**Billboard**

**Chains’ Yule Boom Beats $$ Gloom & PVC Shortage**

By CLAUDE HALL

NEW YORK—Album jackets will cost more during the next few months.

This is the consensus of several leading jacket manufacturers. All expect cost of paper to go up between 6.9 percent after the first of the year and all expect costs to continue to rise.

Both Floyd Ginsber, vice president of marketing for Shorewood Packaging Corp. in New York and Ellis Nita, vice president and sales manager of Ivy Hill Packaging located in suburban Great Neck, came flatout with the statement that “no stay” would prices of paper to them level off during the next year as far as they could predict at this time.

During the past year, in spite of the fact that Shorewood had a “very good year,” Ginsber said that his costs have risen about 11-12 percent “and this is not Kentucky windage,” he said. Because he’d just confered with his accountant.

**Board Price Up**

Howard Hall, general manager of Keyton-Century Corp. Los Angeles also stated that paper was becoming more and more of a problem. “Definitely, board is tough to get hold of at our price,”

Steve Owen, sales manager of the custom record divisions of Keyton-Century said that costs for manufacturing jackets had gone up about 19 percent “but this includes costs for board, paper, ink and labor.” He estimated that paper costs would increase another 9 percent over the next year. “We have government contracts on jackets and I don’t want to be left out in the cold on all of them”.

(Continued on page 4)

**FORECAST:**

Entertainment Product Rosy Despite Rubs

By EARL PAGE

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

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

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

Increasing labor costs and currency fluctuations, particularly in

(Continued on page 23)

**RETAIL SUCCE$$:**

**Novel Methods Spur Licorice Pizza Growth**

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

And an indication of the success of the Licorice Pizza approach can be seen in its growth from five to nine outlets in 1973. During a year in which many retailers were singing the blues, Licorice Pizza has lost its highest grosses ever.

Greenwood said that “whale have been between $7.5 and $8 million, with some three-fourths of it solely from the retail stores.

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

“He can’t be far from the Picnic Bowl, one-stop row and I used to pick up records there for my own collection and for my friends,” Greenwood said.

“Sometime he’s working out that I could understaff the entire discount chains if I was running my own store.”

(Continued on page 7)

NEW YORK—Despite the rather bleak economic outlook facing the nation, Philadelphia, Ohio, Michigan and New York retailers experienced substantial sales gains as much as 30 percent over last year’s Christmas period, according to a Billboard spot check.

The survey further shows that the gains were achieved on an across-the-board product basis, without benefit of a super or a specific album as catalyst.

**Karol Increase**

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

(Continued on page 35)

**FOGGIN’ 1974 IS AHEAD FOR U.K. INDUSTRY; PRICE RISE, RELEASE CUTOBACK ARE SEEN**

LONDON—As the U.K. record industry enters into a fog of uncertainty into 1974, facing it’s worst crisis in history, the only clear policy that emerges is a cutback on releases.

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

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

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

With the second-capacity ratio already out of synchronisation, the three-day working week must put

the scales out of balance even further, resulting in greater release cutbacks.

(Continued on page 28)

**FORECAST:**

PVC Crisis + Public Taste Arouse A&R

By NAT FREEDLAND

LOS ANGELES—Changing public tastes for more traditional pop records may combine with the vinyl shortage to create a second “Golden Age” of super hits singles in 1974.

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

(Continued on page 11)

**RETAIL SUCCE$$:**

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(Continued on page 7)
José's fire is lit and that's good news for the entire record industry.

"I LIKE WHAT YOU GIVE"

The hot new single from his upcoming hot new album.
Phonogram Staking Radio Promo Fires

CHICAGO—An unusually long-running promotion manager contest spanning three months and directed at one single outlet, Chicago Phonogram, Inc., pointing up what promotion chief Stan Bly believes is the growing need for expanded and expanded communication among promotion and sales personnel.

Bly has directly under him a single and an LP group, major talent agencies, a distributor house promotion men in 10 other markets partially paid by Phonogram. All 22 are wired in via phone to Bly at all times here and via a WATS phone that switches to Bly’s home when Phonogram is closed.

The promotion crew keys in additionally with three regional MPH promotion managers and the staff of Jimmi Brooks, national country promotion chief Frank Mull (in Nashville) and four regional sales managers under national sales manager Jules Abramson.

Bly has Jimmie cooperation as his strengths for promotion and will name a new man soon for LP promotion replacing Jack Asheron, who left Phonogram.

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

Written Reports

In addition to daily communication via telephone, all contribute to a formalized verbal phone-in report on a daily basis. Wrapping up all product except classical (this is handled out of New York) and all

[Continued on page 7]

Classical: Immune Commune

BY ROBERT SOBEL

NEW YORK—By character, choice and national product field has long been the hardest segment of the music industry. Faced year after year with seemingly inexorable turnover. The field has shown lifting and falling periods.芝麻, the remaining record the year for the year as noted.

Book Lists Top Pop Disks

that major artists were reluctant to make firm projections for '74, most prominent logistics as the only real problem area. At Premier Talent, Jane Garson, summarized the situation, commenting: “The only real indications for business next year thus far are the problems facing groups who are ‘sourcing.’”

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Wesley Rose Feels Rosy '74 Country Music in Wind

BY BILL WILLIAMS

NASVILLE—Music industry leaders here, concerned but optimis- tic, seem to favor the answer to a business, with one specifying a per- centage increase.

Wesley Rose, president of the Country Music Association, head of Acuff-Rose Publishing and Hickory records, said that “Everyone is better than expected for the year ahead.”

[Continued on page 9]

Retailers to Home Store Operations

BY JOHN SIPPEL

LOS ANGELES—Retailing nationally will kick up in a belt a couple of months during 1974, a spot check of chain store chiefs revealed last week.

Those contacted forecast an increase in the price of albums, but most felt that the increase will probably manifest itself in a smaller number of titles than usual.

As a result, all blue-\-printed a sharp honing of operational techniques during 1974. Most volunteered that the improve- ment in store operation began in mid-1973, but really went into high gear with the threat of disk product shortages recently.

Los Fogelman, executive vice president of the Bly's Wherethouse chain of California, noted that the gas shortage had already cut week- end store closing from midnight to 10 p.m. in most stores and, if the fuel scarcity continues and service sta- tions close down Sundays, he felt even shorter nighttime hours would result.

Inter-store Exchange Fogelman also will develop greater inter-store inventory ex- change.

[Continued on page 4]

Talent Industry Seeks Healthy Year, '74

BY SAM SUTHERLAND

NEW YORK—Despite earlier concern over the energy crisis and its potentially severe impact on travel for artists and freight, major talent agencies, promoters and club owners are planning a relatively healthy 1974 for live entertainment. Recently, most agencies had ad- ministered their concern over the fuel squeeze and its possible effect on talent business. But the emphasis on extreme caution in advance booking is easing. Still, most agencies feel the need for agents, and while towing logistics are now a central problem, nonetheless the belief that the over-all volume should be raised to the new levels.

Music in concert were ex- pressed by most agents and promoters to follow current trends pointing up an increasingly diversified talent market. Areas offering new growth for '74 were projected as folk music, contemporary rock and softer rock styles.

The Feed Sphere

While most agents were reluctant to make firm projections for '74, most prominent logistics as the only real problem area. At Premier Talent, Jane Garson, summarized the situation, commenting: “The only real indications for business next year thus far are the problems facing groups who are ‘sourcing.’”

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[Continued on page 9]

*FM* vs. AM Stirs Radio Creativity

BY CLAUDE HALL

LOS ANGELES—Creative radio will make even stronger inroads in mass appeal pro- gramming in 1974 than it did in 1973, with FM leaping into dominance in market after market especially those populations over 500,000 in the younger de- mocraphic.

In part, the trend toward more creative radio will be based on either as a result of the pressures of

[Continued on page 14]

London Ups Distrib Price

NEW YORK—London Records has increased its price to distributors on LP product effective Jan. 1. The scheduled increase will result in a 3% increase on pop titles and an 11% boost for classical product. London will allow credit for returns at the old price levels until March 11, 1974, when credit will be raised to match the new distribu- tor cost. 

January 5, 1974, Billboard
General News

Chain's Yule Boom Beats Gloom

Full-line stores, such as the Camelt. Disc Record and Record Bar, noted good upstairs in classics over 1972. All sold both budget and regular price items, as well. Bin stock moved slowly generally. With snow tones and motion picture shorties changing out. Joe Reaves, buyer for Camelot, the N. Canton-based chain, said he found accessories, especially record and tape carrying cases, provided a good percentage of profit.

Beverge Bergman, Record Bar, Durham, N.C., said that checking back on the totals prior to Dec. 25 in- cluded tape sales. He also said he did more business in two single days than it did as an under-store chain sales record. He retired in 1961. Max Silverman. 30 years in retail in the Washington area, said he had two miserable storm days that hurt his increase over 1972.

Tape Sales Leap: Pirate Price War

Mack McGinn, operator of the five-store W. Va. Kay. Davidson chain, reported tapes especially peaked his increase. McGinn, whose stores are in the heart of heavy- priced areas, said he felt that tape bootleggers in that area were deadlocked in a tape price war that was shooting off their profits to a point where they were having a tough time operating. He said he was seeing tapes in all price levels from led to $2.99 from $4.98-$5.98 list.

Executive Turntable

Lipton

Hannington

Siegel

Mike Lipton has been named senior vice president of United Artists. Lipton has been executive vice president of United Artists Motion Picture Distribution. He is responsible for overall marketing, promotion and production.

Gamble, Huff, Bell Set Co.

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

The other firms are Bell’s Big Bell Music; Gamble’s Downstair Music, and the Huff and Gamble companies, World War III Music and Razzo Stomp Music.

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NARM Meet Sets Talks by 2 Non-Music Executives

NEW YORK—In keeping with the theme of the 1974 NARM convention, “Partners + Professionalism + Profit,” two non-music industry professionals, Lincoln 100 Tapes Are Grabbed in N.Y.

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

Sharper Controls Key Chain Retailer Outlook

• Continued from page 3

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

NARAS on Creative ‘Q’

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

Features on a panel will be organi- er P. Power Biggs; producers Tom Dowd, Bob and, Light and Sound; John Rosen- and, recording engineer Jack Richardson.

John Cohen, Disc Records, Cleve- land, 30-plus national chains, will seek even more emphasis of "our sophisticated inventory and money control.” He sees far more responsi- bility for the record labels, group managers. "Store-buyer inventory control is essential or you are courting a cheap product." Cohen stressed the industry for lagging on pricing rates. He said he felt that much competitive product, a time at the same young adult group who buy records and tapes, was priced so as to "be a ripoff, such things as Hong Kong jeans, and belts at $10.98.”

Retail chain owners feel they must maintain a 36 to 38 percent gross profit. In order to do this, Fogelman said he must expect to give out more of employees. All felt that with store hours lengthening, they would have fewer employees but would have to hire salaries to meet living cost in- creases.

Steve Chorin of the 40-store Al- mari chain felt much of this lessthan-two-year-old chain’s increase in sales and store was due to the few percent margin they have now learned will sell. He intends to accentuate his profit margins.

Bill Lasky, Budget store chain, Denver, feels he must give his chez- stead a better image, but he is probably decrease his margin on L.P.’s which list for $6.98 and up, while his price on $4.98 $5.99 pro- ducts will probably remain the same or go up slightly.

More Late News

See Page 42

January 5, 1974: BILLBOARD
We'll Be Making Music Headlines In 1974

The New York Times Music Corp.

Music of the Times Publishing Corp.

Murray Deutch, President,
Chief Executive Officer
27-Yr.-Old Owner Welding LA Store Chain; Eyes Arizona

- Continued from page 1

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

Additional Openings

Greenwood’s deeply felt enthusiasm for contemporary music and his recruitment of employees from his own peer group may be the under-

Greenwood intends to add six more branches within the next 12 to 18 months, bringing his total stores to 15 in the greater Los Angeles area.

Next stops for Licorice Pizza will remain in the Southwest U.S. region. He is looking at San Diego and Phoenix, but several markets until he can open up two or three stores in a city.

Crude Air Spots

This multi-store policy along with Licorice Pizza’s extremely effec-

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Phonogram

Stoking Fires

other $25, for similar action on in-

- Continued from page 3

furnish a written report weekly. All

today, this information is still col-

- Continued from page 3

B) has recently conceived pro-

motion plans for such items as the

Burt Reynolds LP (Billboard, Dec.

15) with this one keyed to program
direc-

tors’ wives, girlfriends and sec-

taries. Several thousand posters

were elements in the program.

The newest promotion is a top 40
one on the Heartfield “Music Eyes” sin-

gle and involves three phases: 1) Dec.

10-Jan. 10, earning $25 for se-

curing a hothouse or pick; 2) Dec.

10-Jan. 10, a double bonus, or an-


title of co-op advertising spots is probably the most

important and is crucial to store success. “We proved to the labels that we could help them break new

releases in this market, because of our geographic spread of store loca-

tions,” said Greenwood. “As we fin-
nish our expansion to 15 stores this
year, I expect to get wider co-op cov-

tage in many cases.”

The low-pressure radio spots, su-

pervised closely by Licorice Pizza

staff, help increase the visibility of

the chain on a far-flung and highly

competitive market. The free loca-

tion cards mailed to customers at each store was cleverly woven into the tags.

Licorice Pizza now plans on radio spots, 60 second and 30 second in every Sunday entertainment section of the L.A. Times. Greenwood con-
tinuously reviews his radio line-up and is currently using four FM pro-

gressive rockers, KLOS-FM, KMET-FM, KNX-FM and KNAC-

FM.

Location Important

Licorice Pizza stores have been

spread widely throughout the Los Angeles-orange county megapol-

is. All but one location avoids the central corridor of downtown-Hol-

lywood-West L.A.-Santa Monica where most area entertainment con-

sumption is supposedly centered.

Instead, the stores are in Central and West San Fernando area at

North Hollywood and Canoga Park in three of Orange county’s densest

population areas, Anaheim, Santa Ana and Costa Mesa, in ocean-front

communities Long Beach and Re-

dondo Beach, and at centrally lo-

cated Downey and the UCLA area

of West Los Angeles.

This far-flung network actually forms a wide circle, bringing Licor-
ice Pizza within convenient dis-

dance of most of the city.

“Demographically, what we look in for locating a store is a community with a lot of people aged between teens and 28, without too many com-

peting stores and near a well-known intersection or highway,” said Greenwood.

SSBG Store Inventories

Each store maintains about a

$50,000 inventory. “My goal in the

stores and the one-stop is to main-

tain 95 percent fill of what our cus-

omers are asking for,” said Greenwood. We try to set up for maximum sales from a minimum of stock.

As would be expected from a for-

mer USC finance-management ma-

jor, Greenwood is determined to

maintain the most sophisticated stockkeeping controls. Titles of every Licorice Pizza sale are recorded and fill is made every two days.

Superior Music was organized by

Greenwood some 18 months ago

mainly to be Licorice Pizza’s one-

stop. Without actively soliciting out-

side clients, Superior now serves

some smaller retailers and head shop racks. And in 1974, Superior will start competing more violently with other one-stops for local clients.

Among the large Pizza-servers is a no-argument customer exchange policy. "We all know that record pressings are very uneven in quality today," Greenwood said. "If one of our customers complains about the sound of an album, he can have an-

other one with no questions asked.”

Highlight In-Store Demo

In-store play is a constant at the

Licorice. “We’ll open up for

store listening practically any record the customer wants, certainly all new

releases,” said Greenwood. “We re-

turn our auditioned records to the distri-

bution. They’ve gotten used to our firmness about this particular policy.”

