the Black Woman* (3:27); producers: J. Powers, R. Bass, D. Hamilton; writers: D. Hamilton, V. Tolbert, T. Brown; publishers: Power House, Frane Rack, Demoristic, BMI. Power House 1009. Excellent soul production from this new Detroit label which extolls the virtues of black womanhood.

ENERGY—*Function at the Junction* (2:59); producers: R. Brady, J. Cash; writers: F. Long, E. Holland; publisher: Jobete, ASCAP. Shout 302. This past hi, gets a jumping vocal soul treatment.



Country

JACKY WARD—*Smoky Places* (2:54); producer: A Farah production; writer: Abner Spectre; Annie Earl Music/Sunflower Music (ASCAP); Cinnamon 783. From yesteryear, this one should ring a lot of bells and it's even better the second time around. Direct approach on subject many can relate to. Unusually good background vocals, combined with excellent production bring out the best in Ward. Has a real funky feeling and should get heavy pop airplay as well. Flip: no info available.

JACK GREENE—*It's Time To Cross That Bridge* (2:43); producer: Walter Haynes; writer: Ben Peters; Ben Peters Music (BMI); MCA 40179. Smooth Greene delivery of a fine Ben Peters song. Plaintiff story line and flowing melody should make this another good one for Greene. Flip: "Half That Much" (2:44); producer: same; writer: Jack Greene; Teeoff Music (BMI).

GEORGE JONES & TAMMY WYNETTE—*(We're Not) The Jet Set* (2:23); producer: Billy Sherrill; writer: B. Braddock; Tree Publishing (BMI); Epic 5-11083. Changing pace from their last hit "We're Gonna Hold On" this one is up-tempo with clever play on words. Has their smooth close harmony and fine Billy Sherrill production that keeps them high in the charts. Flip: no info available.

JERRY REED—*The Crude Oil Blues* (2:32) producer: Chet Atkins and Jerry Reed; writer: Jerry R. Hubbard; Vector Music (BMI); RCA 0224. Very timely choice of material with the traditional leg-slappin', toe-tappin' Reed style. Should do well in all markets as it's everybody's problem. Flip: no info available.

LEFTY FRIZZELL—*I Never Go Around Mirrors* (2:33); producer: Don Gant; writer: S.D. Shafer/L. Frizzell; Blue Crest Music, Inc. (BMI); ABC 11416. Pulled from his last album, "Lefty," it's the soft, sad ballad that he does so well. Producer Gant seems to get the best from Lefty and he's never sounded better. Flip: no info available.

BOBBY LEWIS—*I Never Get Through Missing You* (3:00); producer: Earl Richards; writer: Arthur Kent-Frank Stanton; Golden Horn Music (ASCAP); Ace of Hearts 0480. Good followup to his "Too Many Memories" which did quite well for

him. It's well produced, well performed. Easy listening. Flip: no info available.

TEX RITTER—*The Americans (A Canadian's Opinion)*; (4:46); producer: Joe Allison; writer: Gordon Sinclair; Con Estoga (BMI); Capitol 3814. The last song Tex recorded. It's a cover of the Canadian's best seller, with strong appeal to both a country and general audience. It was much his own philosophy. Flip: no info available.

HANK THOMPSON—*The Older The Violin, The Sweeter The Music* (2:33); producer: Larry Butler; writer: Curley Putnam; Tree (BMI); Dot 17490. Picked as a hit from his latest album, this play on words is a clever song, delivered well, with plenty of potential. Flip: "A Six Pack To Go," producer: same; writers: Thompson, Lowe, Hart; Brazos Valley (BMI).

WAYNE KEMP—*Listen* (2:27); producer: Walter Haynes; writers: Jay Marshall, Ray Griff; Blue Echo (ASCAP); MCA 40176. Very well produced record, with the Ray Griff writing touch, and Kemp does a great vocal job. Soft listening. Flip: "She Knows When You're On My Mind Again" (2:21); producer: same; writers: Wayne Kemp, Mack Vickery; Tree (BMI).

JIMMY PAYNE—*You And Me And Love On The Open Road* (2:11); producer: Farah Productions; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Cinnamon 780. Another great Foster and Rice down-to-earth song, and Jimmy Payne does a fine job of interpretation. He's building with each release, and this one should take him a long way. Flip: "If It Pleases You"; producer: same; writers: Eva Lou Wood & Margo; Idoibi (BMI).

recommended

SHERRY BRYCE—*Don't Stop Now* (2:55); producer: Mel Tillis; writer: Sherry Bryce; Sawgrass Music (BMI) MGM 14695.

MOE BANDY—*I Just Started Hatin' Cheatin' Songs Today* (2:57); producer: Ray Baker; writer: Sanger D. Shafer & A.L. "Doodle" Owens; Blue Crest Music/Hill & Range Songs, Inc. (BMI); Footprint 1006.

DICK CURLESS—*Swingin' Preacher* (3:05); producer: Joe Allison; writer: Vaughn Horton; Happy-Go-Lucky Music (ASCAP); Capitol 3818.

TERRI LANE—*I Want To Lay Down Beside You* (3:13); producer: Charlie Tallent; writer: Tim Drummond; Cape Ann Music (BMI); Monument 8598.

JEANNIE C. RILEY—*Missouri* (2:54); producer: Jim Vienneau; writer: Cathy Manzer; Kimchelle Music (BMI); MGM 14696.

GUY SHANNON—*Lover, Fighter, Wild Horse Rider* (2:56); producer: Lewis Willis & Johnny Mooris; writer: Willie Redden; Toast/Konawa (BMI); Cinnamon 77B.

SUE THOMPSON—*Stay Another Day* (2:59); producer: Wesley Rose; writer: Bobby Bond; Acuff-Rose (BMI); Hickory 313.

CHARLIE WALKER—*Wantin' My Woman Again* (2:30); producer: Biff Collie; writer: Lionel Delmore; Golden Horn (ASCAP); Capitol 3813.

GENE WATSON—*I Told A Lie* (2:12); producer: Jack Clement; writer: Bill Watson; Braeburn (BMI); World Wide 1002.

HARRY SHIELDS—*You Can't Take It With You* (2:25); producer: Gold Shield Prod.; writers: Jim Kandy & Hal Bynum; Passkey (BMI); Mr. Music 003.

BURL IVES—*A Very Fine Lady* (2:14); producer: Al Capps; writer: Byron Walls; Senor/Mother (ASCAP); MCA 40175.

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.

Billboard's Recommended LP's

• Continued from page 66

soul

GRAHAM CENTRAL STATION, Warner Bros. BS 2763. This group cooks up a soul gumbo patterned around Sly and the Family Stone, with the leader's voice getting down into the gravelly sound on "Hair." Quintet has good potential for its hard vocal sound.

IKETTES—*Gold & New*, UA-LA190-F-0598 United Artists. Returning to the recording spotlight after a trio of big 1962-65 hits, the Ikettes deliver a strong uptempo soul collection for their first album as UA's first female group. Lots of characteristic Ikettes energy, in a set of oldies combined with new material.

classical

MEMORIES OF RUSSIA—Ivan Rebroff, Columbia M 32503. Rebroff, his rich basso more profundo than most, and in falsetto as high as any tenor, has a natural way with folk reper-

toire that extends his appeal beyond the ethnic hard core. In his fifth album for the label, he offers 12 traditional Russian melodies, both lively and melancholy, which tell of war, love and drinking. All very Russian.

VIVALDI: CONCERTI, OP. 8, #5, 6, 7, 8—English Chamber Orch. (Zukerman), Columbia M 32693. These violin concertos follow just behind those all-time baroque favorites, "The Four Seasons," in Vivaldi's Opus 8, and exhibit much the same verve and melodic invention. No. 5, sub-titled "Storm at Sea," is especially brilliant, and Zukerman tosses it off with virtuosity to spare, matched closely here by a crack chamber ensemble. Zukerman's heavy concert schedule will provide frequent promotional stimuli for store sales.

THE BEST OF JOHN WILLIAMS, Columbia M3X 32677. Three John Williams records repackaged at less than the price of two should attract guitar buyers in healthy numbers. Two of the disks are among the artist's earliest recitals for the label, dating from 1964 and 1965. The third, an all-Spanish program and perhaps Williams' most popular, was first offered some three years ago. Sales should be particularly good in college communities.



Which came first?...

But what about the album and the single? Some say, "You have to have a hit single before you have a hit album." Others call for just the opposite.

At Motown, we release hit product. And it doesn't matter what comes first. Because we give our singles and our albums the same treatment: the best merchandising and marketing support in the record industry. By way of example, check out the seven albums and singles on this page.

ALBUMS

- "Smokey" #T328L
- Diana Ross
- "Last Time I Saw Him" #M812V1
- Temptations "1990" #6966V1
- Eddie Kendricks
- "Boogie Down" #T330V1
- Stevie Wonder
- "Innervisions" #T326L
- "Diana & Marvin" #M803V1
- Edwin Starr
- "Hell Up In Harlem" #M802V1

SINGLES

- "Baby Come Close" #T5239F
- "Last Time I Saw Him" #M128F
- "Let Your Hair Down" #G7133F
- "Boogie Down" #T54243F
- "Living For The City" #T54242F
- "My Mistake" #M1269F
- "Don't It Feel Good To Be Free" #M1248F

At Motown We Hatch Hits!

Billboard HOT 100 Chart Bound

Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet) STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three P.v.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOT 100 A-Z - (Publisher - Licensee)

A-Z index table listing song titles and their corresponding chart positions for the week ending January 26, 1974.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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OUTSIDE WOMAN

Bloodstone emerged triumphantly on the music scene in mid-73 with a hit debut album and a gold debut single. By year's end they were voted #1 Top New Male Group (R&B) by Record World and #1 Top New Vocal Group (R&B) by Cash Box. And "Natural High" was one of the top pop singles of the year.

Bloodstone's second album is "Unreal." It's further proof of the rock'n'soul mastery that made them a major force in both R&B and pop music in '73.

Although the album was just released one cut is standing out. So, the first single in '74 is "Outside Woman."



"OUTSIDE WOMAN"*

The new single by Bloodstone.

Play it once. You'll play it again.

#1052



*Specially Edited version.
Produced by Mike Vernon for The Crystal Jukebox.

BLOODSTONE

16TH ANNUAL GRAMMY AWARDS FINAL NOMINATIONS

RECORDS OF THE YEAR

(Grammys to the Artist and A&R Producer)
BAD, BAD LEROY BROWN—Jim Croce (Terry Cashman & Tommy West) (ABC)
BEHIND CLOSED DOORS—Charlie Rich (Billy Sherrill) (Epic/Col.)
KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Joel Dorn) (Atlantic)
YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (Stevie Wonder) (Tamla/Motown)
YOU'RE SO VAIN—Carly Simon (Richard Perry) (Elektra)

ALBUM OF THE YEAR

(Grammys to the Artist and A&R Producer)
BEHIND CLOSED DOORS—Charlie Rich (Billy Sherrill) (Epic/Col.)
THE DIVINE MISS M—Bette Midler (Joel Dorn, Barry Manilow, Geoffrey Haslam, & Ahmet Ertegun) (Atlantic)
INNERVISIONS—Stevie Wonder (Stevie Wonder) (Tamla/Motown)
KILLING ME SOFTLY—Roberta Flack (Joel Dorn) (Atlantic)
THERE GOES RHYMIN' SIMON—Paul Simon (Paul Simon) (Columbia)

SONG OF THE YEAR

(A Songwriter's Award)
BEHIND CLOSED DOORS—(Kenny O'Dell)
KILLING ME SOFTLY WITH HIS SONG—(Norman Gimbel, Charles Fox)
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—(Irwin Levine, L. Russell Brown)
YOU ARE THE SUNSHINE OF MY LIFE—(Stevie Wonder)
YOU'RE SO VAIN—(Carly Simon)

BEST NEW ARTIST

EUMIR DEODATO—(CTI)
MAUREEN MCGOVERN—(20th Century)
BETTE MIDLER—(Atlantic)
MARIE OSMONO—(MGM)
BARRY WHITE—(20th Century)

BEST INSTRUMENTAL ARRANGEMENT

(An Arranger's Award)
THE DAILY DANCE—Stan Kenton & His Orchestra (Bill Holman) (Creative World)
EASY LIVING/AI'M NOBODY'S BUSINESS IF I GO—Grover Washington, Jr. (Bob James) (Kudu/CTI)
PROLOGUE/CRUNCHY GRANOLA SUITE—Neil Diamond (Lee Holdridge) (MCA)
SPAIN—Chick Corea and Return to Forever (Chick Corea) (Polydor)
SUMMER IN THE CITY—Quincy Jones (Quincy Jones) (A&M)

BEST ARRANGEMENT ACCOMPANYING VOCALISTS(S)

(An Arranger's Award)
LAOY LOVE—Jon Lucien (Dave Grusin) (RCA)
LIVE AND LET DIE—Paul McCartney & Wings (George Martin) (Apple/Capitol)
MICHELLE—The Singers Unlimited (Gene Puerling) (MPS/BASF)
RASHIDA—Jon Lucien (Dave Grusin) (RCA)
SING—Carpenters (Richard Carpenter) (A&M)
TOUCH ME IN THE MORNING—Diana Ross (Tom Baird & Gene Page) (Motown)

BEST ENGINEERED RECORDING

(NON-CLASSICAL)
(An Engineer's Award)
THE DARK SIDE OF THE MOON—Pink Floyd (Alan Parsons) (album) (Harvest/Capitol)
GOODBYE YELLOW BRICK ROAD—Elton John (David Hentschel) (album) (MCA)
INNERVISIONS—Stevie Wonder (Dan Barbiero & Austin Godsey) (album) (Tamla/Motown)
LONG TRAIN RUNNIN'—The Doobie Brothers (Donn Landee) (track) (W.B.)
NO SECRETS—Carly Simon (Robin Geoffrey Cable & Bill Schnee) (album) (Elektra)

BEST ALBUM PACKAGE

(Art Director)
BILLION DOLLAR BABIES—Alice Cooper (Pacific Eye and Ear) (W.B.)
CHICAGO VI—Chicago (John Berg) (Columbia)
CHUBBY CHECKER'S GREATEST HITS—Chubby Checker (Al Steckler) (ABKCO)
HOUSES OF THE HOLY—Led Zeppelin (Hipgnosis) (Atlantic)
LOS COCHINOS—Cheech & Chong (Ode Visuals, Inc.) (Ode/A&M)
OO LA LA—Faces (Jim Ladwig-AGI) (W.B.)
TOMMY—London Sym. Orch./Chambre Choir (Wilkes & Braun, Inc.) (Ode/A&M)
THE WORLD OF IKE & TINA—Ike & Tina Turner (Mike Salisbury) (U.A.)