Five months ago Licorice Pizza

began putting out a weekly news

title called “Pizza Platters” which

tracks the chain’s top-selling 30 al-

bums and singles. Also included are

upcoming concert dates, major up-

coming record releases, well-written reviews of offset new albums sent by

the salespeople and a highly pro-

fessional gossip column. About

10,000 of each newsletter are printed and given away from the store counters. Local radio stations and publications receive 100 copies in the mail.

“The whole project costs us about

$300 a week,” said Greenwood.

“Even though we can’t really pin-

point how much the newsletters are af-

flicting sales, we feel it’s a valuable tool. Our customer surveys have shown that most people who sleep at Licorice Pizza are intense fans who come to the store every week or two. They’ll talk about the in-

stocking and what are some good releases they might not have heard about.”

Chalk Promotions

Whenever a record company is

willing to come up with a strong enough promotional deal and ad-

vertising support, Licorice Pizza will

put the entire chain behind a month-

long special campaign, with prizes for the store with highest sales and best displays. Manufacturers who have taken advantage of this deal so far include RCA for David Bowie, UA, ABC/Bluesway, Chess/Janusco and Capitol for the Beatles super-

repacage.

The standard Licorice Pizza buy merchandise price is $4.98. Most ad-

vised sales titles are $3.98 with some featured super-specials as low as $2.98.

Licorice Pizza aims at eight full

turns of merchandise yearly. Floor space for the nine stores averages 2,400 square feet. The stores are open 10 a.m. to midnight six days a week and 11 a.m. to 10 p.m. on Sun-

days.

At least 75 percent of Licorice Pizza sales are in albums, with tape accounting for most of the rest. The stores maintain only top 30 singles racks which account for less than 1 percent of total sales. Budget and cost

or picks are some 5 percent of the total gross and the same overall per-

centage applies to sound accessories, music publications and headshop goods.

Personnel Shortage

Like other successful record mer-

chandisers, Greenwood feels that his

biggest stumbling block is lack of

high-quality personnel. This is de-

spite a waiting list of applicants who walk in off the street seeking posi-

tions at his stores. "I feel the

market is strong enough and our

management techniques are effec-

tive enough so that we could open as many stores as we can find good people to staff,” said Greenwood.

Kapp, Uni & Decca

LP’s Upped to $5.98

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

Kapp and Decca product at $5.98.

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

Price increase was effective Jan. 1

on the older product.

Audiofidelity Distributors

NEW YORK—AudiofidelityEn-

terprises has appointed D&H Distrub-

uting Co. of Savage, Md., as the dis-

tributor of all labels under the AFE banner for the Baltimore, Washington and Richmond areas. AFE labels include Audio Fidelity, Thimble, Black Lion, Chiaroscuro, World Jazz, Ford, Audio Inter-

national, Tiger Tail and Harlequin Records.

Pirate Must Pay

- Continued from page 3

only exception to the order is the so-

called second chance authorized by

Custom Recording. However, Custom Recording is also barred from using any Tune names, the name of any performer or group un-
der contract to CBS or any other company.

Top Pop Disks

- Continued from page 1

1940-1955,” $20; “Country & West-


JANUARY 5, 1974, BILLBOARD
Financial News

Shortages Make Wall St. Weak

LOS ANGELES—Wall Street analysis is taking a careful peek at music and record companies as it reviews 1974's promotion results. The chief reason is raw material shortages. But in turn, most companies in the music industry are taking a guarded posture in predicting 1974 results. The exception, as MCA, which reported a 13 percent increase in revenues from records and tapes for the nine months ended Sept. 30. The company said it expects the "usualy strong fourth quarter in the record business to post record high revenues and income." Most companies, however, are more reserved in statements to shareholders and trend to mix optimism with cautious awareness.

For example: Capitol Records' favorable first quarter report marked the seventh consecutive quarter in which there was an earnings improvement over the same quarter of the prior fiscal year. While optimistic about second quarter results, Capi
tol cautioned about the "industry-wide anxiety over growing shortages of essential materials—espe
cially vinyl and paper."

Blaskar Meslen, president, said that "we are in full control of the current industry-wide anxiety over growing shortages..." (Billboard, Oct. 17.

RCA Records operated at a loss in the 1973-74 fiscal year for the first time in a number of years because of over-all domestic industry conditions," said Robert Samoff, chairman, American Co., Detroit, who reported that "although sales for the first quarter were not up to expecta
tions, the company was able to maintain an extremely strong position to achieve sub-
stantial gains in the second quarter when the recorded music industry moves into a more dynamic era." (Billboard, Sept. 28)

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

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

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

MUSIC INDUSTRY'S crises, crissic. We have an industry in trouble. This is not a matter to be glossed over.

CITIOL PROMOTION MAN

wanted for major international label. Must have national promo
tion experience, solid record of promotioinal coordination with In
dependent Distributors. Travel involved, willingness to relocate necessary. Salary negotiable, qualifications. Send resume in
ccluding salary expectations, to:


NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

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Mar 9, 1974

Report Quotations

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

The above information is supplied by Billboard Inc. Co. Members of the New York Stock Exchange and all principal stock exchanges.
To HELEN REDDY and JEFF WALD . . .

Thanks for a great year and

HAPPY HOLIDAYS

From

TURKEYBORE
Road Manager and families

EARL "FATHA" HINES
MARVA JOHSE
Royal Box, New York

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

The effortless keyboard playing, with its varied styles, was best exemplified on an array of morsels including interpretive versions of "Canadian Suede," "Lullaby of Broadway" and a musical portrait of Earl Waltzer. Singing in a velvet baritone, he also performed his own "You Can Depend on Me." Hines' well-oiled rhythm section, which included musicians such as Jack Wilkens on guitarist, was given a chance to display its gifts as the "Fatha" wove in and out of tunes, charming one and all.

His tunes completed, Hines graciously introduced Marva Jones, a young lady who has been singing with his jazz ensemble for six years now. She is a pleasant singer of pop material with a lucid style and easy delivery, but seemingly capable of more than what she offered. Her sensitive voice was at its best on a slow, breathy, bouncy treatment of "C. C. Rider," Mr. Hone's records for Thumbling Records, and can be heard with Earl Hines on the Charisma label.

TERESA BREWER
Rainbow Grill, New York

In an era of "personalities" and image conscious Teresa Brewer appears committed to a more traditional approach to her craft by subordinating flash to the music itself. While her recent recording activity for Flying Dutchman's Armenian label has run the gamut from swing to rock 'n roll, her Rainbow Grill appearance was devoted to older material to warm the basically MOR crowd. That approach to song-saying pays off as an audience reaction revealed. Backed by Bertrand "Pretty" Pedro's tight band, with Bobby Hackett sitting in for several tunes, Ms. Brewer offered vintage Ellington, some moody Gershwin and even "I'll Like To Teach The World To Sing" with equal aplomb. Her sure energy belies her professionalism, with her vocal sincerity carefully developed yet still fresh in feeling. If Ms. Brewer can generate as much excitement with her more contemporary efforts as she does with night club dates, then we can expect one of the most distinctive "scroungers" to date.

SAM SUTHERLAND

Mgt. Service
Set by West

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

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

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

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

THE TALENT INDUSTRY SEES HEALTHY YEAR AHEAD

ATI has also been concerned about touring problems and the promoters. They seem to be offering just as many dates as before:

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

Recent Billboard surveys (Dec. 8, Dec. 22) have shown most agencies facing the energy crisis by re-evaluating all touring to insure minimal problems in meeting commitments to local promoters. While some observation warns that the Sunday fuel bans might seriously cripple major arenas that depended on audiences spread over large areas, agents and promoters continue to assert that careful routing and additional public transit allotments in some markets are helping to minimize the dent.

CLUBS BOUNCE BACK?

Recent years have seen major rock and pop artists moving away from smaller clubs and ballrooms and into more major arenas. Now there are indications that the energy squeeze may combine with competition pressures and the potential over all ticket sales has limited the venue's impact, most agents are now looking to such rooms as a potent new market, particularly for younger acts that will be facing a tougher market for records.

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

Lending strength to that stance is the energy crisis, which will cripple younger acts most, since those bands traditionally tour more regularly to achieve momentum. At the same time, agents did not foresee major headlines with broad pop audiences playing such clubs with any great regularity. While the Roxy in particular was opened on the premise that many artists now seek a closer, more personal per forming situation, most observers echoed Premier's Mr. Garrity, who noted, "Major acts still won't play those clubs because of ticket sales, which can't approach those of really large halls and arenas.

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

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

Pointing toward that possibility is Don Light, whose Nashville-based talent agency has already decided to freeze rates at last year's level in a move to remain in view of audiences (see separate story in Talent News). Reduced capital could otherwise force promoters into trimming guarantees and increasing percentages in a move to avoid losses, although most observers again feel it is too early to make such projections, particularly in view of the restored briskness in booking activity.
"LUTHER ALLISON (Moton) Michigan State University, E. Lansing, Jan. 17-19; Ohio Univ., Athens (25); Wittenberg College, Springfield, Ohio (26).
ALLMAN BROTHERS BAND (Call- ricom). London, England, Jan. 15; Odeon Theatre, Birmingham, England (12); Free Trade Hall, Manchester, England (14); Apollo, Glasgow, Scot- land (16). Rainbow Theatre, London (15-19); Music Hall, Hamburg, Ger- many (22). Koniggrais Haus, Zurich, Switzerland (24); Chekhov, Paris (25); Stadthallen, Frankfurt, Germany (28).
"BILL ANDERSON SHOW (MCA) Riverside Auditorium, Dubuque, Iowa. Jan. 12; Staradin, Route 301, Wadsworth, Ill. (18-19); Peet College Auditorium, Brookville, N.Y. (26).
CASEY ANDERSON (United Artist) Ram- ma Kinn Inn, Denver of theaters, Jan. 12- Fab. 8.
Cleveland, Ohio (8-13), Car- negie Hall, N.Y. (29).
BLACK NASTY (Stax) Mr. Mamm’s Sup- per Club, Philadelphia, Pa. Jan. 11.
MARTI BROWN (Atlantic) Avon’s Club, Cleveland, Ohio, Jan. 19; Raddison Ho- tel, Bloomington, Minn. (28).
"ROY BUCHANAN (Polydor) York Col- lege, York, N.Y. (12).
KENNY BURRELL (Fantastic) Concer by the Sea, Atlantic City, N.J. Jan. 29-80; El Matador, San Francisco (24-Feb. 3).
"DAVID BYRNE (Epic) Passims, Bos- ton, Jan. 10-13; Quiet Night, Chicago (16-20). North Carolina State College, Raleigh (26).
ROY CLARK (Dot) Frontier Hotel, Las Vegas, Jan. 2-23; Harrah’s Club, Reno, Nevada (31-Feb. 29).
"COUSINS (United Artist) McCaslles, Santa Monica, Calif. Jan. 4; Gardens, Denver, Colo. (10). Minneapolis, Minn. (18); Toronto, Cana- da (25).
"PETE DAVISON (Mercury) Texas Tour. Jan. 14-20; Hampton, N.Y.
"WILLIE DIXON (Orientation) Quiet Knight, Chicago, Jan. 23-27.
"THE DRAMATICS (Stax) Fort Wayne, Ind. Jan. 18.

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IVORY

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KENDRICKS (Motown): Sugar is gold
MOR

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Three, that like

on LPs.

to fail

theme

like

by

That seem

atmosphere

be

our greatest haven

guitars are enjoying

Columbia, Calif. (13-14);

University of Montana, Missoula, Mont. (27).
Campus News
’74: Continued Diversification

By SAM SUTHERLAND

NEW YORK: For the campus marketplace, ’74 should see continued diversification—of musical styles and even media—as common denominator for various aspects of the business.

The predominance of rock, as prime musical fare, will continue in 1974 and in concert, was virtually unchallenged at the end of the late ’60s and the first years of this decade.

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

Challenging that growth, both in terms of the overall dollar volume of business, and the pace at which new styles gain an audience, is the continuing recession and its current key area stress, the energy crisis, which threaten campus business both at the funding level and also in the availability of music software and supplies.

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

5 Volume: Tougher Competition

During the past 18 months, many talent agencies selling musical packages to campus have perceived some decrease in campus popularity for their acts, particularly at those agencies where rock and pop acts dominate the rosters.

One dollar volume could be effectively demonstrated, however, and institutional funding for such entertainment has yet to show any dramatic dips.

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

Film and video packaging continue to grow as a service to rock and pop acts outside the pop mainstream have competed for campus acceptance in increasing numbers and with increasing success.

Major agencies have found wider acceptance for everything from musicians to ethnic acts and special events.

In the Air and On Record

Forecasting the increasing diversification of college radio, which has, in the past 18 months, shown a striking upward trend in non-rock program.

The re-emergence of jazz, now programmed on many stations and showing new strength in many areas where jazz has effectively been silenced since the mid-’60s.

Certain traditional problems in tracing campus record sales continue to inhibit greater cooperation between these stations and major record distributors, but, as a promotional budget is trimmed, some record labels may dramatically cut their service to campus stations.

Due to the widespread variety in available record retail outlets on campuses, many campuses have their own record racks, stocked from outside and tailored to the campus market.

For local radio exposure, it may be generating interest in new acts whose disks are not raked by the particular jobber correlations between airplay and sales are often extremely difficult to establish.

In recent months, manufacturers have taken a harder line against program services, with some reducing or even terminating such merchandising programs, aggravated further by the lack of "professions men" at some college radio stations, makes involvement in campus service unwarranted. Many labels have enforced significant cuts in their campus service during the past year.

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

What could decisively increase that much-discussed element of professionalism is the interest in certain "college network" of varying proportions and structure. A rekindled interest in such cooperative moves has been witnessed in several mid-west states, where intra-state cooperative activities are being developed in that market.

If those college stations that have experienced significant, due to the core series of features which they set the networks, and if they can cooperate effectively with the industry, we can expect college networks to enjoy new power as they offer the industry a vital new breaking ground for product.

Pointing toward that development is the increasing collaboration between campus radio stations, college and student operated and operated retail racks, and their respective campus radio stations. As these station and broadcaster increase their interdependence, we may expect record execs to eye the campus market with more optimism, sparked by the increased merchandising input from students themselves.

Live On Campus

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

Major rock agencies are finding new circulation for jazz acts.

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

The energy crisis may heighten this trend further according to many agents who project a decline in availability on campus for established rock and pop acts due to transportation problems created by the current petroleum shortages.

With many groups and jazz acts facing the opportunity to balance their performances with more informal student meetings, many established jazz artists already deeply involved in college classes, these acts will have a decided advantage over rock acts whose greater equipment

(Continued on page 34)
Radio-TV Programming

East Coast Labels Break And Prod LP's Via Video

By JIM MELANSON

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

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

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

Rate Range

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

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

One factor in keeping time buys "low," Biawitz continued, is the placement of spots in late night movie, science fiction program or rerun slots. Prime time costs for spots are avoided and, more importantly, according to Auscon, the spot which has been researched as heavy record buyers makes up the bulk of the viewing audience.

Concept for television commercials plays an important role in the success of any campaign, both Auscon and Biawitz agreed. They stated that the spot, whether it's 30-seconds or 60-seconds, should present a total visual and audio package, prompting interest in both the act and the product being sold. The spot and/or spots should take the

(Continued on page 34)

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FM Competition to Spark AM Innovative Formats

Continued from page 3

FM competition or because of the drift toward FM of some of the nation's more creative and higher-priced personalities. This past year saw the shift of air personalities such as Robert W. Morgan, Charlie Tuna, Don Steele, Jerry Butler, Scotty Brink, Chick Dunaway and others following a path paved a few years ago by people such as Scott Muni, Murray the K, Jimmy Rabbit and B. Mitchell Reed. In many markets, FM radio can now pull already No. 1-24 in 18-24 demographics, especially with men, notably in the evening.

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

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

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

Country Fares Well

Country music on FM is doing well in many markets and may get better into gear in major markets in the next few months—again because of the growing vitality of FM itself and the need for FM owners to find something to do with their programming besides background music. But, as usual, there will be winners and losers. The winners will be those stations that can turn out enough quality, well produced and well presented programming to make them stand out from the rest.

NIGHT-TIME AIR PERSONALITY Paul Allen of WDEE-AM in Detroit, chats with Ray Price, left, and George Jones, right, shortly after a recent WDEE-AM/Dick Blake country music spectacular in Detroit's Cobo Hall.

Vox Jox

By CLAUDE HALE

Radio-TV Editor

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

* * *

Peter Mokover is now music researcher at WNEW-AM in New York and as program director. John Lund begins a slow and careful revamp of the Metromedia flagship operation. Lund said that Mokover will be working on several projects: this is just the first one and it will take him several weeks "to find out what is the most popular music of today and yesterday in New York."

George Jay called up to ask me to assure everyone that the real George Jay is still in Hollywood at 213-469-5818…Tom Straw has left WYSP-FM in Philadelphia and is looking for work. 215-685-5163. Kris Erik Stevens is now 9-noon on KKJF-FM, Los Angeles. He's still pursuing an acting career and writing a column for a publication called Talent Report.

* * *

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

Continued on page 34

Herman Taylor is the new program director of WXXI-FM, stereo station in Rochester, N.Y., and the lineup reads: Herb Anderson 5-9 a.m. from KPRS-AM, Kansas City, Taylor 9 a.m.-1 p.m., Herb Knesel 1-6 p.m. from WDJA-AM in Memphis, Al L. 6-11 p.m., and Charles Haynes 11 p.m.-5 a.m. J. Alex Bobiak is president and he says that station continues to do well in ratings, but he has to be very careful what the station wins in Pulse… Gordon McDow, general manager of WRHY-FM in Mount Wolf, Pa., writes that the station plays SQ quadrasonic records, it's a contemporary rock type station and he needs all of the SQ records he can get.

* * *

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

New Paperback on Acoustic Methods

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

The book, $4.95 in paperback, was written by F. Alan Evered and gets into technical aspects including examples of specific acoustic materials such as tile, wood, plaster, etc., used in ways and positions to achieve speed in modes, colorations and reverberations. January 5, 1974, Billboard
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-30-

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS

JANUARY 5, 1974, BILLBOARD
TORONTO—It is not very often that a country music label moves into the classical field. But that is what happened with Booth Records, a Canadian label that had previously been centered on country singer Stompin’ Tom Connors. Jerry Filkins, the president of Booth, had considered forming a division of the company devoted to the classics but it was not until a recent trip to Germany that he had a chance discussion with Eleanor Sniderman, the wife of Canadian conductor David, who heads up the萨姆 Musical Foundation in Canada.

Krysztof Skrzypczak, a former Canadian conductor to Prince Edward Island to present Stompin’ Tom Connors with his fourth gold record, in his home province. When he drove them from the airport they talked about how much they could do in the classical music field in Canada and at that point Krysztof revealed his ideas for the Canadian Classics division. "As soon as he told us about his idea, I immediately offered my services to go on and develop that label. Everything seemed to point towards me becoming involved because of my association with the Canadian Music Competitions," Ms. Sniderman said.

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

Sign Brass

Ms. Sniderman has signed the Booth Master Concert Series’ first artist, the Canadian Brass, and has recorded an album with them at Toronto’s Manto Hall with engineer David Greene producing. The Canadian Brass is the ensemble and put together the program and Eugene Watts on trombone, besides having a regular brass repertoire they also play Bach and a number of original compositions.

Booth's activities with the Hungarian, U.S.

Classical Tie

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

For the course, Storm Bull, a professor at the university, invited Ferenc Szabo, endre Attila Bozay, Gyorgy Euliss, and Eugene Watts to conduct. The courses were held at the university, and students attended the Musicological Conference at Budapest and reported that the hospital will be further contact between Hungarian and U.S. music circles.

Booth Master Concert Series label. Ms. Sniderman is active in other areas of the music field that we haven’t had a way that takes the day out of us... we are now learning to the standards of the world has never seen before. I am not just referring to classical music. I am referring to all of the forms of music that make up our culture rock, opera, classical or ballet.”

At Columbia, the accent will be on special projects, in addition to continuing such releases as the complete Beethoven sonatas, and the musical possibilities of quadraphonic sound will continue to be explored, championed on record by Biggs, Bernstein and Boulez. Also anticipated are several original cast albums.

Vanguard will increase its classical release schedule some 200 percent. Among the ensembles on its roster will be the ASCAP composers, recorded by Michael Tilson Thomas, Ruth and Jamie Laredo, and Murray Perahia. Imp. will issue the complete Webern, Stoll with Pierre Boulez, as well as commemorative packages for Pablo Casals, Charles Ives and Robert Cavanaugh. Besides, Vanguard will conduct several Mahler recordings as well as continuing to record symphonies of Handel.

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Scott Joplin
The King of Ragtime

The unmistakable sound of Scott Joplin's ragtime music is currently enjoying a long overdue resurgence. The King of Ragtime, Robert Shaw, features the piano rags of Scott Joplin. MCA Records recently released The Original Motion Picture Soundtrack from "The Sting," conducted and adapted by Marvin Hamlisch. Hamlisch, notable composer and conductor, not only plays Joplin's piano rags on the album, but also composed three songs for the soundtrack in the Scott Joplin vein. Hamlisch is credited with writing and conducting the musical scores for "Kotch," "Save The Tiger," and the Streisand/Redford film, "The Way We Were." Join MCA in a deliciously marvelous excursion into our past.
HSE Owner Scores Distributor Apathy

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

Hoy Sullivan, owner and operator of HSE Productions, a mail-order firm, feels that distributors and record shops have lost millions of dollars by not stocking all of the good religious hits. On the other hand, several good distributors are doing well with it, such as Bih, Mangold-Berios in Charlotte, Southland in Atlanta, Stan's in Shreveport, and Schwartz Brothers in Washington and Philadelphia.

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

Sullivan says he ran tests in small towns, over 400 retail stores, and the test showed that 12 locations, we collected an average of $100 a month from each rack. He has been unable to get distribution only in Florida.

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

By JOHN SIPPEL

Gospel music can only look up when it visualizes what might happen in 1974. foam Billboard lengthening its top-selling soul sin-gles and LP's tape chart earlier in 1973. The more and more gospel product hit the charts. Unfortunately, most of them were separated between 75 and 100. But the inclusion indicated that gospel has made some heavy in-road.

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

GAG Assist

The Gospel Announcers' Guild, organized by the late Rev. Ed Smull of Detroit and Al (Bishop) Hobbins, Indianapolis broadcaster, showed a continued growth and awareness in its one meetings. Roy Ackkinson, who received the AM, GAG and gospel followers in the该地区的 must vigilantly watch for openings and see that owners and program dis-tricts of these new outlets plan gospel scheduels.

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

We found more pop-oriented record companies are getting on the gospel bandwagon. ABC-Denchill touring with its mantle of gospel created by Don Roby. Stax got its foot in the door with a strong pitch from Gospel Trutl. Mel Herman's second year at Giori indicated the public can look for formidable re-lease entering next year from that firm. Despite Herman Lubinsky's serious illness in 1973, Leedtshok continued work on the controls and the important gospel mayor has not faltered.

The meeting of the first time in the history of the Gospel Association. members of the board of directors will hold their January quarterly meeting. The meeting is set for Jan. 7-8 in Las Vegas, at the Disneyland Hel-ter. The agenda will be headed up by Brock Speer, president. Committee meetings and reports will be given and the full board will meet the sec-ond day.

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

Committee chairs are: Committee on GOSL 90069) are promoting coun-tries of music more richly deserves an electronic, mechanical, `PSS electronic, mechanical, and electrical." The one-time APAP-4, the action of the Electronic Advertising Association, also goes to the electricals. As a result of recent legislation, the Electrical Advisory Board was formed.

Shape Notes

Ron Blackwood, president of Cen-tury II Promotions and the Tom Drake Agency, says his firms has reached an agreement with Klein's Attractions in Palatine, Ill., to sell gospel talent to fairs. The James Family of Oldenburg, Ind., are being booked through March, while a booking of the Country Boys, a group located on the Caroline border. Joe Wire has a string of al-bums from the Bible, dealing with bi-turgical music. They are mostly albums of music and poetry geared primarily for the Catholic audience, from North American Liturgy Re-sources in Cincinnati.

An open meeting of the Southern Gospel Music Association will be held Jan. 21 in Dallas. The group announces that the second annual SGMA convention date has been set for Sept. 13-14-15. The three-day con-fest in Dallas this past year with one show presented 16 hours of gospel music... at Hayle10, Ala-bama, has been declared Jan. 26 "Lake Herb Day." The Statesman and Wendy Bagwell are scheduled to perform at the festivals when civic dignitaries and others join to hear these shows. The, by the way, has signed a recording contract with CAM Records, based in Oklahoma City... Denny Yearly, formerly with the Boys and the Preachers, is now singing bass with the Blackwood Singers.

Youth for Christ Offers Syndicated Radio Shows

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

The program, which is called "Reality," features non-stop top-40 style Jesus music tied together by Ted Limnic of the Campus Life Center. Limnic communicates through the use of musical bridges. The approach is des-igned to cause youth people to think about their life style and the reality of spiritual values in a con-temporary manner.

GMA Meeting in LA Jan. 7-8

NASHVILLE--For the first time in the history of the Gospel Association, members of the board of directors will hold their January quarterly meeting in Los Angeles, Calif. The meeting is set for Jan. 7-8 in Los Angeles, at the Disneyland Hel-ter. The agenda will be headed up by Brock Speer, president. Committee meetings and reports will be given and the full board will meet the sec-ond day.

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Country Music

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

* Continued from page 3

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

"The industry has been long overdue for the type of things that has been happening. The changes may be just what we have needed. All fields of music have been overpopulated. A lot of product was out which was not really intended to sell. So any cutbacks will be in regard to that type of product. The result will be healthy. I have a very good feeling about the outlook as a whole. Some will feel the pinch, but good product will sell more than ever."

"I personally feel that '74 will be an excellent year for the entire music industry. Due to the shortages, there will be a re-direction toward higher quality levels and more sane business practices. Everyone will concentrate on quality. The result will be more intelligent procedures for all aspects of the recording industry. I have a good gut feeling that it's going to be a great year."

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

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

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

Nashville Scene

By BILL WILLIAMS

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

Tex Ritter has covered "The Americans," the Canadian hit. His Frank Jones had him rushed into a studio to get it out quickly. The University of Kansas basketball team came into Nashville early so catch the "Opry" before playing Vancouver. They rehearsed the place, played, and they didn't make it. They also lost the game. The "Opry" band had received a new director for this new year. Teddy Wilburn insists it will be some time before he can get around to it. Looking at the Wilburns, a school in Arkansas has chosen them and their song, "Arkansas," as the theme for its annual, and will feature their pictures.

Talented Kenny O'Dell made his first visit back stage at the "Opry," and brought along his beautiful wife and her parents. Kenny's festivities has been in the business for many years, primarily as a booker. Darbie Ween was working the Shenanigans in Nashville New Year's Eve, a singular honor. Jeanne Pruett will have a new single out in January and an album out a month later. Ernie Ashworth, frustrated in his efforts with other labels, has formed his own. He will have his first release on B&K Records in January...

The big Fifth Annual Downtown Country Festival was held to get under way. It involves Jimmy Newman, Charlie Daniels, Conway Twitty, Tanya Tucker, Tim T. Hafl, Stu Phillips, Bob Luman, "Opry" manager Bob Wald. The radio station WSM had a life executive Neil Craig. Roy Acuff and Stuart Jackson hosted their annual肺炎

Carter Appointed Advisor

WHITE LAKE, N.Y.—Fred Carter Jr., president of Nugget Enterprises, Nashville, has been appointed to the advisory board of Eastern States Country Music, Inc. (ESCMC), according to announce-ment by Mickey Barnett.

Carter will lend his knowledge to the organization, headed by Barnett, to enhance the promotion of country music in the U.S.

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

300 Advance Registration Moves Radio Meet to Hilton

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

Pre-registration indications, which likely will exceed 300, necessitated the change of location.

Last year's agenda chairman, Dave Donahue of WTLT, Lamington, N.J., said that the move will be geared to "the positive thinkers" from the broadcast industry.

'73 Great; '74 Future Elates

It's been a great year, with sessions still rising... And folks making money, which isn't surprising. More writers and publishers, everybody glowing. The prospects ahead must surely be glowing all of the biggies, and those independent, are making huge sums for themselves and descendants. Newcomers scoring, and veterans held strong.

The recorhing is moving and life is a song. Country music is spreading, it's now everywhere. The songs of the common folk wave through the air.

And so at year's end, we now pay a tribute. To those who sang... and those who list; To those who wrote... and those who distributed; To those who recorders, and to the racers; To the new record forms, and all their backers; To the creative people, and to the engineers; To all the writers, who each singer reveres; To BMI, ASCAP, SESAC and more; To CMA, NARAS, and groups by the score; To presenters, to artists, to annotations. Arrangers, disk jockeys, and administrators; To all the beginners, still making demos; To those secretaries, who wrote all the menus. May the new year be prosperous, and one note that's final. May we all be supplied with plenty of vinyl.

Bill Williams

JANUARY 5, 1974, BILLBOARD

This Week

Billboard HOT COUNTRY LP'S

- Size Performed - LP's registering proportionate upward progress this week.