BEST ALBUM NOTES

(An Annotator's Award)
GOD IS IN THE HOUSE—Art Tatum (Dan Morgenstern) (Onyx)
LONESOME, ON'RY AND MEAN—Waylon Jennings (Chet Flippo) (RCA)
OL' BLUE EYES IS BACK—Frank Sinatra (Stan Cornyn) (Reprise/W.B.)
REMEMBER MARILYN—Marilyn Monroe (Lionel Newman) (20th Century)
THIS IS JIMMIE RODGERS—Jimmie Rodgers (William Ivey) (RCA)

BEST JAZZ PERFORMANCE BY A SOLOIST

THE BEGINNING AND THE END—Clifford Brown (album) (Columbia)
GOD IS IN THE HOUSE—Art Tatum (album) (Onyx)
IN A MIST—Freddie Hubbard (track) (CTI)
MORNING STAR—Hubert Laws (album) (CTI)
THE VERY THOUGHT OF YOU—Ray Brown (Milt Jackson Quintet) (track) (Impulse/ABC)

BEST JAZZ PERFORMANCE BY A GROUP

ALONE TOGETHER—Jim Hall, Ron Carter (Milestone)
INSIDE STRAIGHT—Cannonball Adderley Quintet (Fantasy)
LIGHT AS A FEATHER—Chick Corea and Return to Forever (Polydor)
MUSIC OF ANOTHER PRESENT ERA—Oregon (Vanguard)
SUPERSAX PLAYS BIRD—Supersax (Capitol)

BEST JAZZ PERFORMANCE BY A BIG BAND

GIANT STEPS—Woody Herman (Fantasy)
SOARING—Don Ellis (MPS/BASF)
SWENGALI—Gil Evans (Atlantic)
SWISS SUITE—Oliver Nelson (Flying Dutchman)
TANJAH—Randy Weston (Polydor)

BEST POP, ROCK AND FOLK VOCAL PERFORMANCE, FEMALE

(All nominations below are for singles)
BOOGIE WOOGIE BUGLE BOY—Bette Midler (Atlantic)
DANNY'S SONG—Anne Murray (Capitol)
KILLING ME SOFTLY WITH HIS SONG—Roberta Flack (Atlantic)
TOUCH ME IN THE MORNING—Diana Ross (Motown)
YOU'RE SO VAIN—Carly Simon (Elektra)

BEST POP, ROCK AND FOLK VOCAL PERFORMANCE, MALE

AND I LOVE YOU SO—Perry Como (single) (RCA)
BAD, BAD LEROY BROWN—Jim Croce (single) (ABC)
DANIEL—Elton John (single) (MCA)
THERE GOES RHYMIN' SIMON—Paul Simon (album) (Columbia)
YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder (single) (Tamla/Motown)

BEST POP, ROCK AND FOLK VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

DIAMOND GIRL—Seals & Crofts (track) (W.B.)
LIVE AND LET DIE—Paul McCartney & Wings (single) (Apple/Capitol)
NEITHER ONE OF US (WANTS TO BE THE FIRST TO SAY GOODBYE)—Gladys Knight & The Pips (single) (A&M)
SING—Carpenters (single) (A&M)
TIE A YELLOW RIBBON ROUND THE OLE OAK TREE—Dawn featuring Tony Orlando (single) (Bell)

BEST POP, ROCK AND FOLK INSTRUMENTAL PERFORMANCE

ALSO SPRACH ZARATHUSTRA (2001)—Eumir Deodato (single) (CTI)
BIRDS OF FIRE—Mahavishnu Orchestra (track) (Columbia)
FRANKENSTEIN—Edgar Winter (single) (Epic/Col.)
SPACE RACE—Billy Preston (single) (A&M)
YOU'VE GOT IT BAD GIRL—Quincy Jones (instrumental portions of album) (A&M)

BEST R&B VOCAL PERFORMANCE, FEMALE

ALONE AGAIN (Naturally)—Esther Phillips (album) (Kudu/CTI)
ETTA JAMES—Etta James (album) (Chess)
I CAN'T STAND THE RAIN—Ann Peebles (single) (Hi/London)
MASTER OF EYES—Aratha Franklin (single) (Atlantic)
PILLOW TALK—Sylvia (single) (Vibration)

BEST R&B VOCAL PERFORMANCE, MALE

CALL ME (COME BACK HOME)—Al Green (single) (Hi/London)
I'M GONNA LOVE YOU JUST A LITTLE MORE BABY—Barry White (single) (20th Cent.)
KEEP ON TRUCKIN'—Eddie Kendricks (single) (Tamla/Motown)
LET'S GET IT ON—Marvin Gaye (album) (Motown)
SUPERSTITION—Stevie Wonder (track) (Tamla/Motown)

BEST R&B VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

(All nominations below are for singles)
BE WHAT YOU ARE—The Staple Singers (Stax)
THE CISCO KID—War (U.A.)
COULD IT BE I'M FALLING IN LOVE—The Spinners (Atlantic)
LOVE TRAIN—The O'Jays (Phila. Int'l/Col)
MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips (Buddah)

BEST R&B INSTRUMENTAL PERFORMANCE

BLACK BYRD—Donald Byrd (album) (Blue Note/U.A.)
HANG ON SLOOPY—Ramsey Lewis (single) (Columbia)
ZNO CRUSADE—The Crusaders (album) (Blue Thumb)
SOUL MAKOSSA—Manu Dibango (album) (Atlantic)
YES WE CAN CAN—Young-Holt Unlimited (track) (Atlantic)

BEST RHYTHM & BLUES SONG

(A Songwriter's Award)
THE CISCO KID—(War)
FAMILY AFFAIR—(Sylvester Stewart)
LOVE TRAIN—(Ken Gamble, Leon Huff)
MIDNIGHT TRAIN TO GEORGIA—(Jim Weatherly)
SUPERSTITION—(Stevie Wonder)

BEST SOUL GOSPEL PERFORMANCE

DOWN MEMORY LANE—James Cleveland (track) (Savoy)
HE AIN'T HEAVY—Jessy Dixon (track) (Gospel/Savoy)
LOVES ME LIKE A ROCK—Dixie Hummingbirds (single) (ABC)
NEW WORLD—Edwin Hawkins Singers (album) (Buddah)
YOU'VE GOT A FRIEND—Swan Silvertones (album) (Hob/Scepter)

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

(All nominations below are for singles)
COUNTRY SUNSHINE—Dottie West (RCA)
KIDS SAY THE DARDEST THINGS—Tammy Wynette (Epic/Col.)
LET ME BE THERE—Olivia Newton-John (MCA)
PAPER ROSES—Marie Osmond (MGM)
TEDDY BEAR SONG—Barbara Fairchild (Columbia)

BEST COUNTRY VOCAL PERFORMANCE, MALE

(All nominations below are for singles)
AMAZING LOVE—Charley Pride (RCA)
BEHIND CLOSED DOORS—Charlie Rich (Epic/Col.)
(OLO DOGS ... CHILDREN AND) WATERMELON WINE—Tom T. Hall (Mercury)
REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell (RCA)
WHY ME—Kris Kristofferson (Monument)

BEST COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP

CARRY ME BACK—Stallor Brothers (album) (Mercury)
FROM THE BOTTLE TO THE BOTTOM—Kris Kristofferson, Rita Coolidge (track) (A&M)
IF TEARDROPS WERE PENNIES—Dolly Parton, Porter Wagoner (single) (RCA)
LOUISIANA WOMAN, MISSISSIPPI MAN—Conway Twitty, Loretta Lynn (single) (MCA)
WE'RE GONNA HOLD ON—Tammy Wynette, George Jones (single) (Epic/Col.)

BEST COUNTRY INSTRUMENTAL PERFORMANCE

DUELING BANJOS—Eric Weissberg, Steve Mandell (track) (W.B.)
FIDDLE'N' AROUND—Chet Atkins, Charlie McCoy (track) (RCA)
GOOD TIME CHARLIE'S GOT THE BLUES—Charlie McCoy (album) (Monument)
I'LL FLY AWAY—Danny Davis & The Nashville Brass (album) (RCA)
SUPERPICKERS—Chet Atkins (album) (RCA)

BEST COUNTRY SONG

(A songwriter's award)
BEHIND CLOSED DOORS—(Kenny O'Dell)
COUNTRY SUNSHINE—(Billy Davis & Dottie West)
THE MOST BEAUTIFUL GIRL—(Rory Bourke, Billy Sherrill & Norris Wilson)
(OLD DOGS ... CHILDREN AND) WATERMELON WINE—(Tom T. Hall)
WHY ME—(Kris Kristofferson)

BEST INSPIRATIONAL PERFORMANCE

(non-Classical)
(All nominations below are for albums)
ALL THE PRAISES—Connie Smith (RCA)
ANITA BRYANT ... NATURALLY—Anita Bryant (Myrrh/Word)
IN THE SWEET BY AND BY—Roy Rogers & Dale Evans (Word)
LET'S JUST PRAISE THE LORD—Bill Gaither Trio (Impact/Heartwarming)
THERE'S SOMETHING ABOUT THAT NAME—George Beverly Shea (RCA)

BEST GOSPEL PERFORMANCE

(other than Soul Gospel)
(All nominations below are for albums)
I BELIEVE IN JESUS—Statesmen (Artistic)
JUST ANDRAE—Andrae Crouch (Light/Word)
LIVE—The Imperials (Impact/Heartwarming)
RELEASE ME (FROM MY SIN)—Blackwood Brothers (Skyline)
STREET GOSPEL—Oak Ridge Boys (Heartwarming)

BEST ETHNIC OR TRADITIONAL RECORDING

(INCLUDING TRADITIONAL BLUES)
(All nominations below are for albums)
BLUES AT MONTREUX—King Curtis & Champion Jack Dupree (Atlantic)
CAN'T GET NO GRINDIN'—Muddy Waters (Cess)
JOHN LEE HOOKER'S DETROIT (1948-1952)—John Lee Hooker (U.A.)
LEADBELLY (LIVE IN CONCERT)—Leadbelly (Playboy)
THEN AND NOW—Doc Watson (U.A.)

BEST RECORDING FOR CHILDREN

(All nominations below are for albums)
FREE TO BE ... YOU AND ME—Marlo Thomas and Friends (Bell)
THE LITTLE PRINCE—Peter Ustinov (Argo)
MULTIPLICATION ROCK—Bob Dorough, Grady Tate, Blossom Dearie (Capitol)
SESAME STREET LIVE—Sesame Street Cast (Columbia)
SONGS FROM THE Electric Co. TV Show—Conducted by Buddy Baker, with Vocalists (Disneyland)

BEST COMEDY RECORDING

(Spoken word or musical) (All nominations below are for albums)
LOS COCHINOS—Cheech & Chong (Ode/A&M)
FAT ALBERT—Bill Cosby (MCA)
OCCUPATION: FOOL—George Carlin (Little David/Ati.)
RICHARD NIXON: A FANTASY—David Frye (Buddah)
LEMMINGS—National Lampoon (Banana/Blue Thumb)
CHILD OF THE 50'S—Robert Klein (Brut/Buddah)

BEST SPOKEN WORD RECORDING

(All nominations below are for albums)
AMERICA, WHY I LOVE HER—John Wayne (RCA)
JONATHAN LIVINGSTON SEAGULL—Richard Harris (Dunhill/ABC)
SLAUGHTERHOUSE-FIVE—Kurt Vonnegut, Jr. (Caedmon)
SONGS & CONVERSATIONS—Billie Holiday (Paramount)
WITCHES GHOSTS & GOBLINS—Vincent Price (Caedmon)

BEST INSTRUMENTAL COMPOSITION

(A Composer's Award)
FRANKENSTEIN—(Edgar Winter)
HOCUS FOCUS—(Bob Ruzicka)
OCCUPATION: FOOL—(George Carlin)
LAST TANGO IN PARIS—(Gato Barbieri)
SOUL MAKOSSA—(Manu Dibango)
SPACE RACE—(Billy Preston)

ALBUM OF BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

(A Composer's Award)
JONATHAN LIVINGSTON SEAGULL—(Neil Diamond) (Columbia)
LAST TANGO IN PARIS—(Gato Barbieri) (U.A.)
LIVE AND LET DIE—(Paul & Linda McCartney & George Martin) (U.A.)
PAT GARRETT & BILLY THE KID—(Bob Dylan) (Columbia)
SOUNDER—(Taj Mahal) (Columbia)

BEST SCORE FROM THE ORIGINAL CAST SHOW ALBUM

(Grammys to the Composers and A&R Producer)
CYRANO—(Anthony Burgess, Michael J. Lewis) (Jerry Moss, Phil Ramone) (A&M)
A LITTLE NIGHT MUSIC—(Stephen Sondheim, Goddard Lieberson) (Columbia)
MAN FROM THE EAST—(Stomu Yamashta, Stomu Yamashta) (Island/Capitol)
PIPPIN—(Stephen Schwartz), (Stephen Schwartz, Phil Ramons) (Motown)
SEESAW—(Cy Coleman, Dorothy Fields) (Cy Coleman) (Buddah)

THE FOLLOWING ARE CLASSICAL NOMINATIONS

ALBUM OF THE YEAR

(Grammys to the Artist and Producer)
BARTOK: CONCERTO FOR ORCHESTRA—Pierre Boulez cond. New York Philharmonic (Thomas Z. Shepard) (Columbia)
BEETHOVEN: CONCERTI (5) FOR PIANO & ORCHESTRA—Vladimir Ashkenazy/Georg Solti cond. Chicago Sym. (David Harvey) (London)
BIZET: CARMEN—Leonard Bernstein cond. Metropolitan Opera Orch./Manhattan Opera Chorus/ Soloists: M. Horne, J. McCracken, A. Mailponte, T. Krause (Thomas W. Mowrey) (D.G./Polydor)
JOPLIN: THE RED BACK BOOK—Gunter Schuller cond. NE Conservatory Ragtime Ensemble (George Spohnoltz) (Angel/Capitol)
PROKOFIEV: ROMEO AND JULIET—Lorin Maazel cond. Cleveland Orch. (Michael Woolcock) (London)
PUCCINI: HEROINES (La Boheme, La Rondine, Tosca, Manon, Lescaut)—Leontyne Price/ (Downes cond. New Philharmonia) (Richard Mohr) (RCA)
(RACHMANINOFF) THE COMPLETE RACHMANINOFF—Vols. 1, 2, 3—Sergei Rachmaninoff (John Pfeiffer, Greg Benko) (RCA)
RACHMANINOFF: CONCERTO NO. 2 IN C MIN. FOR PIANO—Artur Schnabel/Eugene Ormandy cond. Philadelphia Orchestra (Max Wilcox) (RCA)

BEST PERFORMANCE—ORCHESTRA

(A Conductor's Award)
BARTOK: CONCERTO FOR ORCHESTRA—Pierre Boulez cond. New York Philharmonic (Columbia)
BEETHOVEN: SYMPHONY NO. 9 IN D MINOR—Georg Solti cond. Chicago Symphony (London)
BERLIOZ: SYMPHONIE FANTASTIQUE—Seiji Ozawa cond. Boston Symphony Orch. (D.G./Polydor)
HOLST: THE PLANETS—Leonard Bernstein cond. New York Philharmonic (Columbia)
PROKOFIEV: ROMEO AND JULIET—Lorin Maazel cond. Cleveland Orchestra (London)
PROKOFIEV: ROMEO AND JULIET (COMPLETE BALLET)—Andre Previn cond. London Symphony (Angel/Capitol)
RUSSO: THREE PIECES FOR BLUES BAND AND ORCHESTRA—Seiji Ozawa cond. San Francisco Symphony Orchestra (Seigel-Schwall Band) (D.G./Polydor)
SIBELIUS: SYMPHONY NO. 2 IN D MAJOR—Eugene Ormandy cond. Philadelphia Orchestra (RCA)

BEST OPERA RECORDING

(Grammys to the Conductor and Producer)
BIZET: CARMEN—Leonard Bernstein cond. Metropolitan Opera Orch., Manhattan Opera Chorus/Prin. Solos: M. Horne, J. McCracken, A. Mailponte, T. Krause (Thomas W. Mowrey) (D.G./Polydor)
DELIUS: A VILLAGE ROMEO AND JULIET—Meredith Davies cond. Royal Philharmonic/John Aildis Choir/Prin. Solos: Robert Tear, Elizabeth Harwood (Christopher Bishop) (Angel/Cap.)
PUCCINI: TURANDOT—Zubin Mehta cond. London Philharmonic Orch., John Aildis Choir & Wandsworth School Choir/Prin. Solos: Sutherland, Pavarotti, Caballe, Ghauirov, Krause, Pears, (Ray Minshull) (London)
WAGNER: DER RING DES NIBELUNGEN—Karl Bohm cond. Bayreuth Festival Orch./Prin. Solos: Nilsson, Rysanek, Burmeister, Windgassen, King, Wohlfart, Adam, Stewart, Talvela, Greindl, Neidinger; (Philips/Merc.)
WAGNER: PARSIFAL—Georg Solti cond. Vienna Philharmonic, Vienna State Opera Chorus/Vienna Boys Choir/Prin. Solos: Kollo, Ludwig, Fischer-Dieskau, Frick, Kelemann, Hotter, (Ray Minshull) (London)
WAGNER: TRISTAN UND ISOLDE—Herbert von Karajan cond. Berlin Philharmonic/Prin. Solos: Vickers, Dernesch; (Michel Glotz) (Angel/Cap.)

BEST CHORAL PERFORMANCE

(OTHER THAN OPERA)
(Grammys to the Conductor and Choral Director)
BACH: ST. MATTHEW PASSION—Helmuth Froschauer cond. Vienna Singverein/Herbert von Karajan cond. Berlin Philharmonic (D.G./Poly.)
BEETHOVEN: MISSA SOLEMNIS—Eugen Jochum cond. Netherlands Radio Chorus & Concertgebouw Orch./Giebel, Hoffgen, Haefliger, Riddersbusch (Philips)
ELGAR: THE DREAM OF GERONTIUS—David Willcocks cond. Choir of King's College, Cambridge/Benjamin Britten cond. London Sym. Orch. (London)
HAYDN: MASS IN TIME OF WAR (Leonard Bernstein's Concert for Peace)—Norman Scribner Choir, Norman Scribner, Dir./Orchestra cond. by Leonard Bernstein (Columbia)
HAYDN: THE SEASONS—Herbert von Karajan cond. Chorus of the Deutsche Oper, Berlin & Berlin Philharmonic (Angel/Cap.)
MONTEVERDI: MADRIGALS, BOOKS 3 & 4—Raymond Leppard cond. Glyndebourne Opera Chorus (Philips)
WALTON: BELSHAZZAR'S FEAST—Andre Previn cond. London Sym. Orch. Chorus & London Sym. Orch. (Angel/Cap.)

BEST CHAMBER MUSIC PERFORMANCE

(Instrumental or vocal)
BENNETT: CONCERTO FOR GUITAR & CHAMBER ENSEMBLE—Julian Bream/Melos Ensemble of London (David Atherton) (RCA)
BRAHMS: QUARTETS FOR STRINGS (COMPLETE)—The Cleveland Quartet (RCA)
DVORAK: PIANO QUARTET IN E FLAT MAJ., OP. 87—Artur Schnabel/Guarneri Quartet (RCA)
EARLY AMERICAN VOCAL MUSIC—Western Wind Vocal Ensemble (Nonesuch)
JOPLIN: THE RED BACK BOOK—Gunter Schuller & New England Ragtime Ensemble (Angel/Cap.)
ROCHBERG: QUARTET NO. 3 FOR STRINGS—Concord String Quartet (Nonesuch)
SCHUBERT: DUETS—Janet Baker, Dietrich Fischer-Dieskau (D.G./Poly.)

BEST PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

BEETHOVEN: CONCERTI (5) FOR PIANO & ORCHESTRA—Vladimir Ashkenazy (Solti cond. Chicago Sym.) (London)
BRAHMS: CONCERTO NO. 1 IN E MIN. FOR PIANO & ORCH. & CONCERTO NO. 2 IN B FLAT MAJ. FOR PIANO & ORCH.—Emil Gilels (Jochum cond. Berlin Phil.) (D.G./Poly.)
MOZART: CONCERTO NO. 21 IN C MAJ. & CONCERTO NO. 25 IN C MAJ.—Stephen Bishop (C. Davis cond. London Sym. Orch.) (Philips/ec45:60RCH./Merc.)
PREVIN: CONCERTO FOR GUITAR & ORCH./ PONCE: CONCIERTO OEL SUR FOR GUITAR & ORCH.—John Williams (Previn cond. London Sym. Orch.) (Columbia)
RACHMANINOFF: CONCERTO NO. 2 IN C MIN. FOR PIANO—Artur Schnabel (Ormandy cond. Philadelphia Orch.) (RCA)
SAINT-SAENS: CONCERTI FOR PIANO (COMPLETE)—Aldo Ciccolini (Baudo cond. Orchestre de Paris) (Seraphim/Cap.)
VIVALDI: FOUR SEASONS—Pinchas Zukerman (Zukerman cond. English Chamber Orch.) (Columbia)

BEST PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

BACH: FRENCH SUITES 1-4—Glenn Gould (Columbia)
BACH: WELL-TEMPERED KLAVIER—Sviatoslav Richter (Melodiya/Angel)
CHOPIN: ETUDES—Maurizio Pollini (D.G./Poly.)
HEAVY ORGAN AT CARNEGIE HALL—Virgil Fox (RCA)
SCHUBERT: SONATA IN B FLAT, OP. 960—Alfred Brendel (Philips/Merc.)
(SCRIBANI) HOROWITZ PLAYS SCRIBANI—Vladimir Horowitz (Columbia)
THE WOODS SO WILD—Julian Bream (RCA)

BEST VOCAL SOLOIST PERFORMANCE

BERG: SEVEN EARLY SONGS—Heather Harper (Boulez cond. BBC Sym.) (Columbia)
BERIO: RECITAL I (FOR CATHY)—Cathy Berberian (Berio cond. London Sinfonietta) (RCA)
LA VOCE D'ORO—Plácido Domingo (Santi cond. New Philharmonia) (RCA)
MAHLER: DAS LIED VON DER ERDE—Yvonne Minton, Rene Kollo (Solti cond. Chicago Sym.) (London)
MARILYN HORNE SINGS ROSSINI (Excerpts from Siege of Corinth & La Donna del Lago)—Marilyn Horne (Lewis cond. Royal Phil. Orch.) (London)
MARTTI TALVELA: A LIEDER RECITAL (Schumann)—Martti Talvela; (Irwin Gage, accomp.) (London)
PUCCINI: HEROINES (La Boheme, La Rondine, Tosca, Manon Lescaut)—Leontyne Price (Downes cond. New Philharmonia) (RCA)
SCHUBERT: SONGS—Janet Baker; (Gerald Moore, accomp.) (Seraphim/Cap.)

BEST ALBUM NOTES

(An Annotator's Award)
BACH: BRANDENBURG CONCERTI—Marriner cond. Acad. of St. Martin-in-the-Fields (Erik Smith) (Philips/Merc.)
BERIO: RECITAL I (FOR CATHY)—Berberian, Berio cond. London Sinfonietta (Misha Donat) (RCA)
BIZET: CARMEN—Bernstein cond. Metropolitan Opera Orch., Horne, McCracken, Milponte, Krause (Harvey Philips) (D.G.)
DEBUSSY: LA MER/PRELUDE A L'APRES MIDI D'UN FAUNE & RAVEL: DAPHNIS & CHLOE SUITE #2—Ormandy cond. Philadelphia Orch. (Clair Van Ausdall) (RCA)
DVORAK: PIANO QUARTET IN E FLAT MAJ., OP. 87—Guarneri Quartet/Artur Schnabel cond. Kolodny (RCA)
HINOEMITH: SONATAS FOR PIANO (COMPLETE)—Glenn Gould (Glenn Gould) (Columbia)
HAYDN: SYM. NO. 36—SYM. NO. 48—Dorati cond. Philharmonica Hungarica (H.C. Robbins Landon) (London)
HAYDN: SYM. NO. 20 IN C MAJ. TO SYM. NO. 35 IN B FLAT MAJ.—Dorati cond. Philharmonica Hungarica (H.C. Robbins Landon) (London)
RACHMANINOFF: CONCERTO NO. 2 IN C MIN. FOR PIANO—Rubinstein/Ormandy cond. Philadelphia (Alan Rich) (RCA)
THE WOODS SO WILD—Julian Bream (Tom Eastwood) (RCA)

BEST ENGINEERED RECORDING

(An Engineer's Award)
BACH'S GREATEST FUGUES—Ormandy cond. Philadelphia Orch. (Paul Goodman) (RCA)
BARTOK: CONCERTO FOR ORCHESTRA—Boulez cond. New York Philharmonic (Edward T. Graham, Raymond Moore) (Columbia)
BERLIOZ: SYMPHONIE FANTASTIQUE—Ozawa cond. Boston Sym. (Hans Schweigmann) (D.G./Poly.)
BIZET: CARMEN—Bernstein cond. Metropolitan Opera Orch. & Soloists (Gunter Hermandus) (D.G./Poly.)
HOLST: THE PLANETS—Bernstein cond. New York Phil. (Edward T. Graham, Larry Keyes) (Columbia)
PROKOFIEV: ROMEO AND JULIET—Maazel cond. Cleveland Orch. (Jack Law, Colin Moorfoot, Gordon Parry) (London)
PUCCINI: HEROINES—Leontyne Price/Downes cond. New Philharmonia (Tony Salvatore) (RCA)
WAGNER: PARSIFAL—Solti cond. Vienna Phil. & Soloists (Kenneth Wilkinson, Gordon Parry) (London)

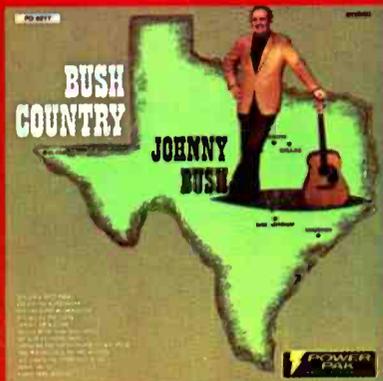
Note: Where more than 5 nominations appear in a category, it is the result of either special nominating/craft committees nominations, or ties.