<table>
<thead>
<tr>
<th>Title Artist</th>
<th>Date</th>
<th>Label</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>BEHIND CLOSED DOORS - Charlie Rich</td>
<td>Dec 22 1973</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>YOU'VE NEVER BEEN THIS FAR BEFORE - Bucky Covington</td>
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<tr>
<td>SWALL - Mel Tillis</td>
<td>Nov 10 1973</td>
<td>MCA</td>
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<tr>
<td>COME LIVE WITH ME - Roy Clark</td>
<td>Oct 26 1973</td>
<td>Capitol</td>
<td></td>
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<tr>
<td>ROY CLARK'S FAMILY ALBUM - Roy Clark</td>
<td>1st Dec 1973</td>
<td>Capitol</td>
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<tr>
<td>SOMETIMES A MEMORY JUST AINT ENOUGH - Jerry Lewis</td>
<td>May 16 1974</td>
<td>Mercury</td>
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<tr>
<td>DON'T CRY NOW - Linda Ross, Audio</td>
<td>July 20 1973</td>
<td>RCA</td>
<td></td>
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<tr>
<td>ALL I EVER MEANT TO DO WAS SING - Johnny Rodriguez</td>
<td>May 17 1974</td>
<td>RCA</td>
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<td>FRIDAY LANE DON'T GIVE UP - Jerry Wallace</td>
<td>Aug 3 1974</td>
<td>MCA</td>
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<td>WHERE MY HEART IS - Ronnie Milsap</td>
<td>Apr 13 1974</td>
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<td>LOVE IS THE FOUNDATION - Loretta Lynn</td>
<td>Aug 17 1973</td>
<td>Columbia</td>
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<td>TOP OF THE WORLD - Lynn Anderson</td>
<td>Mar 13 1973</td>
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<td>SATIN SHEETS - Jeanette Pruett</td>
<td>Oct 5 1973</td>
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<td>TRIP TO HEAVEN - Freddie Hart, Audio</td>
<td>Mar 11 1973</td>
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<td>FULL MOON - Kroff Krushfelter &amp; Rita Coolidge, Audio</td>
<td>Aug 20 1973</td>
<td>Atlantic</td>
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<td>SUMMER (THE FIRST TIME) - Bobby Goldsboro, Audio</td>
<td>Aug 3 1973</td>
<td>ABC LSTF</td>
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<td>ENTERTAINER OF THE YEAR - Loretta Lynn</td>
<td>Mar 30 1973</td>
<td>Columbia</td>
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<td>ALL ABOUT A FEELING - Donna Fargo</td>
<td>Oct 20 1973</td>
<td>RCA</td>
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<td>CARRY ME BACK - Stiler Bros, Mercury</td>
<td>Mar 16 1973</td>
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<td>PAPER ROSES - Marie Osmond</td>
<td>Oct 8 1973</td>
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<td>REDNECKS, WHITE SOCKS &amp; BLUE RIBBON BOTTLE - Johnny Russell, Mercury</td>
<td>Dec 19 1973</td>
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<td>BUBBLE-DINNER - Bobby Bare</td>
<td>Sep 20 1973</td>
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<td>MY FRIENDS CALL ME T.O. - Tommy O'Neal, EMI</td>
<td>Oct 30 1973</td>
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<td>LOVE &amp; MUSIC - Porter Wagoner &amp; Dolly Parton</td>
<td>Oct 11 1973</td>
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<td>BEST OF JIM ED BROWN</td>
<td>APL10327</td>
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<td>FREESTYLE HARP IN THE SOUTH - Charlie McCoy, Mercury</td>
<td>Nov 27 1973</td>
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<td>BEST OF GEORGE JONES VOL. B - APL1915</td>
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<td>SONGS FOR EVERYBODY - Ray Griff</td>
<td>Oct 20 1973</td>
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<td>IF YOU CAN'T FEEL IT, IT AIN'T THERE - Freddie Hart, Capitol</td>
<td>Sep 15 1973</td>
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<td>NEW SUNRISE - Brenda Lee, Audio</td>
<td>Sep 26 1973</td>
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<td>GOD IS ABUNDANT - Connie Smith, Columbia</td>
<td>Aug 30 1973</td>
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<td>CAN I SLEEP IN YOUR LULLABIES LADIES - Jeanie Seely, Mercury</td>
<td>Aug 27 1973</td>
<td>Mercury</td>
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<td>INTRODUCING - Johnny Rodriguez, Mercury</td>
<td>Mar 31 1973</td>
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<td>GREAT MOMENTS WITH - Jim Reeves, RCA</td>
<td>Jun 14 1973</td>
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<td>THIS IS BRIAN COLLINS - Brian Collins, Dot</td>
<td>Dec 20 1973</td>
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<td>JOHNNY CASH &amp; HIS WOMAN - Johnny Cash &amp; June Carter, Columbia</td>
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<td>THIS IS HEARSON CARROLL COUNTRY - Hearson Carroll, MCA</td>
<td>Oct 26 1973</td>
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<td>THE MIDNIGHT FEELING - Barbara Mandrell, Columbia</td>
<td>Sep 27 1973</td>
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<td>CLUNGING TO A SAILING HARP - Country Twist, RCA</td>
<td>Sep 7 1973</td>
<td>RCA</td>
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<td>HANK WILSON'S BACK, Volume 1 - Lenoir Russell, RCA</td>
<td>Sep 21 1973</td>
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<td>FAREWELL TO THE RYAMAN - David Rogers, Mercury</td>
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<td>COUNTRY SUNSHINE - Dotie West, APL0144</td>
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<td>MR. COUNTRY ROCK - Billy Chris Cobb, APL0148</td>
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<td>CLASS OF '73 - Floyd Cromer, APL0128</td>
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<td>IT'S A MAN'S WORLD - Diane Nash, DOT</td>
<td>Sep 25 1973</td>
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<td>SHAKES OF STEEL - Lloyd Green, Monument 12172</td>
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<td>AMARILLO LOVE - Charlie Pride, APL0151</td>
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<td>I REMEMBER HANK WILLIAMS - Gen Campbell</td>
<td>Sep 15 1973</td>
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<td>BOBBY BARE SINGS LULLABIES, LEGENDS AND LIES - Bobby Bare, RCA</td>
<td>Dec 28 1973</td>
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<td>THE UPTOWN POKER CLUB - Jerry Reed, RCA</td>
<td>Oct 6 1973</td>
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Optimism that sales in the U.S. marketplace. Joe Cain, general manager and ad director of Tico/Alegre Records, also reported successful sales for 1974. While he would not pinpoint the increases, Cain said that there were “definite increases” over 1972 and that the 1973 sales period was “very good.” In all, Tico/Alegre and its sister label of Sabor Records and Mano Cala Records released 33 albums for the year. Information on single releases was not available.

Cain added that the economic picture in 1973, including the vinyl situation, definitely hurt Latin sales, in that the increases could have been stronger. In 1974, though, continued sales, the labels plan to continue their growth patterns. He said that a greater emphasis will be placed on expanding top label acts to a wider audience of the American market. He named such artists as Joe Cuba, Charlie Palmeri, Tito Puente, and Hector Rivera as Tico/Alegre acts with the potential to sell well to both the Latin and American markets. At Fania Records, Jerry Masucci, president, said that sales for 1973 were 20 percent ahead of 1972. Album releases, including product on Fania, Cotique Records, Inca Records, Vaya Records, and Internacional Records totalled 50.

Masucci stated that Latin music has benefited from a number of black acts and rock acts using Latin influences in their material, as well as the production of Latin oriented films which revolved around Latin music. Fania itself, produced the film “Nuestra Casa” and has plans for a new version in 1974. He added that the label will be taking a closer look into diversifying its activities with rock and rhé acts in the coming year.

Latin Music

New York—Optimism for increased sales of Latin music product in the U.S. for 1974 is the keynote of the feelings of many key Latin executives, a Billboard check of major manufacturers has revealed. While some expressed concern over the growing vinyl shortage, they also noted that in South America, all executives canvassed reported plans to step-up promotional and marketing activities for the coming year, in the belief that Latin product is approaching a crest of popularity in the U.S. marketplace. They based their predictions on the growing cross-over potential of a number of top Latin acts: a wider acceptance of Latin music on radio station playlists, the introduction of a greater number of Spanish-speaking people throughout the U.S., and the Latin sales generated in 1973.

Still others expressed the hope that the recent emphasis on Latin music theories to crack down on tape pirates, which have caused serious losses in the Latin industry over the last two years, cannot fail to help the economic picture for Latin manufacturers. The Latin crack-down in the growing list of raids on Latin pirates came in Los Angeles, as the 1973 year closed (See Billboard, Dec 29).

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

 reporting the top sellers for Parnaso during 1973. Oliverio placed singer Raphael at the head of the list. Close behind were such artists as Leonardo Favo, Los Gallos, Los Angelos Negros, and Juan Manuel Serbia. In all, Parnaso released 18 albums for the year and some 50-60 singles.

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

Joe Cain, general manager and ad director of Tico/Alegre Records, also reported successful sales for 1974. While he would not pinpoint the increases, Cain said that there were “definite increases” over 1972 and that the 1973 sales period was “very good.” In all, Tico/Alegre and its sister label of Sabor Records and Mano Cala Records released 33 albums for the year. Information on single releases was not available.

Cain added that the economic picture in 1973, including the vinyl situation, definitely hurt Latin sales, in that the increases could have been stronger. In 1974, though, continued sales, the labels plan to continue their growth patterns. He said that a greater emphasis will be placed on expanding top label acts to a wider segment of the American market. He named such artists as Joe Cuba, Charlie Palmeri, Tito Puente, and Hector Rivera as Tico/Alegre acts with the potential to sell well to both the Latin and American markets. At Fania Records, Jerry Masucci, president, said that sales for 1973 were 20 percent ahead of 1972. Album releases, including product on Fania, Cotique Records, Inca Records, Vaya Records, and Internacional Records totalled 50.

Masucci stated that Latin music has benefited from a number of black acts and rock acts using Latin influences in their material, as well as the production of Latin oriented films which revolved around Latin music. Fania itself, produced the film “Nuestra Casa” and has plans for a new version in 1974. He added that the label will be taking a closer look into diversifying its activities with rock and rhé acts in the coming year.

Ralph Lew, ad director and general manager of Mericana Records, a subsidiary of Cayrtones Corp. also reported a successful 1974. Lew emphasized that Mericana is in the growing stages, being that it was just formed some 11 months ago, but stated that 1974 will be an “exciting” year for the label and its acts. He stated that plans call for the “satisfaction” of Mericana product throughout the U.S. by way of Cayrtones’ newly opened branch. Mericana releases for the coming year will be approximately 18 LPs and 25-30 singles. Rissies for 1973 were 12 LPs and 22 singles.

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

Initial plans for 1974, according to Lew, call for the release of five albums from January through March. A report for “Cayrtones’” activities through 1973 was unavailable for comment.

Finally, Harvey Avene, president of Coco Records, reported “good sales” for 1973. He stated that Coco, which has assumed all acts on Avene’s now disbanded Mango Records, will also be placing an emphasis on crossover potential for artists. Like other Latin executives, Avene said that he would be keeping a close eye on the vinyl situation, but predicted that 1974 could be a solid year for the entire Latin industry.
MIDWEST Coin machine show delegates chat with Cinnamon Records saleswoman Barbara Starling (left above) while below operator Stan Dinges and Mike Johans (right, of Liebermann one-stop) talk. Insert shoes Evelyn Daimler of Liebermann (new Neb association president) and Russell Mawdsley (MOA president) on record of Peabody's, Inc. is shown with firm's football game at first event held by Coin Operated Industries of Neb.

MIAMI: Soul Strong; Weekly Check, No Oldies

MIAMI—Andrew Johnson, programmer and routeman for MarTab finds secure in buying records based on an artist's reputation and past performances. Whenever a new Aretha Franklin or Joe Simon record is released, Johnson automatically will put it on the majority of 100 firms in the area covering Opa Locka and northwest Miami. Soul, he finds, is exceptionally strong here. The sites of his locations are varied ranging from pool halls, to bars to grocery stores, restaurants and barber shops—all in predominantly black areas.

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

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

Most of his locations are soul, but he gets calls from 20 to 25 of his locations for the hard-to-find jazz records. "I use whatever I can get for these—old ones and new ones. This week I am using Ahmad Jamal's 'Theme from Mash.' For instance, and I'll use most anything by Quincy Jones. In certain spots I get a tremendous amount of play from these artists."

Johnson finds that those locally produced Miami artists do well in his locations. Artists such as Henry Stone's Bob Houston, Goven McRae, Ben E. Lasso more and Timmie Thomas. He feels that Thomas' new release "What Can I Tell Her" and Houston's "Make It With You" will make money on the jukebox. Other records he's using are "I Like to Live the Love" (B.B. King), "Can't Say Nothing" (Curtis Mayfield), "Jungle Boogie" (Kool and the Gang), and "Never Gonna Give You Up" (Barry White) Most of Johnson's musical knowledge and background stems from constant listening to black radio stations.

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

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

Johnson started "at the bottom" with MarTab four years ago and worked his way up. "You come into this business as a collector, then see how it's done and you develop a feeling for music and the know-how of records to place in what location isn't long in coming. I try to give my customers the best available records that will suit their particular clientele."

What's Playing?

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

Jukebox Spurn Keyed To Energy Lag, Eye Programmer's Group

Continued from page 1

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

William Adair, president, See- burg Sales, even more specific. He chal- lenged operators to go up 10,000 per side price play by using the dollar bill validator as a tran- sition device by way of tonnage bonus. He also said record libraries should be expanded in case shortages in plastic cut back records.

He told the Omaha audience, "You have got 5 billion in jukebox industry (combined jukeboxes and games gross revenue) and yet you want to depend on a 5 cent per side for a quarter pricing, sometimes nickel a song pricing).

"We have a responsibility to sat- isfy the hunger for leisure activities," Adair said, "and the new social cen- ters will be taverns, cafes, restaurants and arcades."

Energy Benefit

Said Grainger, "In this more aggres- sive jukebox operators say that if the effort is made to keep jukeboxes well-programmed and in good re- pair, this industry will prosper in spite of the energy crunch."

The annual jukebox convention this year had an attendance surge of about 25 percent to 2,600. MOA will use the Conrad Hilton East hall offering 28,000 square feet and will add the West Hall, giving the show an additional 25,000 square feet, or expanding about twice, Grainger said.

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

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

Programmer Assn.

As for the 52 billion in jukebox indus- try, Mrs. Ruth Saweika, Beaver Dam, Wis., said she is in favor of a jukebox programmer association. She said there is still far too many defects. Many programmings are embarrassingly late again and that there are still too many overly-lengthy recordings, three areas of dramatic interest in the Billboard jukebox programming.

Another strong advocate of a program- mer association is Mrs. Pat Schwartz, Modern Specialty, Madi- son, Wis. She feels that the whole conference became one focus by the introduction of home phonograph problems. "We have so many problems today looking into jukebox program- ming," she said.

Mrs. Betty Schott, Western Auto- matic, music, locally, it happens to many programmings could be handled at the MOA seminar. But she also said, "Maybe we do need an association of jukebox pro- grammers to keep the labels on their toes."

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(...where it all started)
It's the United Nations Set to Music . . .

By Mike Hennessey

For the greater part of Les Humphries' 27 years of involvement in music, he never entertained serious expectations of celebrity, let alone international acclaim. There seemed little prospect of a glittering musical career when he was kicked out of his piano class at the age of six after confessing that he had no piano at home. When, later on, he was abandoned by a piano teacher as "a hopeless case," a great musical future did not seem any more likely. And when he was living in what he describes as a slum in Baltham, South London, and trying to eke out a few money with a few pub gigs in the evening, he didn't seem one little bit closer to getting his name in lights.

At 17, Humphries left Germany in 1968 brought about a change of scene, but not the slightest change in his fortunes. "I couldn't even afford a guitar to strum it," Les recalls. But then, in 1970, he formed a vocal group called the Les Humphries Singers . . . and the Les Humphries star at last began to burn brightly in the entertainment firmament.

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

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

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

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

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

The Germans were bombing Croydon Airport at the time and in a desperate panic, Mrs. Humphries got together a few possessions and then took to the road with Les and the dog. She hitched a life on a truck—with not the vaguest idea of a destination in mind—and they finished up in Alton in Hampshire where a group of Quakers took care of them. "My mother has told me since," Les says, "that she wanted to get away because whenever there was an air raid we had to go down into the air raid shelter—but they wouldn't let her bring the dog. And she wouldn't leave him behind because he meant so much to her, being a present from my father.

A month later the Humphries home in Croydon was demolished by a bomb.

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

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

For five weeks he took piano lessons—then they discovered that he had no piano at home, so his school music lessons came to an abrupt end. But Les managed to develop into an accomplished pianist and he was so upset that, somehow, she found the money to buy a secondhand piano and pay for Les to have private lessons at home.

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

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

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

So at the age of 13, Les Humphries became a boy musician in the Royal Marines and started learning piano, clarinet and drums and a bit of horn, which was about the most he could manage; but Les could have been excused for thinking that it was the hard way—because it meant committing himself to 17 years in the Marines and he makes no secret of the fact that he hated the military aspects of service life.