February '74

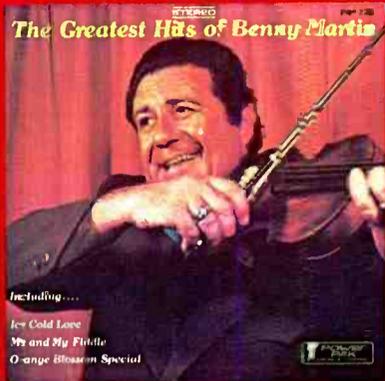


Releases

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PO217/8-TRACK PO1-1007
JOHNNY BUSH — "Bush Country"
 Featuring: *FUNNY HOW TIME SLIPS AWAY; ALL I HAVE TO OFFER YOU IS ME; MY CUP RUNNETH OVER; and nine others.*



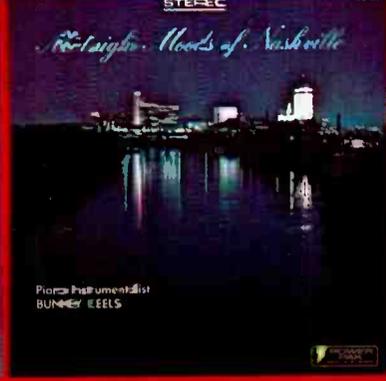
PO223/8-TRACK PO1-1013
BENNY MARTIN — "The Greatest Hits"
 Featuring: *ORANGE BLOSSOM SPECIAL; ME AND MY FIDDLE; OLD LONDON TOWN; and nine others.*



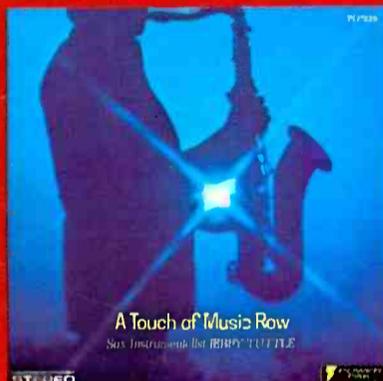
PO225/8-TRACK PO1-1015
GEORGE MORGAN — "The Real George"
 Featuring: *MY WOMAN, MY WOMAN, MY WIFE; EVERYTHING IS BEAUTIFUL; and ten others.*



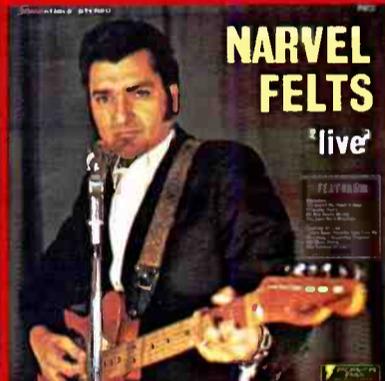
PO227/8-TRACK PO1-1017
"COUNTRY'S GREATEST HITS"
 Featuring: *LEAVING ON A JET PLANE; DUELING BANJOS; DADDY SANG BASS; and nine others.*



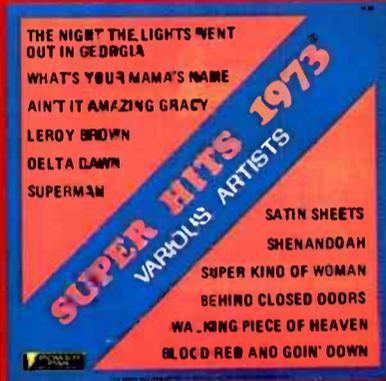
PC228/8-TRACK PO1-1018
"MIDNIGHT MOODS OF NASHVILLE" — Piano Inst.
 Featuring: *FUNNY HOW TIME SLIPS AWAY; GREEN GREEN GRASS OF HOME; and ten others.*



PO229/8-TRACK PO1-1019
"A TOUCH OF MUSIC ROW"
 Sax Instrumental
 Featuring: *BRIDGE OVER TROUBLED WATERS; WICHITA LINEMAN; FOR THE GOOD TIMES; and nine others.*



PO237/8-TRACK PO1-1022
"NARVEL FELTS LIVE"
 Featuring: *ME AND BOBBY MCGEE; YOU GAVE ME A MOUNTAIN; BAD MOON RISING; and seven others.*



PO238/8-TRACK PO1-1028
"SUPER HITS 1973"
 Featuring: *THE NIGHT THE LIGHTS WENT OUT IN GEORGIA; WHAT'S YOUR MAMA'S NAME; AIN'T IT AMAZING GRACY; LEROY BROWN; DELTA DAWN; SUPERMAN; SATIN SHEETS; SHENANDOAH; SUPER KIND OF WOMAN; BEHIND CLOSED DOORS; WA... KING PIECE OF HEAVEN; BLOOD RED AND GOIN' DOWN.*

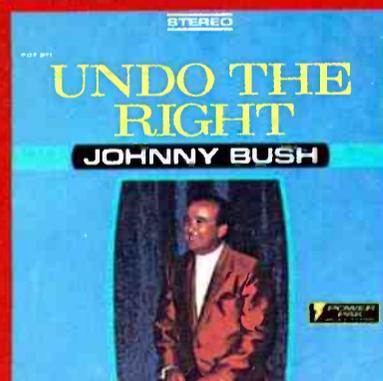


PO239/8-TRACK PO1-1029
DAVE RICH — "Greatest Religious Songs Volume 1"
 Featuring: *WHAT A FRIEND WE HAVE IN JESUS; GOING TO THE MOON; PEACE ON EARTH; and thirteen others.*



PO240/8-TRACK PO1-1030
DAVE RICH — "Greatest Religious Songs Volume 2"
 Featuring: *JUST A CLOSER WALK WITH THEE; JESUS IS A SOUL MAN; and fourteen others.*

Album ■ Tape Catalogue



PO211/8-TRACK PO1-1001
JOHNNY BUSH "Undo The Right"



PO212/8-TRACK PC1-1032
GEORGE MORGAN "Like A Bird"



PO214/8-TRACK PO1-1004
JOHNNY BUSH "You Gave Me A Mountain"



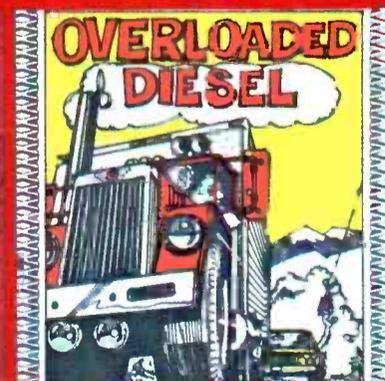
PO216/8-TRACK PO1-1006
THE KENDALLS "Leaving On A Jet Plane"



PC218/8-TRACK PO1-1008
"BLUEGRASS SPECIAL"



PO219/8-TRACK PO1-1009
"THE NASHVILLE HARMONICA"



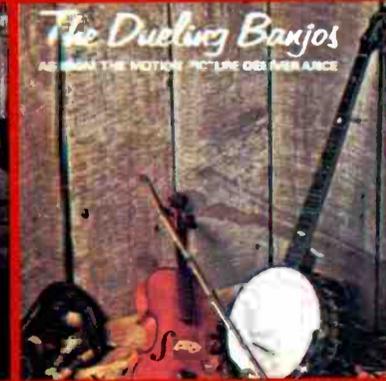
PO222/8-TRACK PO1-1012
"OVERLOADED DIESEL"



PO224/8-TRACK PO1-1014
OTIS WILLIAMS "The Greatest Hits"



PO226/8-TRACK PO1-1016
ROY WIGGINS "Memory Time"



PC226/8-TRACK PC1-1026
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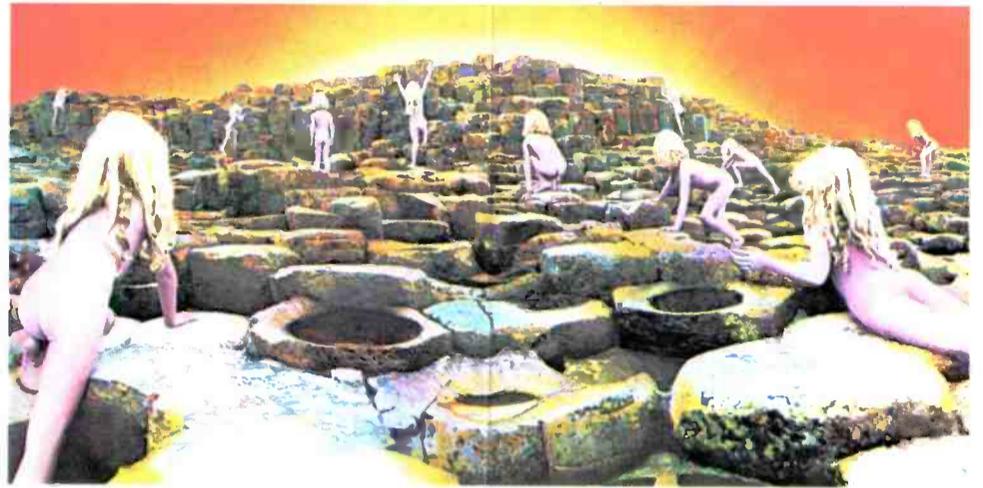
Album Package Nominations

These are the albums that have been selected by the Album Package Nominating Committees in the six chapters of the Record Academy (NARAS) as Finalists in the 16th annual Grammy Awards competition.

They are being reproduced as an industry service by Billboard, which urges NARAS members to vote carefully and conscientiously, and to make sure that their ballots are in the offices of the accounting firm of Haskins and Sells on or before the due date of February 18th.



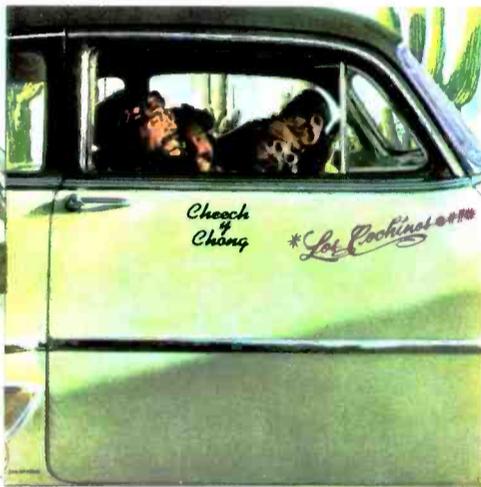
CHICAGO VI / Chicago



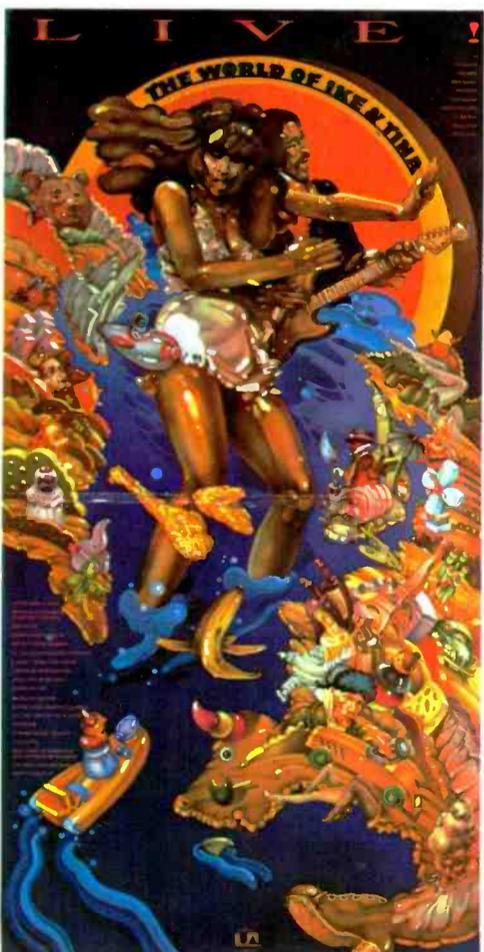
HOUSES OF THE HOLY / Led Zeppelin



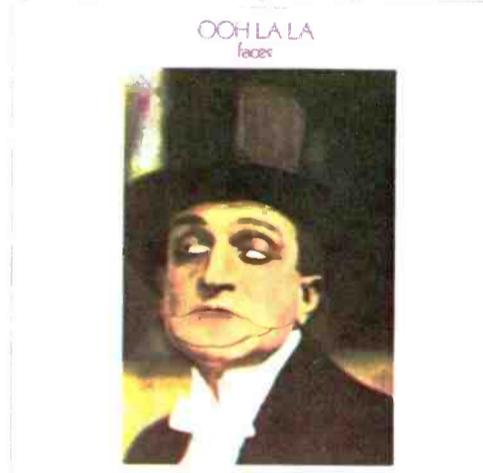
LOS COCHINOS / Cheech y Chong



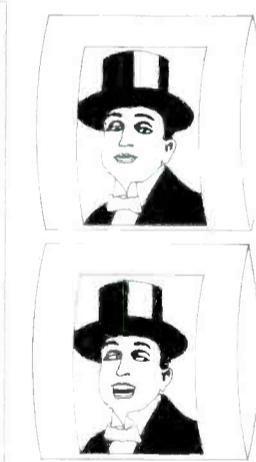
GREATEST HITS / Chubby Checker



THE WORLD OF IKE & TINA
Ike & Tina Turner



OOH LA LA / Faces



BILLION
DOLLAR BABIES
Alice Cooper



TOMMY
London Symphony
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Be sure to watch The 16th annual Grammy Awards Television Special — Live! — on Saturday, March 2, 1974 from 10:00 to 11:30 PM, on CBS.

Nashville Scene

By BILL WILLIAMS

The group formerly known as Bakersfield Brass has moved to Nashville, and now calls itself the Tennessee Trumpets. The group has become a part of the Johnny Paycheck band, and he will use brass on all of his shows. . . . Tommy Overstreet has become one of the first victims of the European energy crisis. His scheduled tour there has been cancelled. It was to have concluded in Germany, coinciding with the release of his German recording of "Heaven Is My Woman's Love." . . . Jimmy Day, steel guitarist who had played with Ray Price, George Jones, Mother Earth and Leon Russell, has joined Commander Cody and His Lost Planet Airmen. He replaces Bobby Black, who left to become a Nashville studio musician.

The Country Music Club of Austria has been named Atlantic's Sammy Vaughn the "Most Promising New Country Star." . . . Smiley Monroe has returned to Nashville as an independent producer. . . . Carwin Country, the Ohio conglomerate, plans to build a studio in Cleveland to get regional artists off the ground. . . . Quad Enterprises of Oklahoma City, on its Homa label, has released a single by Walt Wilder, the proceeds of which will be donated to Viva, the national organization for POW's and MIA's. . . . Buck Owens is to be a special speaker at the 1974 Business Outlook Conference in Bakersfield this week. He will join a strong panel, and will limit his remarks to the music industry. . . . RCA's Mac Wiseman is recovering at home in Nashville from abdominal surgery performed in Richmond, Va., just before Christmas. He will be back on the road around Feb. 1.

The Statler Brothers are getting in the habit of removing their clothes before a camera crew. When they taped the Dean Martin show last summer, they got drenched with rain, and disrobed down to their undershorts. When they did another show in Washington, the rains came down again. This time they were prepared. Because it was cold, they wore longhandles. . . . Don Williams has completed work on his second album, which includes songs written by Jack Clement and Mickey Newbury. . . . Former circus performer Lea Rand has signed a recording contract with Royal American Records. . . . Little David Wilkins of MCA is playing a return engagement at the Godfather in Memphis.

Ray Griff got another break, but not the sort he bargained for. He slipped during a recent ice storm and received a broken rib. . . . Nashville fiddler Charlie Collins, dobriest Tut Taylor and cellist Nancy Levine joined Norman Blake for a Blake album in Atlanta at Sound Pit. . . . Ferlin Husky taking an extended vacation in Miami. . . . Joe Stampley joined Ray Price for a show at the Civic Plaza in Phoenix. . . . MCA's Wayne Kemp barely escaped damage and injury when his car skidded out of control on an ice-covered bridge near Louisville. . . . The Shorty Lavender Agency has purchased a video-cassette recorder and player to showcase talent for buyers.

David Houston is playing 12 one-nighters in 11 different states, plus an "Opry" appearance, in January. . . . Danny Davis scored another hit at the Warehouse in Denver. . . . Ben Peters begins 1974 as he concluded last year. The great songwriter has cuts already by Jack Greene, Melody Allen, Jerry Wallace, Charley Pride and Eddy Arnold. . . . Houston music executive Lucy Barrett is bringing Tommy J. Hill into Nashville to fin-

ish an album, with Scotty Turner producing. The project was started several months ago in Houston. . . . Kustom Electronics sales manager Charley Roy has prepared two more personalized versions of their SRO mikes. These go to Tommy Cash and Danny Davis. Lynn Anderson and Tanya Tucker got them earlier. . . . Joannie Keller of the Keller-Huffman writing team is negotiating for a series of three albums of poetry. Musical arrangements behind her voice will be done by Hank Levine. . . . Cathy Clayton-Hall has moved her

"Noontime Nashville" radio show on WKDA-AM to the Biltmore Restaurant on Franklin Road, which is managed by Ed Bruce and his wife.

Bertie Lou Delamont has signed an exclusive writer's agreement with the House of Cash. . . . Brian Shaw is teaching himself to play the fiddle. . . . Nick Shrode of the Shelby Singleton organization has written a tune called "Please Come to Nashville," recorded by Neil Harris. . . . Johnny Cash is home following a concert tour, which followed an acting bit in the "Colombo" series.

Bid to Halt Free Gigs

Continued from page 1

"We're completely stopping the practice of sending out any talent," said one promotion manager of a major. Names are not used because of the power certain radio stations and disc jockeys hold in regard to the playing of records.

Another promotion man had this to say: "The situation has gotten real bad. These stations not only expect the artists to perform free, but insist that either the artist or the label pay all expenses. Our artists are backing up, and so are we. Many of these promotions do the artist absolutely no good. They're a waste of time and a terrible expense."

This same promotion man said he had as many as 25 requests for such fee appearances sitting on his desk at one time. "They're asked to attend everything from fish fries to sky diving exhibitions, and they don't do a thing for the artist except knock him out of a paid date."

Still another put it this way: "Let's say an artist makes \$5,000 a night for his appearances. He has to fly to some far-off spot, and probably give up two nights of working. Then, because he has appeared free in that town, it knocks him out of future appearances there for several months, which costs him more money. He gets nothing out of it but grief, but the station uses him to promote itself. Sponsors are impressed, and they buy more time. Not only that, but most stations want the big, established acts, and are not willing to accept a newcomer who might do the promotion for some exposure."

This was the comment of another: "The very least these stations could do would be to pay the artist his going rate, and then let him donate the money to a local charity. That way he would get the benefit of a tax write-off."

The promotion manager of one of the biggest firms in the business said: "We try to avoid these things at all cost, but there is no way we can avoid the big, major markets and still stay on their good side. It's simply not fair. I try to have a cop-out ready, contending that it can't be set-up without the cooperation of the

booker. That gets it off my back, and no booker is going to let his artist go work for nothing."

Though none has received a threat of any kind, there is always the thought that uncooperative artists or labels might be cut off from air play.

"There are a few implications," said one promotion man. "They always point out that they'll turn to our competition, and note that they are getting cooperation from other labels."

One promotion man, again of a major, said he doesn't consider the demands excessive. "It's a normal part of our operation, but one which we must build into the budget every year. Of course, we have some artists who don't believe in this, and turn down every request. And in some instances I have to be honest with the stations and tell them there is no budget available."

The promotion manager of a large independent said he doesn't mind doing this once in a while for a radio station if the artists are available, but "the situation is getting ridiculous." He said that "every week somewhere around the country they want us to supply everyone we can. If we complied, the artists couldn't make a living by working dates. Not only that, they want the cream of our label, not the new artists."

Lewis' Sister Goes It Alone

MEMPHIS—The singing sister of stylist Jerry Lee Lewis has left her brother to try it as an independent artist.

Linda Gail Lewis, a sporadic performer with her brother on personal appearance tours and nightclub engagements for several years, has signed Rita Gillespie as her manager and Knox Phillips as her producer. She will record here. Her first single, "Sensuous Woman," is scheduled for release soon on the Mercury label. She previously had recorded for Smash.

Linda Gail is now auditioning for her own show band.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 1/26/74

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This Week	Last Week	Weeks in Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	40	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	10	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
3	4	21	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	6	6	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)
5	3	18	SAWMILL—Mel Tillis, MGM SE 4907
6	5	11	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
★	9	6	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
8	7	27	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
★	21	5	AMAZING LOVE—Charley Pride, RCA APL1-0397
★	13	5	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart, Capitol ST-11252
11	11	16	CARRY ME BACK—Statler Bros., Mercury SR 1-676 (Phonogram)
★	19	3	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
13	8	18	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SR 1-686 (Phonogram)
14	15	6	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
★	22	3	LET ME BE THERE—Olivia Newton-John, MCA 389
16	12	26	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
17	18	14	BUBBLING OVER—Dolly Parton, RCA APL1-0286
18	20	7	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
19	10	13	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
★	31	3	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, SR 1 687 (Phonogram)
21	23	5	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Sealey, MCA 385
22	26	9	NEW SUNRISE—Brenda Lee, MCA 373
23	14	21	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
24	25	9	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 26013 (Famous)
★	35	3	SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, SRM 1-690
26	16	14	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SR 1-677 (Phonogram)
27	27	7	COUNTRY SUNSHINE—Dottie West, RCA APL1 0344
28	30	7	GOD IS ABUNDANT—Connie Smith, Columbia KC 32492
29	17	17	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
30	24	17	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
31	33	9	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
★	45	4	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
33	29	13	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
34	37	8	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
35	32	10	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1 0330
36	34	8	THIS IS BRIAN COLLINS—Brian Collins, Dot DOS 26017 (Famous)
37	40	5	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous)
★	46	4	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356
39	28	17	PAPER ROSES—Marie Osmond, MGM SE 4910
40	43	4	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
41	42	4	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
42	47	3	THE FARMER—Porter Wagoner, RCA APL 1-0346
43	36	31	SATIN SHEETS—Jeanne Pruett, MCA 338
44	48	2	AN AMERICAN LEGEND—Tex Ritter, Capitol 11241
45	—	1	KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous)
46	50	2	BEAN BLOSSOM—Bill Monroe, MCA 2-8002
47	49	2	JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM)
48	38	16	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
49	—	1	ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222
50	—	1	GIVE ME THAT OLD TIME RELIGION—Guy & Ralna, Ranwood 8120

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"Love her madly! Keep 'em comin'"—Marty Heitman, KBOI

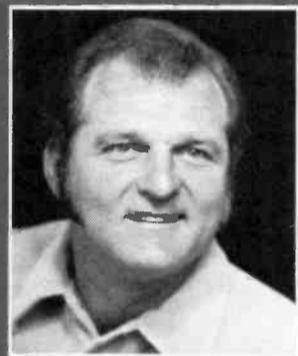
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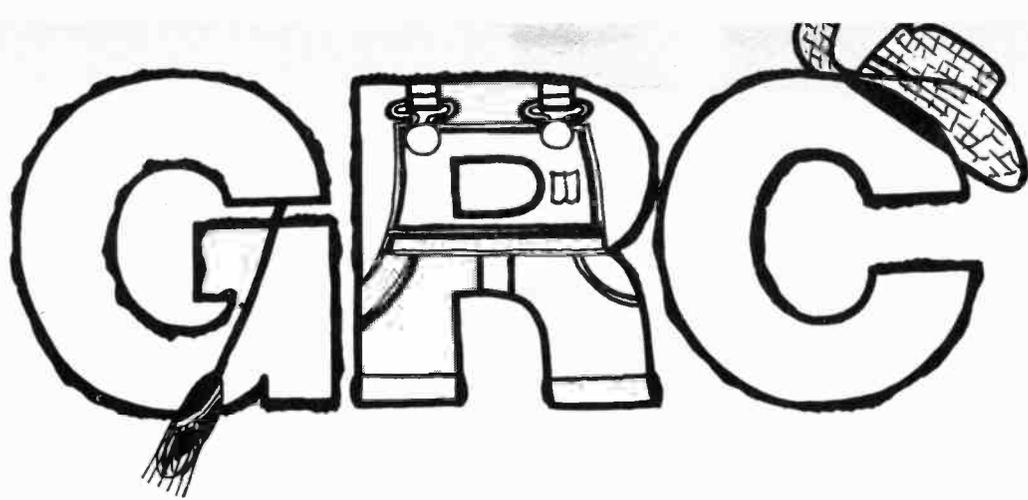
Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 1/26/74