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

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

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

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

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

Les recalls: "His playing knocked me out even more than Dudley Moore. He's down to that point I think I was definitely interested in Oscar Peterson because he was the technical genius, but Stan Tracey turned me on to Duke Ellington—he's really the king of them all. Stan showed me what a great piano player Ellington is.

"It's hard when you learn music from the age of six to get used to the idea of playing a gig, but a written score to develop improvisational technique—but I wanted to get out of the rut of just playing dots."

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

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

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

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

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

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

But Les's main contribution was as a pianist and arranger. He could work out harmonies quickly and this became particularly prominent when he played in the Beach Boys material. Although the last to join, Les became the key man.

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

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

However Les was developing his interest in choral singing and making a keen study of the harmonies of the Beach Boys'.

(Continued on page LH-5)
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Continued from page LH 3

recordings and he became very adept at working out the parts. The Summer Set giggled around at clubs like the Crom- wellian, the Bag O' Nails and the Speakeasy, then joined Har- old Pendleton's Marquee Group.

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

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

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

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

The Summer Set re-formed without Les and were given an- other looking at the Hamburg Top Ten. When they opened, Les was in Hamburg to see them work. "I had no money, but a girl friend had paid my fare over—somehow I felt destined to come back to Hamburg."

Les (right) with his production team of Jack Martin (left) and Gunter Gayer (center).
LONDON RECORDS Inc., USA
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LES HUMPHRIES
AND THE LES HUMPHRIES SINGERS
on their great success
33 German Dates Set For Sound '74 Tour

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


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

* Continued from page LH-5

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

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

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

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

German Go Wild About That LH Sound

By Wolfgang Spahr

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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LONDON RECORDS
KING RECORDS
Les Is Set to Conquer Britain This Year

By Rex Anderson

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

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

To date the Les Humphries Singers have done one TV special and a couple of concerts in the U.K. All were favorably reviewed. The group's appearance on German television has been seen by many people in Southern Denmark. It's a measure of their strong visual appeal that after their first appearances the bespecked record dealers for their albums.

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

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

James has recently spent in the region of $40,000 on new mixers and PA equipment for the 100-day Les Humphries tour and the group's appearance at the MIDEM gala on Jan. 23 will be the group's first home with the industry.

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

Dutch Were the First To Turn on to Les

By Bas Hageman

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

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

Phonogram in Holland has released all the Les Humphries repertoire and all the LP's have sold well. The group has made a big impression on the easily listening market and Phonogram calculates total sales to date at more than 300,000 albums and 450,000 singles. As well as "To My Father's House," the group also made another selling single with Believen. Since that television program, the Les Humphries Singers have appeared on a half dozen Dutch TV shows, making a big impression with their television exposure. Said Stanner of Phonogram's ad department: "They are a fantastic group and Les himself is a thoroughly professional and a natural born leader. He is extremely musical, and in the whole group, they make a great appeal to the Dutch people because in Holland there is a powerful feeling for racial peace and harmony."

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

Sensation in Denmark

By Knud Orsted

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

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

The Les Humphries concerts in Denmark in October last year drew a total attendance of 28,000 people. The 14-concert tour was organized by Knud Thorbjørnsen of the Scandinavia Phonogram. The Les Humphries Singers to Scandinavia four times in the last two years.

"The first concert tour was the biggest success," says Thorbjørnsen, "but already from the beginning it was clear that the group were of exception and that the concerts in Denmark have had packed houses and I have no doubt that it will be an SRO situation when the Singers come back here on tour in February. Then they will be playing dates in Gothenburg, Stockholm, Copenhagen, Helsinborg and Fredensborg.

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

Austrians Dig That "Intimate Soul of Les"

VIENNA—The ever popular Les Humphries Singers have sold 125,000 singles and 35,000 albums in Austria to date. Their first sale was a song called "The City in My Heart" and all the group's hits here were the singles "Mexico," "Mama Loo" and "We're Going Down Jordan" which all reached the number one spot in the chart of the Austrian pop radio station, Ö3.

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

Rudolf Friedmann, general manager of Musica, Decia's Austrian distributor, told Billboard: "I think the Les Humphries Singers will be a hit in Austria. The group has a very select band of musicians. Their performances have sold very well. The single "Mexico," "Mama Loo" and "We're Going Down Jordan" which all reached the number one spot in the chart of the Austrian pop radio station, Ö3.

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

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

Ernst Grossmann, general manager of the radio entertainment department, commented: "I am of the opinion that they will be a big hit here in Austria at the moment. They use precise arrangements and put on the best show sides which, their leader, Les Humphries, is a strong personality and is a good influence on the group."

'Mama Loo' Sells 120,000 in France

By Henry Kahn

Swedeland believe. That phrase is particularly opposite in the case of the Les Humphries Singers. For although they make a big impression with their sound alone it really takes personal or television appearances to make the kind of impact that brings best-seller status to their records. So it has proved in France where, after the group's appearance at the famous Olympia Theater in April last year, they scored a hit with the single, "Mama Loo" which has sold 120,000 to date, according to the Societe Francaise du Son which distributes the Decca catalog in France. The second single, "Mexico," has so far racked up 90,000 sales.

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

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

In Sweden It All Started With "Mexico"

By Leif Schulman

The real breakthrough for Les Humphries in Sweden came just about one year ago, in January 1973, when their recording of "Mexico" hit the charts here. It was the fifth Les Humphries Singers single to be released in Sweden and by this time they had already achieved massive popularity in Denmark through concerts and television appearances. An earlier song, "We're Going Down Jordan" had been a hit in Sweden, but in a cover version by a group called the Heritage.

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

Although the group's European tour, "Sound '73," last spring did not include Sweden, the concert they gave in Copenhagen was broadcast on national television and transmitted in Sweden later in the year. Earlier Swedish TV had shown another concert recorded in Germany and this TV exposure made a dramatic difference to the group's record sales in Sweden. "The Mama Loo" album and single hit the chart in the summer of 1973, the album staying in the hit parade for about 15 weeks.

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

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

February will see the return of the Les Humphries Singers to Sweden, they have just released another single, "Carnival" by the group and this is confidently expected to complete a hat-trick of hits for the Les Humphries Singers in Finland.
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MUSICA SCHALLPLATTENVERTRIEB GMBH, WIENNA
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LEAN BACK

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'74
GOOD
LUCK

Phonogram a.s.
Denmark

Grammofon Ab Electra
Sweden

Polydor a.s.
Norway

Finnlevy Ab (OY)
Finland

SCANDINAVIAN
BOOKING AGENCY
KNUD THORBJORNSEN
ANDERS STEFANSEN
Denmark
They Have a Big Future in Norway
By Espen Eriksen

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

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

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

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

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

Polydor Norway imports the finished records from Germany at present and the sub-publishing of Les Humphries original compositions is handled by Butterfly Music. "Mama Loo" has been covered by a number of local artists. "I think the reason for their universal appeal," says Westby, "is that they look like the boys and girls next door. Everyone can relate to them regardless of race, age or sex. I'm sure they'll have a very big future ahead of them in Norway."

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Grupo Editorial
NOTAS MAGICAS S.A.
Desengaño 4, Madrid, 13
1. The group is full of energy and enthusiasm and they work on the well-tried philosophy of all for one, one for all.

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

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

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

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

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

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SOCIÉTÉ FRANCAISE DU SON, PARIS FRANCE
WINTER SHOWS FOCUS: Speaker Market Growing

By BOB KIRCH

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

People in the industry have been saying for years that the manufacturing and retail end of things, to the more quality conscious consumer is getting more sophisti-
cated. He wants more quality in the electronics equipment he buys and is willing to pay for it. This trend is seen in a number of ways.

The most obvious example of the increasing awareness of industry leaders, and the trend toward the manufacturing and retail end of things, to the more quality conscious consumer is the fact that really good equipment can be found almost anywhere. No longer does the audiophile shop have a monopoly on quality mer-
chandise. The department store, the mass merchant, many discount houses and even the small corner carry higher end product and the consumer is responding by buying

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

LOS ANGELES—The National Audio/Visual Assn. convention, set for Miami Beach Saturday (3), is aiming to provide a strong indication of what the consumer may expect in video over the rest of the year, particularly in the software field.

The NAVA show is, of course, primarily an educational exhibit. But most in the industry feel that the way industry and education concern-

ing videotape will be the way the consumer goes.

Schools have been heavily in-
volved in videotape for some time, but this year may provide the heaviest emphasis yet. Three major firms manufacture a reel system now that the aver-

age will be represented—Audio Magnetics Corp., the 3M Co and Memorex Corp. In addition, Irish Tapes, a ma-

yor marketer, will also be exhib-

iting. Besides videotape, educational lines of blank audio tape will also be exhibited.

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

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

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

CAR STEREO topper distributor award to H. L. Dalis provokes smiles from (left to right) Cal Sheria, vice president Panasonic special products division; Herb Blu-

menfeld, president of H. L. Dalis; Ed Luxeney, national sales manager, Pana-

sonic auto products; Bob Kudtruff, Dalis vice president; and Nori Miyamoto, Matsushita Group vice president.

Chain Uses Soft Q Sell, Demo Rooms

By JACK COGGINS

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

Why? "The most important thing is keeping the consumers we have developed. We want regular customers to feel that we can come in and get the help or pressure. So, we never try to sell cus-

omers quadrasonic unless they show definite interest on their own.

We have found that with an A/V Pioneer, Fisher, Sansui, BSR, Marantz, AKAI, Garrard and Panasonic.

Was quadrasonic ruled out of the testing laboratories still? Was it truly real? We asked the customers. Well, yes. It was the fair ques-
tions being asked by retailers, thinks Ruperti. In fact, in the store he manages, Ruperti has not handled with shopper reticence.

The present trend seems to create mild confusion in our customers' minds. They are aware of the warring between record companies. They ask us, which systems are going to win? Well, we can only guess. They know our an-

swers are based on speculation, so we've got to be honest with them and an-
swer, right now, nobody knows for sure.

"What we want to impress on our customers that the types of receivers and 4-
channel amplifiers that World Radio sells are universal, that they will play anything that has even been recorded on mono, stereo, or 4-channel—or can be adapted to do so.

Customer Retention

"When our customers look at 4-channel records, they ask us, "How many are out?" we have to answer with facts. The numbers, of course, are limited. The Japanese are leading this way.

"In the present unsettled situation, price is an important consideration for sound customers. There are no two ways about it, quadrasonic is going to cost the customer more. Let's face it, customers can buy a great stereo system at a price of a fair quadrasonic system."

The most important thing, Ruperti feels, in selling sound at the point of cus-
tomer's contact, is to have a high degree of education and understanding of the product. The customer should be "able to go home and tell people about the system and what it brings to your system and what you, as a customer, are able to do with the equipment." The customer should be able to "come back to the store with an honest thought of the system and the equipment they're going to buy."

A great many of World Radio quadrasonic customers come to look and lis-
ten out of curiosity. They've never heard quadrasonic. "We must have the right presentation of the product, considering the curiosity of the consumer, after having heard 4-
channel in the Quad Surround Sound Room, buy a quadrasonic system. Our selling pressure, however, has never risen hotter than, Have you ever thought about quadrasonic?"

(Continued on page 25)

Entertainment Product Sales Seen Up Despite

Inflation, Shipping Lag

(Continued from page 1)

JANUARY 5, 1974 BILLBOARD

December 29). 5.6 billion

Yet consumer electronics sales surge upward. Just tape equip-

ment, one of the major exceptions other categories except color TV—shot above 20.7 million units at $861 mil-

lion in factory level sales in 1971, said EIA. Over all, consumer elec-

tronic sales exceeded $6.6 billion in '72 as a result.

Blank tape, though effected now by chemical shortages, continues upward too with consumer-oriented U.S. sales of quadrasonic tape reaching 340-400 tape to 100 LPs and 60-100 in country music. The ra-
to sales of blank tape is 40-50.

Though tremendous amounts of equipment is still imported—such as systems, amps, etc.—the video is always dis-
put-sheds are nored here too. Some U.S. products (big size TVs) are set on the shelf by the consumer. At the same time, Japan but now indeed countries, continue heavy ex-
ports.

EIA figures up to Oct. '73 show video tape equipment exports up a dramatic 636.6 percent, manual record players and turntables up 169.8, reel to reel recorders up 138.1.

International Tape Association (ITA), while noting Commerce Dept. classification problems, has car sales for Sep. up 29 to Sept., closely paralleling EIA'S 32.6 import increase figure.

Yen Value

With Japan still a major producer, industry experts note rising labor and materials costs there. Currency fluctuations between dollar and Yen, Kimita-
taka Sekugekuji, president, Bignon Corp.'s U.S. wing, said the yen vs dollar balance is now 280 and 300 is expected in a few months.

"At that point," said Sekugekuji, "it would be less expensive to manu-

facture in this country (U.S.), even taking into consideration that the U.S. worker produces less. But prices generally are spiraling.

Zenith Radio executive vice presi-
dent sales and marketing, Walter C. Fisher, just announced a $20 in-
crease for some audio systems. He cited increasing manufacturing and component cost pressures.

Nevertheless, retailers continue to promote products with strong push-
graphic, and continue to expand. The 54-store Playback chain is in a big show, and the authority to Dec. 29. Several buyers see quadrasonic accounting for as much as 20 percent or more of their product turnover this year.

But quadrasonic not-withstanding, retail chains go on growing. St. Louis-based Project Corp., a car stereo pioneer now heavily into above audio, promises to add its 40 outlets at the rate of a store a month (Billboard, Oct. 27) and National Audio Sound, another Missouri-
based chain, makes the same move (Billboard, Nov. 10).

Continued from page 26)
In keeping with the new plan for "national nights" regional chapter meetings, the Chicagoland Electronic Retailers Association (ERA) will host three of its officers of the national group Jan. 7 at The Lodo, and Howard Katz, Ellinger Sales Corp., chairman of the meeting.

Barry Michael, BMJ Electronics, presi-
dent of the chapter, pointed out that it had been three years since the Chicago going national night. Expected from ERA is Robert C. Trinkle, president; Bruce P. As-
ter, treasurer; and Raymond J. Hall, execu-
tive vice president.

Additional details and "instant reserva-
tion" (up to Jan. 4) are available from Tom Sullivan, ERA Chicago, 1301 Waukegan Rd., Glenview, II. 60025 (121) 724-7880.

"Let Think Tank," a forecast session on the future of the entertainment products, is for Apr. 16 at the Marriott near O'Hare in Chi-
cago, according to Gerald M. Newman, As-

association of Electronic Manufacturers, one of four groups involved. Involved last year were AEM, Electronic Industries Assoc-
iation, National Electronic Distributors As-

association and MEA.

Details are available from Newman at AEM, suite 1600, 222 So.

Court, 5th Floor, Chicago 60611.

Scope of the event, as indicated from last year's brochure, includes: "Service - the in-

creased use of guild and warranty programs; Test-

work - You Need Each Other," and "Think

the Future." • • •

"75 Midwest jme Conference officials have announced the appointment to a post-
commitee of the following dis-

chairman: Bill Adkins, Chicago, DECCO.

Details are available from Midwest jme Con-

ference, Inc., 310 Waukegan Rd., Glenview, IL 60025 (121) 728-8750.

A highlight of ERA's Interface 4 Inter-

active marketing conference in Madrid Jan. 25-26 will be a "Theme Night" and "An Evening of Dramatized Discussion" presented by Karl Franklin W. Grieble, head of Los Angeles based ATG (Audio Testing for Industry). He will touch on such areas as: 1) how cur-
nently a sales manager works in suing sales; 2) a consumer's eye, or even more so in living salesmen; 3) seldom-used sources of good ideas; 4) how to bring it to the next level.