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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	12	I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Phonogram) (Hallnote, BMI)	35	47	4	SWEET MAGNOLIA BLOSSOM—Billy "Crash" Cradock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell, ASCAP/Unichappel, BMI)	68	71	5	HAPPY HOUR—Tony Booth (Buck Owens), Capitol 3795 (Blue Book, BMI)
2	2	13	JOLENE—Dolly Parton (Dolly Parton), RCA 0145 (Owepac, BMI)	36	42	5	SNAP YOUR FINGERS—Don Gibson (G. Martin, A. Zanetis), Hickory 312 (MGM) (Fred Rose, BMI)	69	—	1	TWENTIETH CENTURY DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI)
3	7	7	WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gulf String/Singing River, BMI)	37	45	4	LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice) Atlantic 45-4012 (Jack & Bill, ASCA)	70	83	2	WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP)
4	4	10	ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia) (Copper Band, BMI)	38	41	9	AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Fraser), Atlantic 4006 (Terry Stafford, BMI)	71	72	7	GOOD ENOUGH TO BE YOUR MAN—Brian Shaw (Dave Kirby), RCA 0186 (Tree, BMI)
5	3	11	HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	39	23	12	LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country 0143 (RCA) (Levisa/Biarpatch, BMI)	72	69	7	PLEASE DADDY—John Denver (Bill Danoff, Taffy Nivert), RCA 0182 (Cherry Lane, ASCAP)
6	16	5	THAT'S THE WAY LOVE GOES—Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI)	40	26	15	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia) (Acuff-Rose, BMI)	73	78	5	THE GREAT MAIL ROBBERY—Rex Allen, Jr. (Joe Allen), Warner Bros. 7753 (Tree, BMI)
7	11	8	I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	41	48	9	TOO MUCH PRIDE—Mack White (Mack White), Commercial 11314 (N.S.D.) (Milene, ASCAP)	74	85	4	CHIP, CHIP—Patsy Sleddd (J. Barry, C. Crawford, A. Resnick) Mega 203 (Viva, BMI)
8	9	6	A LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnosnos, ASCAP)	42	46	10	DARLIN'—Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)	75	—	1	AMERICANS—Tex Ritter (Gordon Sinclair), Capitol 3814 (Con-Estoga, BMI)
9	6	15	THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	43	53	7	RED ROSE FROM THE BLUE SIDE OF TOWN—George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159 (4 Star/Hank's, BMI)	76	82	3	TRACES OF LIFE—Lonzo & Oscar (Paul Huffman, Joane Kelly), GRC 1006 (Hardtack/Act One, BMI)
10	20	5	ANOTHER LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Aitan, BMI)	44	36	10	COME ON PHONE—Jean Shepard (Johnny State, L. Henley), United Artists 317 (Tree, BMI)	77	80	6	JULY, YOU'RE A WOMAN—Red, White & Blue Grass (John Stewart), GRC 1009 (January, BMI)
11	8	9	BIG GAME HUNTER—Buck Owens (Buck Owens), Capitol 3769 (Blue Book, BMI)	45	37	9	WE'RE BACK IN LOVE AGAIN—Johnny Bush (Sonny Throckmorton, Glenn Martin), RCA 0164 (Tree, BMI)	78	73	8	TUCKER & THE U.F.O.—Brush Arbor (Ken Munds), Capitol 3774 (House Of Hits, BMI)
12	5	14	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	46	27	16	AMAZING LOVE—Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)	79	81	4	LOVING' COMES EASY—Jack Lebock (Jack Lebock) Capitol 3751 (Blue Book, BMI)
13	15	13	THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP)	47	51	7	DON'T FORGET TO REMEMBER—Skeeter Davis (B. Gibb, M. Gibb), RCA 0188 (Abigail, PRS)	80	90	2	I CHANGED MY MIND—Billy Walker (Conway Twitty), MGM 14693 (Twitty Bird, BMI)
14	22	6	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	48	32	11	BIFF, THE FRIENDLY PURPLE BEAR—Dick Feller (Dick Feller), United Artists 316 (Tree, BMI)	81	84	4	YOU'RE MY WIFE, SHE'S MY WOMAN—Charlie Louvin (D. Wilkins, A. Broughton) United Artists 368 (Little David, BMI)
15	30	6	DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)	49	56	8	DON'T PLAN ON LOSING YOU—Brian Collins (Arthur Kent, Frank Stanton), Dot 17483 (Famous) (Two Rivers, ASCAP)	82	77	7	JULY, YOU'RE A WOMAN—Ed Bruce (J. Stewart), United Artist 353 (January, BMI)
16	18	7	LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI)	50	54	5	TURN ON YOUR LIGHT (And Let It Shine)—Kenny Price (R. Pennington), RCA 0198 (Dunbar, BMI)	83	94	3	HE'LL COME HOME—Melba Montgomery (Danny Samson, Ruby Van Noy), Elektra 45875 (Window/Regent, BMI)
17	24	8	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook, BMI Pana, ASCAP)	51	58	3	MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI)	84	86	4	WHAT WAS YOUR NAME AGAIN—Kenny Vernon (Glenn Garrison) Capitol 3785 (Eddie Miller, BMI)
18	25	7	I'VE JUST GOT TO KNOW—Freddie Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP)	52	55	7	SURPRISE, SURPRISE—Sonny James (C. Smith, Ben Peters), Capitol 3779 (Ben Peters, BMI)	85	87	6	DADDY BLUEGRASS—Stoney Edwards (B. Bryant, F. Bryant), Capitol 3766 (House Of Bryant, BMI)
19	19	9	THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)	53	68	3	WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window/Captive, BMI)	86	—	1	AMERICANS—Byron MacGregor (Gordon Sinclair), Westbound 222 (Chess/Janus) (Con-Estoga, BMI)
20	13	11	ATTA WAY TO GO—Don Williams (Don Williams), JMI 32 (Jack, BMI)	54	59	7	GEORGE LEROY CHICKASHEA—Porter Wagoner (Porter Wagoner), RCA 0187 (Owepac, BMI)	87	95	3	SIX PACK TO GO—Hank Wilson (Thompson, Lowe, Hart), Shelter 7338 (Capitol) (Brazos Valley, BMI)
21	10	13	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Columbia) (Jack & Bill, ASCAP)	55	65	6	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)	88	89	4	GYPSY QUEEN—Chuck Glaser (Greg Quill, Karryn Tolhurst) MGM 14663 (Coller/PTV Ltd/Glaser, BMI)
22	12	14	SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazaros) Dot 17480 (Famous) (Chess- Charlie Boy, ASCAP)	56	62	3	WHATEVER HAPPENED TO RANDOLPH SCOTT—Stattler Brothers (H. Reid, D. Reid), Mercury 73448 (Phonogram) (American Cowboy, BMI)	89	91	4	COUNTRYFIED—Ray Pillow (Danny Hogan, Ronny Scaife) Mega 202 (100 Oaks/ Partner, BMI)
23	21	10	SHE MET A STRANGER, I MET A TRAIN—Tommy Cash (J. State, D. Morrison), Epic 5-11057 (Columbia) (Tree, BMI)	57	67	2	THERE'S A HONKY TONK WOMAN—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 Danor, BMI)	90	92	3	IT HAPPENS EVERY TIME—Dorsey Burnette (S. Dorff, M. Brown), Capitol 3796 (Lowery, BMI)
24	34	6	I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI)	58	60	6	MOONTAN—Jeris Ross (Bobby Braddock), ABC 11397 (Tree, BMI)	91	93	4	GOOD-BYES DON'T COME EASY—Warner Mack (Warner Mack) MCA 40137 (Hall-Clement, BMI)
25	31	8	WHEN I GET MY HANDS ON YOU—Diana Trask (Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)	59	61	5	YOU'RE GONNA HURT ME (One More Time)—Patti Page (G. Richey, C. Taylor, N. Wilson), Epic 5-11072 (Columbia) (Al Gallico/Algee, BMI)	92	96	2	MARLENA—Bobby Goldsboro (B. Goldsboro), United Artists 3718 (Pen In Hand/Unart, BMI)
26	28	9	JUST ONE MORE SONG—Jack Blanchard & Misty Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)	60	63	8	LOOKING BACK—Jerry Foster (Otis, Benton, Hendricks), Cinnamon 774 (Sweco/Eden, BMI)	93	—	1	CLAIM ON ME—George Hamilton IV (Lee Clayton), RCA 0203 (Resaca, BMI)
27	14	12	AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)	61	44	11	I BELIEVE IN SUNSHINE—Roger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI)	94	98	3	I JUST HAD YOU ON MY MIND—Sue Richards (Sue Richards), Dot 17481 (Famous) (Ensign, BMI)
28	35	8	TONIGHT SOMEONE'S FALLING—Johnny Carver (B. Braddock, J. Gilmer), ABC 11403 (Tree, BMI)	62	43	13	ROSIE CRIES A LOT—Ferlin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)	95	—	1	BABY DOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI)
29	38	7	THE UPTOWN POKER CLUB—Jerry Reed (Williams-Vodery-Hevez), RCA 0194 (Warner Brothers, ASCAP)	63	66	7	ODE TO JOLE BLON—Gary Sargents (Tom T. Hall), Mercury 73440 (Phonogram) (Hallnote, BMI)	96	100	2	YOU CAN'T JUDGE A BOOK BY IT'S COVER—Troy Seals (W. Dixon), Atlantic 45-4013 (Arc, BMI)
30	17	12	BAPTISM OF JESSE—Johnny Russell (Dallas Fraser, Sanger Shafer), RCA 0165 (Blue Crest, BMI)	64	75	2	RAINBOW IN DADDY'S EYES—Sammie Smith (Dallas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI)	97	99	2	LITTLE MAN—Logan Smith (L. Smith), Brand X 678 (Points West, BMI)
31	29	11	LET'S GO ALL THE WAY TONIGHT—Mel Tillis and Sherry Bryce (Mel Tillis), MGM 14660 (Cedarwood, Sawgrass, BMI)	65	57	7	WHEN YOU GET BACK FROM NASHVILLE—Susan Raye (Buck Owens), Capitol 3782 (Blue Book, BMI)	98	—	1	THIS JUST AIN'T MY DAY—Red Steagall (Dallas Frazier, Doodle Owens), Capitol 3797 (Blue Crest/Hill & Range, BMI)
32	33	10	HOUSE OF THE RISING SUN—Jody Miller (A. Price), Epic 5-11056 (Columbia) (Al Gallico, BMI)	66	79	3	WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI)	99	—	1	COME ON HOME (To This Lonely Heart)—Wanda Jackson (Croft), Myrrh 125 (Canaanland, BMI)
33	40	8	SHE'S GOT EVERYTHING I NEED—Eddy Arnold (W.C. Thompson), MGM 14672 (Rose Bridge, BMI)	67	76	5	DADDY NUMBER TWO—Glenn Barber (G. Barber, J. Nelson), Hickory 311 (MGM) (Acuff-Rose, BMI)	100	—	1	ANYTHING TO PROVE MY LOVE—Jimmy Hartsook (Bob Morrison), RCA 0202 (Music City Music, ASCAP)
34	39	10	I'VE ALREADY STAYED TOO LONG—Don Adams (Ben Peters), Atlantic 4009 (Ben Peters, BMI)								



GRC

COUNTRY COMERS:

Ginger Boatwright
«I'm in the middle»

GRC 1010

Lonzo & Oscar
«Traces of Life»

GRC 1006

Red, White & Blue (grass)
«July, you're a woman.»

GRC 1009

a total
entertainment concept

turning dreams
into realities
- Michael Thevis

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Billboard TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL									
1	1	49	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		6.95		6.95	6.95	36	35	14	ISAAC HAYES Joy Enterprise ENS 5007 (Columbia)	5.98		6.98		6.98	71	75	12	DAVE MASON It's Like You Never Left Columbia KC 31721	5.98		6.98		6.98	72	72	19	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98		
2	3	7	JIM CROCE I Got A Name ABC ABCX 797	5.98		6.98		6.98		37	37	11	BILLY COBHAM Spectrum Atlantic SD 7268	5.98		6.97		6.97	72	72	19	LYNYRD SKYNYRD MCA Sounds of the South 363	5.98		6.98		6.98	73	97	4	ROD STEWART/FACES Coast To Coast Overture & Beginners Mercury SRM-1 697 (Phonogram)	5.98		6.95		6.95		
3	2	9	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98		38	32	33	TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.)	6.98		7.97		7.97	74	76	7	SHAWN PHILLIPS Bright White A&M SP 4402	5.98		6.98		6.98	75	70	34	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98		6.98		
4	4	15	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98		39	36	9	SUNSHINE Original Television Soundtrack MCA 387	5.98		6.98		6.98	75	70	34	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98		6.98		6.98	76	69	17	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Brothers)	5.98		6.97		6.97	7.95	
5	5	15	STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98		40	48	6	PINK FLOYD A Nice Pair Harvest SABW 11257 (Capitol)	7.98		9.98		9.98	76	69	17	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Brothers)	5.98		6.97		6.97	7.95	77	80	41	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX-6089	7.98	7.98	9.98	15.96	9.98	11.95
6	8	8	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95		41	44	6	MAHAVISHNU ORCHESTRA Between Nothingness And Eternity Columbia KC 32766	5.98		6.98		6.98	77	80	41	ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX-6089	7.98	7.98	9.98	15.96	9.98	11.95	78	71	26	Z.Z. TOP Tres Hombres London XPS 631	5.98		6.95		6.95	
7	6	8	BETTE MIDLER Atlantic SD 7270	5.98		6.97		6.97		42	43	42	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	5.98		6.97		6.97	79	78	27	CAT STEVENS Foreigner A&M SP 4391	5.98		6.98		6.98	80	77	22	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98		
8	9	6	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		7.98		7.98		43	26	14	FRANK SINATRA Ol' Blue Eyes Is Back Reprise FS 2155	5.98		6.98		6.98	80	77	22	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98	81	74	10	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98		
9	7	13	NEIL DIAMOND Jonathan Livingston Seagull Columbia KC 32550	6.98		6.98		6.98		44	38	11	THE BAND Moondog Matinee Capitol ST 11214	5.98		6.98		6.98	81	74	10	ELVIS PRESLEY Raised On Rock RCA APL1-0388	5.98		6.98		6.98	82	90	10	BLACK OAK ARKANSAS High On The Hog Alco SD 7035	5.98		6.97		6.97		
10	11	37	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98		6.98		6.98		45	39	12	DAVID BOWIE Pin Ups RCA APL1-0291	5.98		6.98		6.98	82	90	10	BLACK OAK ARKANSAS High On The Hog Alco SD 7035	5.98		6.97		6.97	83	87	34	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98		
11	12	7	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	5.98		6.98		6.98		46	57	9	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98		6.98		6.98	83	87	34	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	84	83	60	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97		
12	10	8	ALICE COOPER Muscle Of Love Warner Bros. BS 2748	5.98		6.97		6.97		47	42	12	GEORGE CARLIN Occupation: Foole Little David 1005 (Atlantic)	5.98		6.97		6.97	84	83	60	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97	85	83	60	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97		
13	13	11	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98		48	47	25	HELEN REDDY Long Hard Climb Capitol SMAS 11213	5.98		6.98		6.98	85	83	60	BETTE MIDLER The Divine Miss M Atlantic SD 7238	5.98	6.97	6.97	7.97	6.97	86	96	13	QUEEN Elektra EKS 75064	5.98		6.98		6.98		
14	16	21	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98		49	49	21	ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia)	5.98		6.98		6.98	86	96	13	QUEEN Elektra EKS 75064	5.98		6.98		6.98	87	81	42	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98		
15	15	10	GREG ALLMAN Laid Back Capricorn CP 116 (Warner Bros.)	5.98		6.98		6.98		50	50	32	JOE WALSH The Smoker You Drink The Player You Get Dunhill DSX 50140	5.98		6.95		6.95	87	81	42	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98	88	79	13	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98		6.98		
16	17	22	AMERICAN GRAFITTI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95	51	51	83	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	5.98		6.98		6.98	88	79	13	TRAFFIC On The Road Island SMAS 9336 (Capitol)	5.98		6.98		6.98	89	84	11	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97	7.95	
17	14	12	THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98		52	45	11	DIANA ROSS & MARVIN GAYE Diana & Marvin Together At Last Motown M803V1	5.98		6.98		6.98	89	84	11	FLEETWOOD MAC Mystery To Me Reprise MS 2158	5.98		6.97		6.97	7.95	90	128	3	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98	
18	20	6	BOB DYLAN Dylan Columbia PC 32747	6.98		7.98		7.98		53	52	20	MARVIN GAYE Let's Get It On Tamla T329V1 (Motown)	5.98		6.98		6.98	90	128	3	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98		6.98	91	94	17	JESSE COLIN YOUNG Song For Juli Warner Brothers BS 2734	5.98		6.97		6.97		
19	18	12	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98		6.98		6.98		54	56	15	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98	91	94	17	JESSE COLIN YOUNG Song For Juli Warner Brothers BS 2734	5.98		6.97		6.97	92	88	9	WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98		10.98		
20	19	50	JIM CROCE Life & Times ABC ABCX 769	5.98		6.98		6.98		55	55	41	SEALS & CROFTS Diamond Girl Warner Brothers BS 2699	5.98	6.97	6.97	7.97	6.97	8.95	92	88	9	WISHBONE ASH Live Dates MCA 2-8006	9.98		10.98		10.98	93	91	60	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98	
21	21	14	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98		56	54	22	WAR Deliver the Word United Artists UA LA128-F	5.98		6.98		6.98	7.95	93	91	60	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)	5.98	6.98	6.98	7.98	6.98	94	93	44	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95
22	22	21	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98		57	53	11	AMERICA Hat Trick Warner Brothers BS 2728	5.98		6.97		6.97	94	93	44	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97	7.95	95	92	32	THE POINTER SISTERS Blue Thumb BTS 48	5.98		6.95		6.95	
23	25	11	BARRY WHITE Stone Gon' 20th Century TC 423	5.98		6.98		6.98		58	58	8	DOONNY OSMOND A Time For Us MGM SE 4930	5.98		6.98		6.98	95	92	32	THE POINTER SISTERS Blue Thumb BTS 48	5.98		6.95		6.95	96	111	42	JOHN DENVER Poems, Prayers & Promises RCA 1 SP 4499	5.98		6.98		6.98	7.95	
24	30	12	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98		6.98		6.98		59	63	12	JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98	96	111	42	JOHN DENVER Poems, Prayers & Promises RCA 1 SP 4499	5.98		6.98		6.98	7.95	97	95	87	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95
25	28	8	BEACH BOYS In Concert Reprise 2RS 6484	9.98		11.97		11.97		60	59	15	TONY ORLANDO & DAWN New Ragtime Follies Bell 1130	5.98		6.98		6.98	97	95	87	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95	98	86	10	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98	
26	23	24	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98		61	60	44	DOOBIE BROTHERS The Captain & Me Warner Brothers BS 2694	5.98	6.97	6.97	7.97	6.97	8.95	98	86	10	BARBRA STREISAND And Other Musical Instruments Columbia KC 32655	5.98		6.98		6.98	99	120	5	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98	
27	29	46	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98		62	61	113	LED ZEPPELIN Atlantic SD 7208	5.98		6.98		6.98	99	120	5	OLIVIA NEWTON-JOHN Let Me Be There MCA 389	5.98		6.98		6.98	100	98	147	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98		
28	27	9	SANTANA Welcome Columbia PC 32445	6.98		7.98		7.98		63	73	5	DIANA ROSS Last Time I Saw Him Motown M 812V1	5.98		6.98		6.98	100	98	147	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	101	102	19	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95	
29	24	10	JOHN LENNON Mind Games Apple SD 3415 (Capitol)	5.98		7.98		7.98		64	64	12	HAROLD MELVIN & THE BLUENOTES Black & Blue Philadelphia International KZ 32407 (Columbia)	5.98		6.98		6.98	101	102	19	MARIA MULDAUR Reprise MS 2148	5.98		6.97		6.97	7.95	102	101	31	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95
30	31	23	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Brothers)	5.98		6.97		6.97	7.95	65	65	9	J. GEILS BAND Ladies Invited Atlantic SD 7286	5.98		6.97		6.97	102	101	31	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98		13.98		13.98	16.95	103	100	30	MARSHALL TUCKER BAND Capricorn CP 0112 (Warner Brothers)	5.					