2) Psychological tools are es-

sential to salesperson's "sales aptitude." A followup of 97 top salesmen of 10 years ago will also be presented.

ERA's new brochure "Guidelines for an

alternative Lamp Works, Walter A. Conners, Littelfuse, Inc., representing AEM-Cen-

tral, Dan S. Pitzer, International Recaller, representing AEM-Western. Schellfisch is chairman of the committee. Details are available from Midwest jme Conference, Inc., 310 Waukegan Rd., Glenview, IL 60025 (121) 728-8750.

Philadelphia Dealers Push Quadrasonic at Audio Show

By MAURIE ORODENKIER

Philadelphia proved very successful and dealers are not only looking at the bag market against hotel shows and especially against what some dealers believe has been premature emphasis on 4-

channel. As reported earlier, an asso-
ciation of dealers even considered placing the IHF event, but the plan was scrapped.

PHILADELPHIA - Dealers here by and large are in favor of con-
erent oriented shows, according to discussions focusing on the most recent one.

According to an association spokesman, hotel shows and the em-

phasis on quadra sonic is still op-

posed. "As far as the show itself is concerned," he said, "improving hotel bedrooms into sound show-

rooms is just pure bad marketing. Dealers are looking at tens of thousands of dollars in showrooms to bring inter-

terested buyers into their stores. Why should they take the time to run a hotel room just to take a look when the dealer has everything new that is of-

fered to hear and see at the show."

Opposition to quadra sonic is not against quadra sonic itself, but in focusing on the system an "unin-
stigated buyers at market a time when neither product nor manufacturing standards are marketable," said the association spokesman, "There is still plenty of time to sell the public," he added, "when there is something really to sell."

Another association member said that "Ralph Nader should take a hard look at the fraud being im-

plored on the public at this time." He said it was unfair to create the im-

pression that it will be a "simple thing" to convert the 2-channel sys-
tem to four, and that the prospective buyer is not being given under-

standing of the product. He believed already may have to be junked because it will be very difficult to re-

work with all those tremendous speakers for quadra sonic, especially if they are speakers built a long time ago.

He also felt that "pushing quadra sonic at this time is actually hurting sales rather than helping. They are thinking twice before investing money in a sound system when they think it may be obsolete in a very short time." Association spokesmen also point out that the availability of 4-channel recordings and tapes are "a farce and even if someone does shell out for a 4-channel system, all he can do is be more familiar with playing the few records over and over again."

"Manufacturing View" As far as exhibitors manufac-

turers at the show are concerned, "quadra sonic" is "an industry term. And while they admit that quadra sonic broadcasting hours are lim-

ited, the programming continues to grow, that equipment is being im-

proved and refined as demodulators and 4-channel technology advances, and that there is more playing prod-

uct on the market than the dealer re-

lates.

"The trouble," said one manufactur-

er's rep, "is that the dealer manufac-

turer doesn't know how to sell the playing product. As a result, the tapes and disks mean hard to get. This has caused the present system to become a spe-

cial order item at this time." He added that Ampex, because of dealer apathy or ignorance, has set up a mail order department and is offering an increasingly big selling job on 4-channel systems, and confirmed his own quadrasonic label.

"Four-channel stereo or quadra-

phonic sound is here to stay," said another rep, pointing out that the concept made its initial debut at an Institute show in October 1969 when three manufacturers demonstrated their first experimental model. "There was more skepticism then than today, now more and more companies are catching the 4-chan-

nel fever, and there is no question about it here to stay."

General feeling among a half dozen or more exhibitors queried was that the show was a "success" from their point of view. They felt that attendance was what they antici-

pated realistically, even if some were interested and not just collectors of literature. And while there was no actual selling at the show, the show is expected to gener-

ate dealer sales.

The sponsoring Institution, after screening entry coupons, will make available to each cooperating dealer a mailing list of Hi-Fi Sweepstakes. The winner gets his or her "Dream System," either 2-

channel or stereo, worth over $2,000, from a comprehensive list of the finest components exhibited at the show.

Whatever the controversy be-

tween dealers and manufacturers, there is no question but that 4-chan-

nel is a system that must be reckoned with in this area at least. According to an Institute spokesman, more quadra sonic is being broadcast in this area than in any other section of the country. While only a few hours daily because of the limited product, 4-channel broadcasts on a regular program basis here WPBS and WYSP. And as a plus, Station WMWM, which was awarded a Golden Lyre Award by the Institute of High Fidelity for its "contribution to broadcasting pro-

gress and their continued emphasis on innovation," broadcast a one-

hour concert from the show in quadra-

sonic on Sunday afternoon.

Added prospects to 4-channel will be given by the Institute when it publishes a "guide book" on the subject for popular consumption. Written in popular rather than tech-

nical style, the book will be popu-

larly priced and distributed and sold largel-

ly through dealers. It is ex-

pected to be ready for the stores in December.

As a result of the apparent success of the show and the show's public relation, which instigated this year's ef-

fort, will conduct a Philadelphia Hi-

Fi Show themselves in 1975. The In-

stitute will also carry on its own show productions throughout the country. For 1974, Institute shows are planned for New York City, Bos-

ton and Los Angeles, with 1975 dates set for shows in Chicago, San Francisco, and possibly in St. Louis.
Study More U.K. Player, Software Promotion, Liaison

By DAVID LEWIS

The rapid growth of pre-recorded tape has seen the tape industry reflecting more of the "new" consumer while evidently in the "old" industry—neither of which is low-priced albums. Among the new recording artists featuring such artists as Cliff Richard, Cilla Black, Nat King Cole, Shirley Bassey, The Beach Boys, Joe Loss, Frank Sinatra and Anita Baker. The number of items on each tape range from 12 to 54, and the whole release is being backed with heavy promotion, including catalogs, window displays and displays.

Green said that tying in with the launch would be the introduction of a bargain-priced tape center, which EMI was offering to dealers for $26.60 as an advertised price. The merchant is supplied to dealers who buy a bargain-priced pack of tapes comprising 60 Executive cases and 30 Executive cartridges.

While 3M is the first television promotion of blank tape in the U.K. for Christmas season, another blank tape manufacturer, BASF, plans to promote a cassette library system. The BASF ads of the promotion are not yet available but the "add-on" library is expected to be pushed in the same way through consumer and trade press. The basis of the system is a rack mouned from polyethylene and. It holds a record for the following four cassettes.
Ceres of North Hollywood, Calif., will show its new Copy-Cassette duplicator at the National Audio/Visual Association (NAV-A) convention in Miami Saturday (3) said Don Slack, national marketing manager of the one-year-old firm involved in many areas of professional audio (Billboard, Dec. 1).

Copy-Cassette is designed as an office equipment piece and lists for $1,875 with such features as five independent digitally synchronized motors, master and blank rewind upon loading and after duplication, two and four-track simultaneous operation and silence sensing after 20 seconds of silence. Slack said it will duplicate 15 C-30s in 30 min. with blanks stacked in the machine.

Audio motion, Inc. will have a prototype of its new model 742 high-speed automated version of 741 ready by Jan. 10 during the Consumer Electronics show. It will list for $950 but orders during CES will be taken at $725. The firm is also introducing small conveyor belt machines.

Dorothy Hyder of Aveso Plastics said production of 8-track cassette housing is cut back 50 percent but that allocations of polystyrene are remaining steady and the plant in Excelsior Springs, Mo., is running at regular capacity because it manufactures other items as well.

Sound alike cassettes will be introduced by Sound Duplicator Services, Charlotte, N.C., said Jimmy Petito, general manager. The firm has about 100 titles in sound alike 8-track and is selling out inventories of winners but does not necessarily intend to stay in the tape duplicator hardware business.

Among ramifications of the plastic and tape shortages is an increase in demand for bulk sales of 8-track blanks and loops tape, said Robert Bollinger, national sales manager and owner, 5G Cassettes, Victoria, Tex. "The shift in product has forced us to change our emphasis from blank-loaded cartridges to bulk product. However, we are filling orders with available inventory and supplies as they become available. Prices have already risen for us, and we are passing these on to the customer. I expect prices to double or triple as plastics and tape become scarcer," Bollinger said.

Magnetic Video has signed an agreement with BEATT International, Inc. for U.S. and Canadian reproduction and distribution rights of BEATT, much of which music will appear on Magnetic Video's Charm line.

"We will be showing three lines," Sanders said. "The first will be our AV Premium line, the second the AV Standard line and the third a new line, called Cycles. The AV Premium comes in seven time lengths and is in an audio tape. The times are 10, 20, 30, 60, 90, 120 and 200 minutes. The tape comes in a screwed housing and features a typewriter label.

7 Lengths, 2 Styles

The same seven lengths will be available in the AV Standard line, Sanders continued, and both lines will also be available in red-to-red lengths. Both this and the Premium line will come in four colors.

The Cycles line is new, and comes in lengths of 20, 40, 60, 90 and 120 minutes. This is a low noise tape. Another aspect of the AV premium line is a double color cassette. One side is black and one white, which is meant as a convenience for young children who don't read or children with reading problems.

In video, Audio will be showcasing their video line, including a random sampling of products. "The market is now beginning to go cassette form," Sanders said. "But what's real-to-real remains very popular. This is because firms buying the video tape several years ago purchased reel configurations, and schools simply don't have the money to switch instantly."

The 3M Co. will not only be showing their blank audio and video educational lines, they will also be showing pre-recorded videotape and a new duplicating equipment. The firm is strongly involved in the video market, and will be showing prerecorded material as well as new duplicating equipment.

The equipment the firm will be offering includes a unit which copies the U-Matic format, with the user loading a cassette in one side and a master in the other. The tape is pressed against a metal belt which picks up the signal and duplicates it at 10 times speed. The second unit features adjustable tape guides which will duplicate tapes in 1/4 and one-inch formats. This unit runs at 75 inches per second at 20 times speed.

The prerecorded software includes includes tapes which deal primarily with health and hygiene and are aimed at colleges, junior colleges, high schools and nursing schools. One presentation, "V.D. Blues," has been completed. The show is the special which was originally shown at an N.E.I. several years ago. 3M has divided the special into three 20 minute segments and the special will be available on tape and film.

The firm will also be producing several types in-house, using outside writers. The company has already produced a 42-program set on anti-Semitism. Hoping to provide bibles describing the entire program will also be ready at the show. Jack Bond of the firm expressed the hope that the marketing techniques (probably direct mail in this case) learned through the educational market will be useful in the consumer field when it comes to marketing blank and prerecorded video tape.

Memories will also be at NAVA, offering their educational line of closed circuit tape and educational video cassette. A spokesman for the firm said he hopes this will be a good spot to talk to a lot of potential distributors.

Irish Tape will also be showing their educational tapes at the show. Century will also be showing a new high-speed duplicator at the show. The duplicator firm off 15 cassettes in a plastic cabinet half an hour, and is designed for small business and industry. It is one of the first public showings of the product.

The real importance of the NAVA show, besides its obvious importance to the educational institutions who will be viewing product, is that it may offer manufactures a basic idea of the most popular configurations in blank videotape, the most popular programs and the best way to manufacture and market those products once a consumer market is firmly established.

Philco-Ford's 4-channel stereo component system includes AM/FM tuner, record changer, and four speakers. Model 4724EWA retails at $339.95.

 Schools, Industry Forecast TV

Continued from page 23
division, talked about what his firm will be offering at the show.

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TORONTO

Ampex's John Driscoll has just finished an album with Wednesday, recorded at the studio in Toronto. Wednesday, with Driscoll as producer, are represented on the chart this week with the hit Frank Wilson song "Last Kiss." Anne Murray will appear at the Winter Garden Theatre on March 29 and with the Toronto Symphony on May 3. There is no question that the concert will result from these concerts but so far these plans are tentative.

CKGM in Montreal made starting gains in the latest BBM Ratings for Canada. According to the station, CKGM has added 72,000 new listeners since the July '73 report, bringing their total listenership to 560,000. CKAG, CKVL and CJMS, all French-language stations are ahead of GM in the ratings but an upward move continues. The CRTC has to have the station play 75 percent French music in prime time which is expected to hold for the next third in the ratings and leaving an opening for CKGM to become the first French-language station to break into the top three. In another surprising revelation it was noted that the turbine tower that is highly regarded in the Montreal area, has lost 31,000 listeners since the July ratings and 70,000 in all since March '73 leaving them in twelfth position in the ratings.

Rob Bone in Vancouer and Pierre Denres and Albertr Aloex in Montreal are both members of the CRTC's advisory committee to the WEAs sales team in Canada. Bob Amell, formerly of Radio Stereo-
On the credit side, demand—which must be healthy regardless of the problems it creates—looks like continuing, particularly following the mini-budget which stopped short of ensuring a sustained further income, direct and indirect tax burdens on the consumers, leaving a large proportion of purchasing power concerned. The absence of a VAT increase in the recent budget is expected in this respect.

Probably the greatest blessing to record companies in the budget was the non-materialization of the rumored import restrictions. This has left them free to continue their supply-demand fight with product from overseas.

What follows is a reflection of how most of the companies view their future and what that will do to be as difficult a year:

**Phonogram**

At PHONODROME, executive chairman of Polydor, Mr. Baldwin said he does not foresee any cutback in releases through factory pressures and that this move is not going to be contemplated if there is a further shortage. He said:

"We are an international company and we have plans that should ensure that we can remain in business as long as the supply of raw materials is sustained.

"We cannot foretell what the "plans" involve. He said the industry is entering a new era, in that traditional companies and some new business will be reviewed.

"We don't know whether the future of releases is going to be in albums or in singles, which is perhaps as well equipped as any company to press overseas should the pressure on EMI plant become critical.

**MCA Imports**

MCA, which came under the wing of Polydor in June, plans to import top-selling albums during a phasing-in period.

This follows an earlier move to cut back after the album format, the film soundtrack of "Jesus Christ Superstar" and albums by Washburn Ash and Neil Diamond, were brought in from MCA. A MCA spokesman, Mr. Teledic, MCA's German licensees.

The measures were disclosed by Polydor's new programming manager at MCA. He said: "We naturally wouldn't walk into EMI and expect to have a comprehensive selection of back-catalog albums pressed in five minutes as well as new releases. We feel the measures we are taking are going to be phased in—per week, and we hope to have about 100 album titles on catalog by the middle of the year.

"We are now busy review- ing our entire catalog in order to see whether or not we should keep some of the titles. We are considering the possibility of cutting some of the names in the future.

"We are not considering any major changes until the first three months of next year. We felt there was bound to be an increase in the list of albums, and maybe record prices were bound to go up anyway. However, this is not as important as the possibility of import restrictions. British factories relying on outside imports to counteract production difficulties would be seriously hit if the government decided to introduce any form of import restrictions.

"Mr. Weyler at CUBE felt that there were few records being produced and stocking problems. We feel it is a very important situation at this time for sorting out the men from the boys.

"In the short run, buying and purchasing companies will survive reasonably happily. The record industry has got itself into a situation in which we will be on our stocks within the next few months that a certain degree of complacency has set in. There are not many companies looking to have to fight and it will be a year of weeding-out with some companies going out of business and staying and balanced output from the company.

"We have taken measures that we anticipate will enable us to meet consumer demand as long as the economic situation remains steady and balanced from the company.

"Depending managing director, Graham Powell, said EMI will restrict its releases and hopes the signed contracts will follow suit.