PREVIOUSLY UNRELEASED RECORDINGS

BY:

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**STAN
GETZ &**

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**BILL
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BROOKMYER**

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BEN**

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TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE															
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL									
108	109	9	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98		6.98	6.98				138	134	41	DEEP PURPLE Made In Japan Warner Brothers 2WS 2701	9.98		9.97	9.97	12.95	170	168	46	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98		6.97	6.97	8.95
109	112	7	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98		6.97	6.97				139	136	20	POCO Crazy Eyes Epic KE 32354 (Columbia)	5.98		6.98	6.98		171	162	42	GODSPELL Soundtrack Bell 1118	5.98		6.98	6.98	
110	85	14	GRATEFUL DEAD Wake Of The Flood Grateful Dead GDD1	5.98		6.98	6.98				140	125	19	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	5.98		6.98	6.98		172	163	6	IKE & TINA TURNER Nut Bush City Limits United Artists UA LA 180 F	5.98		6.98	6.98	
112	99	14	BILLY PRESTON Everybody Likes Some Kind Of Music A&M SP 3526	5.98		6.98	6.98				141	145	4	JAMES BROWN Payback Polydor PD 2-3007	7.98		9.98	9.98		173	167	16	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98		6.98	6.98	
113	105	14	NEIL YOUNG Time Fades Away Reprise MS 2151	5.98		6.97	6.97	7.95			142	140	78	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044	5.98		6.98	6.98		174	169	6	JO JO GUNNE Jumpin' The Gunne Asylum SD 5071	5.98		6.98	6.98	
114	107	17	URIAH HEPP Sweet Freedom Warner Brothers BS 2724	5.98		6.97	6.97	7.95			143	153	3	ALVIN LEE & MYLON LEFVRE On The Road To Freedom Columbia KC 32729	5.98					175	172	60	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97
115	89	35	CARPENTERS Now & Then A&M SP 3519	5.98		6.98	6.98				144	123	19	MARIE OSMOND Paper Roses MGM SE 4910	5.98		6.95	6.95		176	179	2	CREATIVE SOURCE Sussex SRA 8027	5.98		6.95	6.95	
116	113	36	PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280	5.98		6.98	6.98				145	135	37	AL GREEN Call Me Hi XSHL 32077 (London)	5.98		6.98	6.98		177	175	6	SONNY & CHER Live In Las Vegas, Vol. 2 MCA 2-8004	9.98		10.98	10.98	
117	117	23	MOTT THE HOOPLE Mott Columbia KC 32425	5.98		6.98	6.98				146	106	15	THREE DOG NIGHT Cyan Dunhill DSX 50158	5.98		6.95	6.95		178	177	33	JOHN DENVER Farewell Andromeda RCA APL 1-10101	5.98		6.98	6.98	7.95
119	108	42	BEATLES 1962-1966 Apple SKBD 3403 (Capitol)	9.98	11.98	11.98	11.98				147	147	26	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98		6.98		7.95	179	166	16	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat—It's A Lovebeat 20th Century T 422	5.98		6.98	6.98	
121	114	47	KRIS KRISTOFFERSON Jesus Was A Capricorn Monument KZ 31909 (Columbia)	5.98		6.98	6.98				148	150	41	BARRY WHITE I've Got So Much To Give 20th Century T 407	5.98		6.98	6.98		180	174	24	MARLO THOMAS & FRIENDS Free To Be... You & Me Bell 1110	5.98		6.95	6.95	
122	121	56	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98	6.98				149	189	2	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95	6.95		181	186	10	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95	7.95	
123	115	11	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98		6.98	6.98				150	141	15	NEW RIDERS OF THE PURPLE SAGE The Adventures of Panama Red Columbia KC 32450	5.98		6.98	6.98		182	173	7	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98		6.98	6.98	
124	118	47	ALLMAN BROTHERS BAND Beginnings Atco SD 2-805	6.98							151	144	13	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98		6.95			183	180	26	JOE WALSH Barnstorm Dunhill DSX 50130	5.98		6.95	6.95	
125	124	60	NEIL DIAMOND Hot August Night MCA 2-8060	9.98	10.98	10.98	11.95				152	148	31	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98		6.98	6.98		184	183	18	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94		6.95	6.95	
126	126	108	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 60677	9.98	11.98	11.98					153	164	4	DAVID ESSEX Rock On Columbia KC 32560	5.98		6.98	6.98		185	188	4	BURT BACHARACH Living Together A&M SP 3527	5.98		6.98	6.98	
128	122	19	CHER Half Breed MCA 2104	5.98		6.98	6.98	7.95			154	152	10	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98		6.98	6.98		186	193	3	GUESS WHO Best Of, Volume II RCA APL1-0269	5.98		6.98	6.98	
129	133	8	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98		6.98	6.98				155	154	10	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98					187	187	3	KOOL & THE GANG Jazz De Lite 4001 (P.I.P.)	5.98		6.95	6.95	
130	129	75	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97	6.97	7.95			156	119	26	BOB DYLAN/SOUNDTRACK Pat Garrett & Billy the Kid Columbia KC 32460	5.98		6.98	6.98		188	190	3	R.E.O. SPEEDWAGON Ridin' Out The Storm Epic KE 32378 (Columbia)	5.98		6.98	6.98	
131	127	32	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98		6.98	6.98				157	155	63	WAR The World Is A Ghetto United Artists UAS 5652	5.98		6.98	6.98	7.95	189	184	45	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98		
132	116	25	DEODATO 2 CTI 6029	5.98	6.98	6.98	7.98	6.98	7.98		158	151	24	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95	6.95		190	184	45	VAN MORRISON T.B. Sheets Bang BLP 400 (Web IV)	5.98		6.95		
133	139	11	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98		6.98	6.98				159	157	40	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98	191	185	4	TOM JONES Greatest Hits Parrot XPAS 71062 (London)	5.98		6.98	6.98	
134	132	8	BUFFALO SPRINGFIELD Atco SD 2-806	9.98		9.97	9.97				160	160	14	BONNIE RAITT Takin' My Time Warner Brothers 2729	5.98		6.97	6.97		192	191	67	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98		6.98	6.98	
135	142	4	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98	6.98				161	146	9	SHA NA NA From The Streets Of New York Kama Sutra KSBS 2075 (Buddah)	5.98		6.95	6.95		193	196	2	BUDDY MILES EXPRESS Booger Bear Columbia KC 32694	5.98		6.98	6.98	
136	131	33	EDDIE KENDRICKS Tania T 327 L (Motown)	5.98		6.98	6.98				162	156	12	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97	6.97		194	196	2	TOM T. HALL For The People In The Last Hard Mercury SR-1-687 (Phonogram)	5.98		6.95		
137	137	74	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97	6.97	7.95			163	159	28	STEELY DAN Countdown To Ecstasy ABC ABCX 779	5.98		6.95	6.95		195	196	1	THE STING/SOUNDTRACK MCA 390	5.98		6.98	6.98	

TOP LP's & TAPE

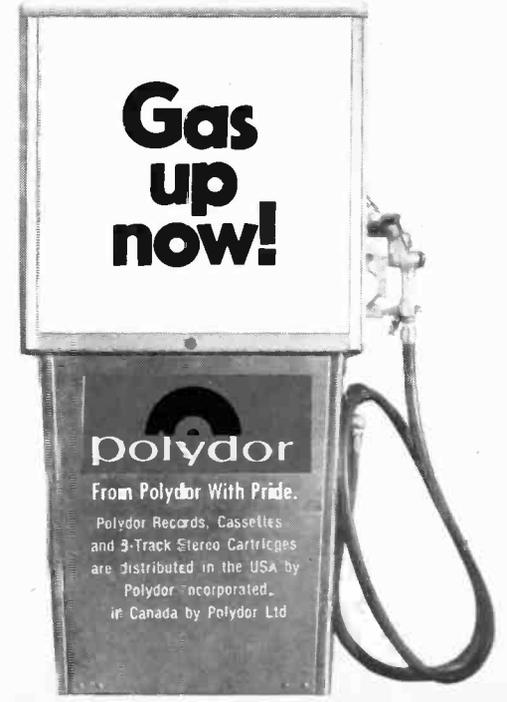
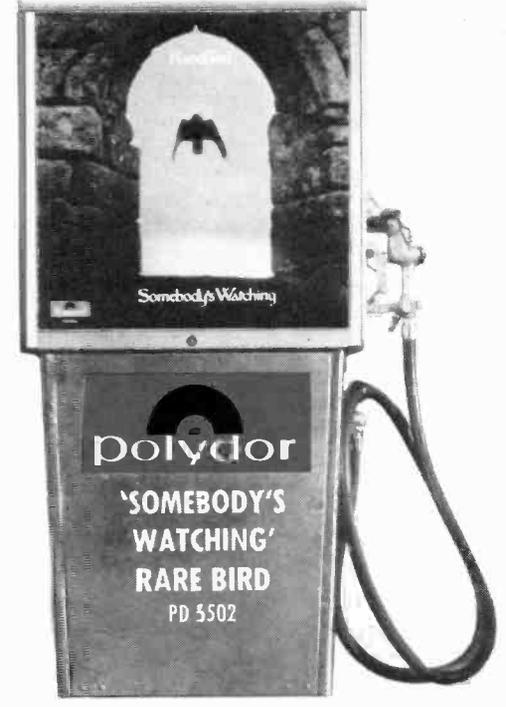
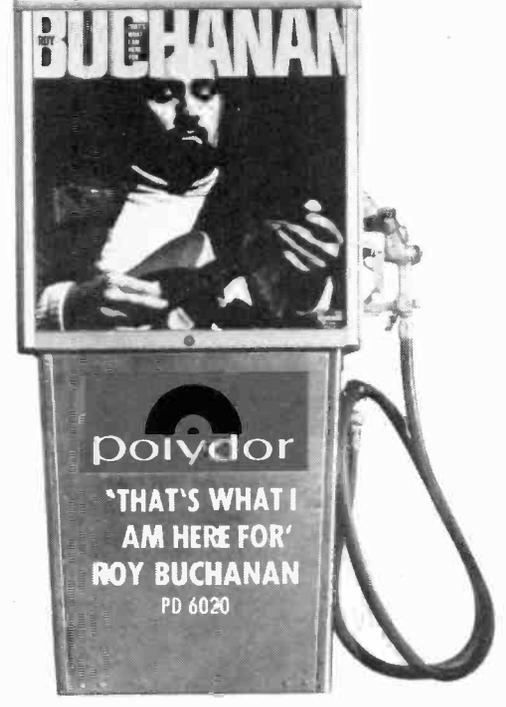
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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Polydor has the fuel to get you through the energy crisis.



Hormel Probes Solar Energy to Aid Studio

By ELIOT TIEGEL.

LOS ANGELES—Recording studio owner Geordie Hormel is fighting the energy crisis by looking to sources of power to run his business other than electricity.

Hormel is sponsoring research into the utilization of a "super flywheel" as a means of storing energy. He has set up a workshop in Venice here to develop this system.

He also speaks of studying solar power and wind power as alternatives to electricity. The owner of the Village Recorder, who estimates it costs him \$1800 a day just to open the doors of his three studio complex, acknowledges that operating recording studio equipment is a very difficult area in which to cut down electrical usage.

"We've been considering some kind of solar power or wind power or some workable system which is available which can take heat off a dark surface, store it or concentrate the heat into something strong enough to make steam or some other form of energy," he says.

Sunlight Best

Of the systems he is studying, Hormel prefers transferring sunlight into electrical energy. He has made inquiries and is putting together data that will enable him to estimate how much power can be derived from this system.

The executive estimates it will be

six months before he can have a working device installed on the roof of his building to transfer sunlight into electrical energy.

As a second energy developing source, Hormel is considering putting together an emergency power system to store up enough energy for a day's needs or a week's needs. "So far the most practical system is DC batteries," Hormel says, adding "they have to be charged up and replaced eventually and they're not a very efficient system."

The super flywheel "seems to be the most efficient state of the art in the storage of energy," according to Hormel. It has to be a flywheel that doesn't fly apart under tremendous speeds.

Hormel has also converted eight vehicles, used in conjunction with the business to natural gas at a cost of around \$550 per vehicle.

Hormel is also building his own natural gas depot on the parking lot adjacent to the studio. Construction will cost \$20,000 once he receives his permits from the city.

(In New York, RCA has announced it will use solar power as a source of energy for new expanded quarters it is building in its corporate headquarters in Rockefeller Center. RCA claims it will be the first usage of solar power by an American company.)

Famous, Daniel Set Promo

• Continued from page 1

vast opportunities for mutual cooperation between record companies and firms outside the record indus-

Wonder Tours U.K. & Europe

LOS ANGELES—Stevie Wonder marks his full recovery from a near-fatal auto crash last summer by headlining the MIDEM Gala Sunday (20). His performance will be taped for telecast throughout Europe later in the week.

Wonder will also star in a German TV special and will give two performances Thursday (24) at London's Rainbow Theater with radio rebroadcast before returning home.

Jury Indicts 35 Stores

• Continued from page 3

merchant for alleged illegal duplication and sale of copyrighted music. That case remains under investigation, Field reported, pending arraignment.

Later in 1973 (Billboard, Dec. 1) federal agents confiscated 15,000

189 Gold Disks

• Continued from page 40

RCA was ABC/Dunhill Record with eight gold LP's.

MCA Records, the Buddah Records Group and A&M Records shared the honors at five album certifications apiece and Mercury/Phonogram Records, MGM Records and Famous Music Records likewise shared the honors at three apiece. At two gold albums are Avco Records and United Artists, while 20th Century Records, London Record and Fantasy Records each garnered one gold album certification.

try, opportunities that are for the most part, still untapped."

The ads will recount the story of how the band's sound was revived for the new album and will end with the statement: "The result is a Paramount Records album that's available wherever good records are sold. . . ." The ad will also state that the record may be obtained through mail order from a drug store in Lynchburg, Tenn. Selling price is \$5.98.

As a spinoff result for the band, the group may go the regular commercial route and are negotiating a date in Las Vegas and selected personal appearances, and a second LP may be in the works, depending on the success of the initial album. Because of the liquor tie-in, Paramount is unable to use radio spots, but supplemental advertising in the regular consumer press is being mulled, according to a Paramount spokesman.

tapes from the same merchant under a warrant charging the tapes were illegal. According to Field, subsequent investigation has disclosed that "800 to 1,000" of the 8-track tapes contain material copyrighted since February, 1972.

Field is also concerned about the out-of-state sources for much of the allegedly pirated music being sold in West Virginia.

"The RIAA ought to be involved in working for an amendment to the federal copyright law," Field suggested, "making it unlawful to possess pirate tapes with intent to sell."

Neighboring Pennsylvania has a law with such a provision. An anti-piracy bill failed to pass in the last session of the West Virginia legislature. Field said a state law would aid him greatly in his crackdown.

Field has been working without assistance from the recording industry but he says he would welcome technical and legal support from the industry in building his anti-piracy cases.

According to Motown vice president Tommy Noonan, lawyers representing the label are seeking the gallies to "Number One With a Bullet," a novel focusing on a record company which specializes in black music. The book was written by Elaine Jesmer, who formerly handled public relations for several major Motown artists. It is set to be published May 30 by Farrar, Straus & Giroux.

A spokesman for the publishing house confirmed the inquiry, but said that the Motown request was flatly refused. Producer Al Ruddy may make a film version of the novel.



PRESLEY



COLTRANE



GIBB

Elvis Presley, recovered from his bout with pneumonia last fall, and set to open at the Hilton in Las Vegas this week, will make an extensive tour of the southern states in March. One of the dates will be that of Memphis—the first time he's played his hometown since resuming personal appearances in 1969.

Industry soon will learn of a veteran retail owner leaving the chain. . . . Tony Bennett cheering Warner Bros. band Quacky Duck at Max's Kansas City in New York. Two of his sons are members. . . . Smokey Robinson makes his acting debut in March on NBC-TV's "Police Story"—plays a rookie cop. . . . Watch for ABC to name a top publishing veteran to head its music firms next week. . . . Customs embargoed the Alice Cooper "Muscle of Love" LP sleeves and nearly banned the album outright. The boxes were eventually allowed through, minus the inner sleeves. . . . Jazzmobile, a community program bringing free jazz concerts into the ghettos, was presented the Encore-Award by the Arts and Business Council of New York City. Founder and president Billy Talor accepted. S. David Bailey serves as executive director of Jazzmobile. . . . Mott the Hoople recently awarded a Silver Disc in the U.K. for the LP "Moot." . . . Weather Report's Miroslav Vitous has been replaced by Alphonso Johnson. . . . David Bowie playing saxophone on the next Steeleye Span album. . . . Paul Anka broke a holiday performance record at the Fontainebleau in Miami Beach. . . . RCA's Mac Wiseman recovering at home in Nashville from abdominal surgery. . . . Steve Metz has left Sunburst Records to form his own independent company which will be involved in record production, publishing, management, motion picture and television scoring. . . . Composer Stephen Lawrence serves as musical director and will write additional songs for the ABC-TV special, "Free to Be. . . You and Me," based on the Marlo Thomas Bell record album and produced by Carole Hart. . . . Charles Mingus was reunited with many of his former sidemen in a reunion concert at Carnegie Hall last week.

Carly Simon, pictured in last week's Inside Track, gave birth to a nine pound, eight ounce baby girl named Sarah Maria on Jan. 7 at the New York Hospital. Husband James Taylor was at her side. Now, they're got a friend. . . . David Bowie producing Lulu for Chelsea Records. . . . Woody Herman and the Young Thundering Herd off to England for a two-week tour. . . . Columbia's Soft Machine set for first U.S. tour in five years since the band played 70 dates in 1968 with the late Jimi Hendrix. . . . Sherman-Kahan & Associates preparing 15 spot package of 30 and 60 second commercials for Carrol's Restaurant chain.

Funeral services were held in Columbus, Ohio, Thursday (10) for Dick Weber, assistant national promotion director for Epic Records under Stan Monterio, who was found murdered in his New York apartment the previous weekend, with more than 50 stab wounds in his body. He was formerly music director at WCOL, Columbus, and served in a similar capacity with stations in Cleveland and Miami. . . . WLW Radio, Cincinnati, hosted area music men in its annual Record Distributors Luncheon at Avco's executive facilities in downtown Cincy Monday (21). The event gives thanks to music men for their co-operation with WLW disk jockeys over the past year. . . . Robert Peterson, music and administrative assistant at the Seattle Opera, has been named new company manager of the Cincinnati Summer Opera.

Looks as if Shelter Records is moving from Capitol Records, their current distributor, to MCA Records. Details will be announced soon. . . . Louis Lofredo of Mandala-International will represent Doug Yoder and Paul Whitehead of Audio Media Recorders for their productions and their sound-alike recordings of top 10 country and soul disks worldwide except the U.S.

Chi Coltrane, in the midst of her second European tour, began her dates in Holland where Popfoto Magazine voted her "Most Popular Female Vocalist of 1973." The promotional tour includes a string of major television appearances and a performance at MIDEM sponsored by CBS International. . . . With Island Records distributing Bob Dylan product in the U.K., rumor has it that a tour with The Band is up for early summer. . . . More pop world births: The Bee Gees' Barry Gibb and wife, Linda, named their first, Stephen Thadius. The baby, born in early December, went nameless for a month. The Gibbs were expecting a girl and hadn't chosen a name. . . . Eric Weissberg makes an appearance with the Tarriers, a group he was a member of for six years, at the Great Folk Revival concert at the Nassau Coliseum in Uniondale, N.Y. next month. Also on the bill is his own group, Deliverance.



MURPHY



CROCE



REED

Has the Federal Trade Commission received a gripe from a major retailer over what he considers unfair competition? . . . Polydor Records' Elliott Murphy, elevated to headliner status for his second gig at Max's Kansas City in recent months, embarks upon the first concert tour of his career when it kicks off Jan. 29 in Philadelphia. . . . Phoebe Snow has finished her debut LP for Shelter. The album will be one of the initial releases when Shelter signs its new distribution deal. Among the "guests" on the set are Zoot Sims, Dave Mason and Teddy Wilson. . . . Funeral services were held in Columbus, Ohio Jan. 10 for Dick Weber, assistant national promotion director for Epic Records. He was formerly music director at WCOL, Columbus, and served in a similar capacity with stations in Cleveland and Miami. . . . Carl Deane, former promo executive with Warner Bros. and Tetragrammaton, is now selling real estate in Tarzana, Calif. . . . The Young New York Film Critics Association, 32 campus and rock newspaper critics, awarded Charles Fox and Norman Gimbel their "Best Film Song of 1973 Award" for "I Got a Name." The song was performed by the late Jim Croce in the film "The Last American Hero." The Gimbel-Fox tune is also an Academy Award contender. . . . Executives of MCA Records hit the road this month for regional product meetings in five cities—Detroit, Baltimore, New Orleans, St. Louis and Denver—in five days. . . . Santana, back from European tour, now seeking to score a motion picture. . . . Columbia to release an Aris San album, recorded by the owner of New York's Sirocco, when he performed three concerts in Israel. . . . Kate Smith sings backup vocals on Dr. John's next LP. . . . Three brothers and their cousin were charged last Wednesday (16) with the killings of country comic and star of "Hee Haw," David (Stringbean) Akeman and his wife, Estelle, last November. . . . Members of Yes will make solo albums over the next couple years, according to group's Jon Anderson. This was prompted by the success of keyboard Yes man, Rick Wakeman on A&M. . . . Mick Jagger and wife Bianca attended U.K. premiere of "Paper Moon." . . . Dino Martin Jr., son of Dean Martin and former member of Reprise group, Dino, Desi & Billy, arrested on illegal firearms charge last week in California. . . . Although each man will eventually cut his own album and singles, War will not split as a group. "We are seven individual guys on stage," said War member Lee Oskar, "yet each with his own direction and ideas." . . . Chrysalis in London has launched a new label, called Scratchy Records, specializing in singles. . . . Deodato's "Also Sprach Zarathustra" voted "Top Instrumental of 1973" in the annual Japan radio pop music awards.

RCA Records is rush-releasing "Crude Oil Blues," a new Jerry Reed single produced in Nashville by Chet Atkins and written by Reed in reaction to the nation's current energy crisis. RCA reports support for this single via a "high-energy" advertising and promotion campaign.

Grand Funk Railroad will begin recording their 10th album this week with Todd Rundgren again producing. The album title is "Shinin' On" and the cover, according to GFR manager Andrew Cavaliere, promises to be "the most exciting packaging design ever released in the music industry." . . . The Ghana Embassy in Washington, D.C. honored Hugh Masekela and his Hedzoleh Sounds group at a special reception recently held in the nation's capital. . . . Liza Minnelli allegedly received \$300,000 for her three weeks at the Winter Garden. . . . Aerosmith recording in New York. . . . Paul Simon planning a live LP of material recorded during last year's U.S. tour.

JANUARY 26, 1974 BILLBOARD

“We took off rather suddenly.
We had a report somewhere around 4:00 o’clock in the afternoon before
that the weather would be fine, so we thought we would try it.”
—Charles Lindbergh



VIRGINIA
(Touch Me Like You Do)
(W. Amesbury)
Bay Music/BMI

BILL AMESBURY
Produced by
Gilliland & Amesbury
For Ahead Music Corp.

CASABLANCA'S FIRST RELEASE

NEIL BOGART'S NEW HOME IS CASABLANCA,
DISTRIBUTED, AS TIME GOES BY,
VIA WARNER BROS. RECORDS.

BOB DYLAN

PLANET WAVES



MOONING

CAST-IRON
SONGS
TORCH
BALLADS

ACCOMPANIED BY THE BAND
ON ASYLUM RECORDS & TAPES

7E-1003