"We have taken measures that we

**EMI**

EMI expects all labels—owned, licensed and distributed—to moderate their output, a steady and balanced output from the company.

"Depuy managing director, Graham Powell, said EMI will restrict its releases and hopes the signed contracts will follow suit.

"We have taken measures that we
PHONOGRAM INTERNATIONAL HAVE GOT TOGETHER* WITH 20th CENTURY RECORDS AND RUSS REGAN (again)

...happiness unlimited

* IN AUSTRIA, BELGIUM, DENMARK, FINLAND, GERMANY, GREECE, HOLLAND, ITALY, LUXEMBURG, NORWAY, SWEDEN, SWITZERLAND

LOVE UNLIMITED
MAUREEN McGOVERN
BARRY WHITE
THE DEFRANCO FAMILY
Three-Day Week in U.K. Kindles Stores' Spirits

LONDON—It looks like being business as usual at record shops as the three-day working week hits the nation.

Anything and everything from candles to taking down window displays to allow in more natural light has been employed to keep the customers satisfied.

The massive HMV store in Oxford Street will keep operating on gas lamps on the electricity bill, said manager Ken Whitmarsh: "We have no time to turn in generation but we hope to be able to operate with gas light." Art Fowler, manager of Im- hov, in New Oxford Street, said the shop will open five days a week by using generators.

Cloud Seven in Berwick Street has brought in four gas lamps and a gas heater in a bid to keep going. "We shall be all right," said manager Roger Slade. The Harlequin chain will main- tain normal service with candles and gas lamps. Joyce Preston, personal assistant to managing director Laurie Kreeger, said: "We had a generator but we couldn't get oil for it. So it has been taken up to our Reading shop where apparently there is fuel available.

K.J. Broden, in Brighton, will operate on non-electricity days for paraffin heaters and gas hurricane lamps. But opening hours on these days are likely to be curtailed to 9 a.m. to 4 p.m.

Director Mark Bredon said: "We are using torches to consult the record catalogs."

Director Mark Bredon said: "We are using torches to consult the record catalogs.

Mick Woodwards, at T.L. Moore (Records) in Luton said he has brought in about 20 hurricane lamps and six gas lamps. "We have taken down some of the displays so let in more natural light," he said.

In Plymouth, Sylvia Hookings, a director of Albert E. Ford, said: "We have a fair amount of natural light and with candles we are managing. Business will be as normal. "We can't offer our usual range of goods in the shop but we can talk about them."

And in Manchester, Ronnie Sykes, managing director of Sykes and Son has been given permission to keep electricity on tap all week to run the electric Jill and adding machine.

"We are on our honour not to use the electricity for anything else and we shall abide by this. I have brought in two dozen gas lights for our two shops and it will be business as normal," but he added: "I just hope the record companies can sup- ply the goods."

Schoeder Gets Leave to Appeal

LONDON—Schoeder Music has been given leave in the House of Lords to appeal in a recent Appeal decision that songwriter Tony Macaulay was not bound by the contract he signed.

In the Appeal Court, Lord Justice Russell said the contract was so un- fair and one-sided that Macaulay complained that at a time he was composing top 10 hits he had no control over his material.

Schoeder Music was granted leave to appeal on the assurance that, if it should succeed, the com- pany would pay all reasonable costs in respect of the copyrights in Macaulay's songs.

The case was first decided in his favor by a High Court judge.

Macaulay's compositions include "Love Grows Where My Rosemary Goes," "Home Loving Man" and "Build Me Up Buttercup."

Can. Crystal Ball

Continued from page 27

Italians through the country. There is only so much business to go around and not everybody's in a healthy posi- tion. This country can't support too many recording labels. What is happening is that because of the tight com- petition, people aren't expanding or improving their facilities because they don't have the extra money. Of course, vinyl shortages and so on are going to affect what we do for our business in the next year if it is as bad as people say but at the moment we haven't noticed any effects."

W.R. Stephens, president of the Canadian Music Publishers Associ- ation, believes that the industry is becoming more and more popular in the Canadian music industry.

"I play baseball in the word Ca- nadian on everything. It's about time that we started stressing the importance of music and I think that anything is possible in this country."

‘Foggy’ 1974 Standoff for U.K. Record Scene

LONDON—It looks like being business as usual at record shops as the three-day working week hits the nation.

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pdur records, via pico 14, lugano, switzerland

JANUARY 5, 1974, BILLBOARD
From the Music Capitals of the World

BRAZIL
(Courtesy of Reproducciones)

This Week

1. SO QUERO UM KIOO—Gisberto Gil
2. PARA ONCE IN MY LIFE—Glady's Knight & the Pips
3. O HOMEM DE NAZARE—Antonio Marçal
4. THAT LOVE—Light Reflections
5. EL TIO—The Grego (Pulex)
6. DO YOU LOVE ME—Michel Stern (Parlophone)
7. ALL I LOVE IS FAIR—Stevie Wonder (Parlophone)
8. BROTHER LOVE—Stevie (Philips)
9. O DESCONHECIDO—Fernando Mendes (Odeon)
10. MUSIC AND ME—Michael Jackson (EMI)
11. SOUL MALAOSA—Mauro De Jesus (RCA)
12. SONS—Tito James (CPI)
13. RETALIADOS DE CETIN—Debolsa do Paia (CPI)
14. ANGELO—Riding Stones (Continental)

The Week Ahead

1. SUGAR LATOS—Luiz & Miguel (Continental)
2. CORDONARIO INTERNATIONAL—Korres (Sony Latin)
3. FEI TELEFONE—Matures (Capitol)
4. O HOMEM DE NAZARE—Antonio Marçal (Philips)
5. E PRECISO CANTAR—Os Originais do Lebrija (EMI)

FRANCE
(Courtesy of Liberty/EMI/De Disque/Do Disque)

This Week

1. VIES D'AMOURS—Pierre Fourtané (Vogue)
2. ANGELOU—Christian Vidal (Vogue)

Continued from page 27

crowd had got out of hand and threatened to set fire to the stage destroying the set. As if that was not enough, the equipment truck broke down as it drove from To- ronto. Peter Larsen, spokesman for Concert Productions International, the promoters of the show, praised both the band and manager. Shep Gordon for their professional handling of a difficult situation. The show was not cancelled.

Craig, the stage manager, who saw the show, said that it seemed as if the audience had brought the equipment out of the truck and into the theater out of spite.

Craig also said that the audience seemed to have taken possession of the stage, and were not in control of it.
THUNDERMUG
SYLVESTER
SKYMONTERS WITH HAMILTON CAMP
SHANNON, SERATT, KENNY ROGERS, KENNY, WALKER, DAVID SORRELS, ROSALIE SEGALL, RICKY WALKER, JERRY

Skymonters With Hamilton
Rock & Roll
Instruments
Streisand, And Other Musical Friends
Texas
87ST83008 96-446-0082-7....$6.98
LP

Viva Terlingua
CAUACAI
LP Dot
8786M 96-704-9006-5....$6.95

LP

8T8T4419 96-418-0351-4

LP


JANUARY

We

Columbia

Columbia

Mercury

Atlantic

Jim.

UALA151

KE32464

DIANA

MIKE

RUFUS

Legends

The

&

HANK

KS8S2077

Your Arms

1685

TINA

BRUCE

96-407-0613-2

96-427-0526-8..

12-714-4166-7....

12-446-0082-2....

12-704-9006-0....$5.98

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Continued Diversification

Video programming, which has already enjoyed strong campus response, should expand in scope, as well as in view of recent moves to use that medium for music as well.

The Video Tape Network has already begun distribution of music packages with strong positive campus reaction. Those packages thus far have consisted primarily of either film clips or video tapes provided by record companies. Many such clips are admittedly modest in both print quality and sound, but, should the energy crisis continue to souse out live exposure for top acts, we may see some of the more sophisticated music-oriented video programming being disseminated to spread the work of top artists.

The Biggest Questions

What remains to be seen for campus observers, as for other forms of the music industry, is the final outcome of the inter-related economic problems which threaten the business.

Guided by economics problems could spell a major overall dip in available capital, it seems probable that the campus market will be among the most radically changed yet still among the healthiest markets overall. As the core of the prime 18-34 demographic, the college market will continue to support entertainment. But ingenuity and foresight will be necessary to anticipate changes in that marketplace, due to the imminent problems facing the nation.

E. Coast Labels

Continued from page 14

a form of mini-film, combining both hard-sell and entertainment factors. As a result of increased exposure, the film industry's involvement in promotion of commercials, the film also produces the "Epilogue" which is syndicated throughout the U.S. Adding production for 13 additional shows has begun, and this new series will be aired starting February. The show deals with an inside look at the music industry.

ROSTROPOVICH, MSTISLAV

history Collo Concert, w. State Moscow Orchestra, Oistrakh, Homdevych LP 314 4-124.034-4. 949.

SONGS ABOUT SLEEPING WATERS

Rozendaal Wavel 50916 571 124 2 1 5 9 124.187. 11.99

SONG STILL ALIVE

Sargent, Patricia LP 314 4-124.034-4. 949.

SONG OF THE SOUTH

Murray, David LP 314 4-124.034-4. 949.

SONG OF THE WINDS

Sargent, Patricia LP 314 4-124.034-4. 949.

SONG OF THE WINDS

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James Grimes, vice president, merchandising, said that the chain’s strong sellers included LP product by such artists as Jim Croce, the Steve Miller Band, Neil Diamond, Cheech & Chong, and the Carpenters. He stated that the bulk of sales came in pop LP product, noting that singles and picture sleeves, while up somewhat in sales, were not substantial. Also light, according to Grimes, was single and album RB product.

Grimes added that tape sales, which have been up throughout the past six months, followed a breakdown on illegal local tape operations (Billboard and Dec. 21, 1973) through the Christmas rush. He also stated that he expects strong tape and LP sales throughout the new year.

Goody Rise

In New York, George Levy of the Sam Goody chain reported an overall Christmas increase of about 10 percent, despite earlier projections that Goody’s sales might dip slightly.

Boozing those figures was a last-minute surge in sales activity which Levy cited for the last three days prior to Christmas. “For those three days, sales increased about $600,000 in worth of records and tapes,” Levy reported.

In Canton, Ohio, Stark Records manager Phil Shannon reported substantial growth in seasonal sales for Stark’s Carpenters chain, based on December sales through Dec. 22. Shannon pegged the increase at 29 percent as two-thirds of the stores went up. Shannon noted, “reflecting an across-the-boards unit increase at those locations on the same sales, with few exceptions. We did raise our prices in mid-year, which might account for some of it, but those increases were made within the guidelines, really just a few points increase.”

Fastest moving titles, according to Shannon, included recent LP re-issues of ‘Big Bad John’ by Johnnie Ray, Charlie Rich and the Carpenters. Tape sales were up proportionately for the Carpenters chain, which carries its own boxed tape sets.

Franklin: Too Early

The Franklin Record store chain, with five record-tape-audio stores in the Philadelphia area and three in Atlanta, started off slow when a snowstorm crippled Philadelphia, keeping shoppers away from the outlets. Fortunately, the weather warmed up, and Franklin was “by Saturday (Dec. 22), we had the largest sales day in our company’s history. Four of our stores reached the record set by just one of them last year.”

Franklin felt it was too early to estimate Christmas sales, but was highly optimistic since four of the eight stores were newly opened this year and are doing “extremely well.” Franklin will open several more in Philadelphia and Atlanta this year.

“Although our sales tallied Christmas weekend,” said Franklin, “I noted a general lack of holiday spirit among our customers, which can be a very disheartening thing in the country with its shortages of this and that.” Biggest album sellers of the holiday season for Franklin included the late Jim Croce’s “I Just Came,” “Ringno,” Loggins & Messina’s “Full Sale,” Steve Miller’s “The Joker” and MCA’s Elton John and the Who LPs.

Disc Records, Cleveland-based chain of 40 record-tape outlets across the country, reported a “very good” holiday turnout this year with sales up 15-20 percent. “One problem I have,” said Croce, “is what many of the chain’s stores are lo- cated. Disc president John Cohn cited a 15 percent increase in Christmas sales over last year. “Our best day was the Saturday before Christ- mas,” Croce remarked, “when people appeared to have come out of the woodwork.

Disc is active in catalog stock and, while Croce reported no particular smash seller this season, older prod- uct seemed to be doing quite well. Croce noted that the catalog stock in- cludes certain chains off guard,” Croce said, “but we have been well served with our catalog product since the summer.”

Whereas, January used to be a rel- atively slow sales month for Disc. Croce felt that inflation and the varied health of the economy have caused it to taper off somewhat. “The last four years have not been up to par with preceding periods at the beginning of the year,” he said.

Records Unlimited

Tom Biehn, president of Records Unlimited, a three-store chain in Michigan, described his Christmas sales as “very good.” He said that the chain opened in early December of 1973 and it was hard to be much more than 50 percent ahead in comparison with the two seasons, but 1973 Christmas sales were “easily” up about 300 percent compared to the previous season.

Prime movers for the chain, ac- cording to Biehn, were the current albums of the Steve Miller Band, Neil Diamond, the Who and Elton John. “I believe that Diamond’s ‘Jonathan Livingston Seagull’ LP as a whole was proud of the fact that it took off like light- ing during the Christmas rush.”

Classical sales for the chain were also up said Biehn. Placing the in- crease at around 100 percent, he said that the local consumer’s response to classical product for the holiday buying season has prompted the triple classic’s shipment. “Our 18 albums included product by the Temptations, Jim Croce, the Who, Neil Diamond, the Steve Miller Band, John Denver, and Herb Alpert.”

Ron Horning, president of the Roosevelt Music Co., five-store chain in the Lansing, Mich. area, placed this year’s Christmas sales 10-15 percent ahead of the 1972 season. He said that the increases came across-the-board, noting that standards and included product by the Temptations, Jim Croce, the Who, Neil Diamond, the Steve Miller Band, John Denver, and Herb Alpert.

Horning stated that pop product, on LPs and 45s, was the chain’s strongest seller. Also strong for sales were jazz and RB product. The company, he con- tinued, were up 15-20 percent over last year. While Horning could not place any specific figures, he did state that they were off from last year. In all, 1973 Christmas proved to be another “very good” season, said Horning.

At Horning, December, Martin Sindel’s "Assumption," the Marvin Gaye and "In the Cool, Cool, Cool of the Night." Horning’s sales for Christmas, however, were up about 15 percent over last year, and above the chain’s average of about 10 percent.

The president of the company, who stated that Christmas was the busiest of the season, said, “I think that the Christmas sales were very good. The company continued to do very well, and they will do very well.”

Records Unlimited

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<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Record Label</th>
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<td>1</td>
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<td>In a Bottle</td>
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<td>3</td>
<td>10</td>
<td>Leave Me Alone</td>
<td>Tony Orlando &amp; Dawn</td>
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<td>4</td>
<td>17</td>
<td>The Most Beautiful</td>
<td>Sandy Nelson</td>
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<td>Smoke 'N' Mirrors</td>
<td>The Byrds</td>
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<td>So Long, Farewell</td>
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<td>14</td>
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<td>Charlie Rich</td>
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<td>16</td>
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<td>Do You Love Me</td>
<td>The Bee Gees</td>
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<td>You're Always On My Mind</td>
<td>Johnny Mathis</td>
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<td>18</td>
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<td>Goodnight</td>
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<td>Don't Let Me Be Misunderstood</td>
<td>Nina Simone</td>
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<td>22</td>
<td>8</td>
<td>I'm Your Baby Tonight</td>
<td>Ray Charles</td>
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<td>You're a Better Man</td>
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<td>24</td>
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<td>Kenney Jones</td>
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<td>25</td>
<td>8</td>
<td>You're Still a Fool</td>
<td>Teddy Wilson</td>
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<td>26</td>
<td>8</td>
<td>A Groovy Kind of Love</td>
<td>The Drifters</td>
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<tr>
<td>27</td>
<td>8</td>
<td>I'm Gonna Love Me Again</td>
<td>The Four Seasons</td>
<td>Top</td>
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</tbody>
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**HOT 100 A-Z (Publisher Licensees)**

- ABC Records
- Atlantic Records
- Bell Records
- Capitol Records
- Columbia Records
- Epic Records
- Liberty Records
- Motown Records
- MCA Records
- RCA Records
- Reprise Records
- Warner Bros.

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**Ultra Chart Bound**

- R&B
- Soul
- Pop
- Rock

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Marty Robbins' new single was the best read song in the country before it was recorded.

Marty's about as good a stock car driver as he is a singer and a songwriter. Not long ago, when a national magazine decided to do a story about him, they commissioned him to write a song which they later published as part of the article. And "Twentieth Century Drifter" was born.

The song is about the men who run in the Grand National—the men who spend 32 weekends a year trying to come in first, and the rest of their time dreaming about it. "Twentieth Century Drifter" from Marty Robbins—singer, songwriter, and stocker. On MCA Records.

"Twentieth Century Drifter"
(MCA-40172)
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<td>In Order</td>
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<td>STEVE MILLER BAND</td>
<td>The Creeper</td>
<td>A&amp;M 4077</td>
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<td>JIM CROCE</td>
<td>Locomotive</td>
<td>A&amp;M 4077</td>
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<td>NEIL DIAMOND</td>
<td>Honey Don't</td>
<td>Columbia 33/26</td>
<td>2.99</td>
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<td>WINGS</td>
<td>Band</td>
<td>EMI 7243</td>
<td>5.98</td>
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<tr>
<td>DAVE MASON</td>
<td>I'm Feeling Better</td>
<td>A&amp;M 4077</td>
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<tr>
<td>CHRIS CONLEY</td>
<td>What You Want</td>
<td>A&amp;M 4077</td>
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<td>FRANK SINATRA</td>
<td>It's Only Make Believe</td>
<td>Reprise 11257</td>
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<td>Straight Talkin'</td>
<td>Capitol ST-1100</td>
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<td>Harvest</td>
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<td>I Like It</td>
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<td>BILLY COWAN</td>
<td>The Mockingbird</td>
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<td>Stayin' Alive</td>
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<td>JEFFERSON AIRPLANE</td>
<td>Coconut Clouds</td>
<td>Blue Sky K2</td>
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<td>RICHARD HARRIS</td>
<td>The Wind In My Head</td>
<td>Columbia 7-2803</td>
<td>5.98</td>
</tr>
</tbody>
</table>

**FOR WEEK ENDING JANUARY 4, 1974**
Where do you go when you're already number one?

And that's just where we went.

As of June, 1973, the total number of paid Billboard subscribers was 33,631— that's 1,118 more subscribers than we had in December 1972.*

What do these figures mean to you?

As a Billboard advertiser, it means that you're reaching the greatest number of music industry influentials in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. Each and every category increased over the six-month period from December 1972 to June 1973.

Also up during this period was the subscription renewal percentage. 63.19% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-record-tape trade paper in the business. Maybe they figure there's only room at the top for one. Billboard's the one. Number one. The only place left to go is up. And that's where we're going.

For further information, contact a Billboard sales representative.
THE SPILLERS—Through the Love in My Heart (2:55), producer: Ray Johnson, writer: Gene Spillers III; publishers: Dotted Line, Sps Line, ASCAP, NMC 1450. A 13-year-old and producing in this tender expression of love and wanting to be together. Nothing unusual about the lyric. The instrumentation of strings and strong drums holds the production together. Flip: Cry of a Dreamer (3:04), credits the same.


EDWIN STARR—Don't Tell Me That You Feel Good To Be Free (4:29), producers: Freddie Perry, Peace Mix, writer: F. Perry, publisher: Jetnote, Atlantic, ASCAP. Midtown 1284.

CONWAY TWITTY—There's A Husky Tank Angel (5:20), producer: Tow Bradley, writer: Tiny Tarras, Darrell; writer: Bunny Martin (BMI), BMI 0171.3. In same vein, this Conway release has the song previously recorded by Tony Stewart, and does an outstanding job, naturally. Flip: Don't Let It Go To Your Heart, producer: same; Conway Twitty, Joe E. Lewis, Twitty Bird (BMI).

TONY BENNETT—All That Love Must Have (2:52), producer: Gift Burnett, writer: George Barrow, Sammy Caine, publishers: Blue, ASCAP; BMI 13.13. DURAN.

JEFF BURNES—Well…”Are You,” (3:55), producer: Eugene Record, writers: Eugene Record, Stan McKearny, publisher: Julio Burne, BMI, Brunswick 35355. The group offers a change of pace sound as this tune about a girl who gets through a transition and is now a beautiful woman. There is a gentle flowing quality in the arrangement, marked by jiffy twang fiddle and mellow instruments. Fno for info available.

TWO LITTLE—Honey Girl (2:55), producer: Eugene Record, writers: Eugene Record, Stan McKearny, publisher: Julio Burne, BMI, Brunswick 35355. The group offers a change of pace sound as this tune about a girl who gets through a transition and is now a beautiful woman. There is a gentle flowing quality in the arrangement, marked by jiffy twang fiddle and mellow instruments. Fno for info available.

THE CHRI-LITES—Wrong Ideas (3:05), producer: Owen Bradley, writer: Slim Silverstein, Eul Ewe (BMI), MCA 0171.4. Out of her latest album comes this smash which was getting air play even before released. It is a 13-year-old and producing in this tender expression of love and wanting to be together. Nothing unusual about the lyric. The instrumentation of strings and strong drums holds the production together. Flip: Cry of a Dreamer (3:04), credits the same.

SUNNY SMITH—The Rainbow In Daddy's Eyes (3:30), producer: Mike Milke, writers: Dallas Fracaro, Shander Shaler, Blue Coast (BMI), EMI 233. Chloris seems to sing this super song, and it should be the hit of the hit. Flip: Birmingham Mama (7:56), producer: same; writers: T. Jones, D. Dobbs, J. Wilson, two Rivers (ASCAP). MCA 0185.

NARVEL FEAT.—When Your Good Love Has Gone (2:55), producer: Fred Drake, writer: Jerry Foster and Bill Rice, Jack & Bill (ASCAP), EMI-759. Feels not only songs better with each release, but his material improves. This is a tremendously strong one to start the year. With the old mates, Foster and Rice, giving him everything he needs in the way of a hit. Flip: no info available.

MELBA MONTGOMERY—He's Come Home (3:02), producer: Fred Drake, writer: Jerry Foster, BMI, Capitol 3762.

RONALD McCOWN—(I'll Never Be) A-Lone Again (2:58), producer: Jerry Foster and Fred Drake, BMI, Capitol 3762.

DURING THEIR recent concert trek across the U.S. and Canada, The Who stopped off in Montreal to collect gold records for their MCA LP’s, “Live at Leeds,” “Meat Is Murder” and “Bigger and Badder,” and platinum disks for their MCA/Track albums, “Who’s Next,” “Tommy” and “Quadrophenia.” Seen from left are Roger Daltrey; Scott Richards, vice president, MCA Records Canada; Richard Bibby, vice president MCA Canada; John Entwistle; Bob John- ston, MCA Records Montreal sales manager; Peter Toshenden; Keith Moon; Jeff Burns, MCA Records promotion, Ontario; and Marck Morel, MCA Records promotion, Quebec.

BILLY WALKER—I Changed My Mind (2:43), producer: Bill Walker, writer: Conway Twitty, Twitty Bird (BMI), MCA 14693. Pretty strong production. Not only last name of Mike Walker get together, but Bill does a very song which sig- nifies strength from the start. An excellent treatment. Flip: no info available.


BOBBY LEANEM (2:28), producer: Sam Production, writers: Jerry Foster, Bill Rice, Jack & Bill (ASCAP), Capitol 3801.

YVONNE DEANETY—Ain't Right With The World (2:25), producer: Larry Benner; writer: Yvonne Deenaty, Sony Lane (BMI), EMI-759.

THE STAXLE BROTHERS—When The Hippies Came To Randolph Scott (3:52), producer: Jerry Keeley, writers: R. Reed, D. Reed, American Cowboy (BMI), Mercury 346 (Photograph). MCA 17021.

RANDY BARR—Whisky River (3:16), producer: Fred Kelly, writers: Randy Barrow, Fred Kelly, Fender/Brewer (BMI), Capitol 3762.


MANY OF MCA Records’ executives in Canada turned out to hear Jerry Jeff Walker when he performed recently at Toronto’s Mackenzie’s Corner House. Jeff Burns, Ontario promotion executive, is second from left; Scott Richard, MCA Canadian national promotion executive, behind Walker; and Richard Bibby, vice president of MCA Canada, seated right.
Isaac Hayes Obtains Ban On 1971 Movie Showing

MEMPHIS-Attorneys for Isaac Hayes have been granted a restraining order banning the showing of the soul singer's latest film at the Malco Theater here, claiming it would be "detrimental to his reputation.

The restraining order was the first legal action brought by Hayes' "Hot Buttered Soul, Inc. against the film "Isaac Hayes Special." The singer's New York attorney, Gary Cohen, said similar action is being considered in New York, Washington and Texas where the film also is being shown.

Alice Cooper Gold NEW YORK-"Mystery of Love," the latest album by Alice Cooper has received an RIAA gold certification. The Cooper band records for Warner Bros. Records.

Quetico Formed INDIANAPOLIS-Quetico Inc., a record production firm and Quetico Records has been launched here by John Thain.

Sherman/Kahan, Scepter Deal NEW YORK-The Sherman/Kahan group has concluded preliminary negotiations for a multiple album production package with Scepter Records. Cost of the package will exceed $175,000. For the first six months of 1974, Gary Sherman and Stanley Kahan, who have been heavily involved with the music for the Coke campaigns for the past eight years, will be deejaying talent and material for the label. Production for Scepter will begin in June. The Sherman/Kahan Organization has worked with artists such as Aretha Franklin, Marvin Gaye, Bobbi Goldsboro, Curtis Mayfield, Arlo Guthrie and Carol King. The firm was formed in 1965.

FOLLOWING BLOODSTONE Day in their hometown of Kansas City, where Mayor Charles B. Wheeler, Jr., honored the London Records act, the group was honored by the mayor's office in Las Vegas for their service to the community. Seen at the L. A. presentation are: Harry Wilkins of Bloodstone; Jack Ross, West Coast artist relations for London; Daryl Clifton (kneeling), Bloodstone; Countlimay Billy Mills, who presented the award; Charles Love, Bloodstone; Harry Williams, Bloodstone; Mel Turoff, head of London's West Coast operations; Charles McCormick, Bloodstone; David Gest, West Coast press relations, London; Willits Draffen, Bloodstone; Larry McCormick, newscaster, Bloodstone manager George Braunstein and manager Ron Hamady.

Eric Burdon, former Animal, returns to TV after three years with a January slot on "Don Kirshner's Rock Concert," with Ron Clark recording at ABC's studios in Coun- try and Western Star of the Year. The awards were taped at Caesars Palace in Las Vegas. ... The Little Angels of Korea, who had been billed at the Hilton, gave a special performance at the General Assembly Hall of the United Nations to benefit UNICEF. ... Graces will be housed in a mother- child layout with daughter China, for the February issue of Esquire Magazine. Publication running a feature on the new "mother-daughter team on stage," and will have pictures of Ms. Stick and her young lady. ... Las Vegas resident Vicky Land cut four songs with Billy Sherrill for Columbia in Nashville, with Sherrill singing the first Italian girl ever signed to do country. ... Richard Pulit of Woodmere, N.Y., has won the $100 Second Prize in ASCAP's 1971 Competition for his song "If You Can't Win by Love, Bloodstone." The singer's manager, Peter Darchin, of Sun Records, is in Las Vegas to handle the entire deal.

The show WON'T go on. Marlene Dietrich's fall into an illness while on tour. No record has been made of the Shady Grove Theater in Glaisthens, Md., for canceled performance of her Carnegie Hall, sched- uled for this week. As a result, all advance sales were halted, although there are no plans to reache- dule the New York dates at present.

Marlene Dietrich, who was scheduled to appear early January for a half-hour of her own on the BBC. ... Charles Fox and Norman Gimbel composed the theme for the upcoming television series on "The 100 Days." ... Neil Young's producer, Elliot Mazer will do the same for British group Blue when they begin another Bono tour. ... Warner Bros. Records has released the Jesse Colin Young's first album. It was produced by Bobby Sotin almost 10 years ago. ... T-Rex begins hand re- lease and month-long national tour to be followed by a U.S. trek (31). ... Atilio A. Spada, who retired last year as general manager of the Paramount Record Marketing Group, died Dec. 18 at the University of Pennsylvania Graduate Hospital following a heart seizure. He was 70. ... Loni Lieberman taped a TV concert at the broadcasting Corp., Los Angeles, to be shown early this year. ... Andy Williams recorded in Nashville with Billy Sherrill producing his first country album for Columbia.
YOU'VE BEEN TO TEXAS, OKLAHOMA, VEGAS, JAPAN AND CANADA, NOW COME WITH US AS BILLBOARD SPOTLIGHTS...

MARCH 23, 1974

Now's the time
to get packed for this important Billboard tour of the music industry in Florida, the State of Excitement. Within its 58,000 square miles there's a great deal happening and you'll want to be included in this Florida package.

With these special features:
- The music scene, production, distribution and artists
- Recording Studios
- Radio and Television Stations
- Latin Music
- Music Publishers
- Consumer Electronics Manufacturers

And these extras
Interviews and features by our resident correspondents: Sara Lane, General Music and Art Kapper, Latin Music. They cover the music scene from the Keys to St. Petersburg 52 weeks a year.

Bonus distribution of the Florida Spotlight throughout the State and at the NARM Convention, March 24-28, Diplomat Hotel, Hollywood, Florida. Plus additional bonus circulation at 1st annual Florida Merchandise Show, March 17-18, Playboy Plaza Hotel, Miami Beach, Florida.

THERE'S A WHOLE LOT MORE TO FLORIDA THAN ORANGE JUICE AND SUNSHINE.

Join us—come on down. That's March 23. This is an issue you can't afford to miss. Don't call your travel agent—call your Billboard Sales Rep today.
YOUR PROFESSIONAL ACTIVITIES
MAKE YOUR PRESENCE
NECESSARY
THERE IS STILL TIME
TO JOIN THE 750 FIRMS
FROM 45 COUNTRIES
ALREADY REGISTERED

8th international record and music publishing market
January 19/25 - 1974
Palais des festivals - Cannes - France

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Tel : 493-55-63
Rodney Buckle
International Representative

U.S.A. :
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New York N.Y. 10019
Tel: (212) 489-13-60
Telex 220 595 OVMU
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BERNARD CHEVRY
Commissionaire General
XAVIER ROY
International Manager

PARTICIPATION APPLICATION
To be filled and returned

Name of the Company: ________________________________
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Phone: ____________________________________________
Name of person responsible for the MIDEM: _______________
Participation fee per company [1,400 F]

Payments to be made
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Bankers orders - MIDEM - Compte no. 60242 U - B.P. 168

In accordance with French fiscal law, a value tax will be added to your invoice

A ________________ Signature

Date

Each signed order must be paid in full
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