

RECORD WORLD

DECEMBER 29, 1973

WHO IN THE WORLD:

LOGGINS & MESSINA

With Their Most Recent Columbia Album Release, 'Full Sail,' Garnering Gold, Kenny Loggins And Jim Messina Have Now Achieved That Plateau For The Third Time In Three Attempts, And Their Recent Sell-Out Nationwide Tour Has Gone Even Further In Establishing Them As One Of The Country's Top Writing/Performing Duos. See Story On Page 42.



HITS OF THE WEEK

SINGLES

THE ROLLING STONES, "DOO DOO DOO DOO DOO (HEART BREAKER)" (prod. by Jimmy Miller) (Promopub, ASCAP). From their "Goat's Head Soup" lp comes this movin' rocker that should follow in "Angie's" footsteps as a gold single. Instant monster from the kings. Rolling Stones RS 19109 (Atlantic).

SLY & THE FAMILY STONE, "IF IT WERE LEFT UP TO ME" (prod. by Sly Stone) (Stoneflower, BMI). Label has flipped "Frisky" and reservised this single from this mixed group's "Fresh" lp. These chart perennials should score high on bright and brisky bouncer. Stone smash! Epic 5-11060.

BILLY PRESTON, "YOU'RE SO UNIQUE" (prod. by Billy Preston) (Irving/WEP, BMI). Taken from "Everybody Likes Some Kind of Music" lp, this "Space Race" follow-up should soar to the ionosphere like its predecessor. Keyboard wizard just keeps on hittin' and hittin'. A&M 1492.

FLEETWOOD MAC, "FOR YOUR LOVE" (prod. by Martin Birch & Fleetwood Mac) (Blackwood, BMI). It was back in 1965 when the legendary Yardbirds debuted with this Graham Gouldman classic. The 'Mac' have their most commercial effort to date here and will hit the charts quickly. Reprise 1188.

SLEEPERS

BYRON MacGREGOR, "AMERICANS" (prod. by Peter Scheurmier). Record broke out of CKLW land and is already flying up the charts. Spoken word record written by Canadian Gordon Sinclair includes "America the Beautiful" in the background. Colossal! Westbound W 222 (Janus).

RICK DERRINGER, "ROCK AND ROLL, HOOCHIE KOO" (prod. by Derringer & Szymczyk) (Derringer, BMI). From his highly acclaimed "All American Boy" lp comes this irrepressible rock 'em sock 'em item that should establish Derringer as a potent AM act. Blue Sky ZS7 2751 (Columbia).

SAMI JO, "TELL ME A LIE" (prod. by Sonny Limbo) (Fame, BMI/Rick Hall, ASCAP). Raspy voiced singer adds just the right touch to this powerful ballad with strong lyric content. Produced by Sonny Limbo, disc should be on many formats in no time. MGM South S 7029.

JIM SULLINS, "SUSIE SOFTLY I LOVE YOU" (prod. by Rudy Durand) (Eight Iron, BMI). Label has had a phenomenal first year, and the new year starts off on the right foot with this beauty from new singer-writer. Lee Holdridge's arrangement stands out. 20th Century TC-2066.

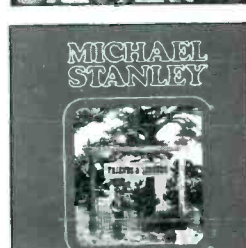
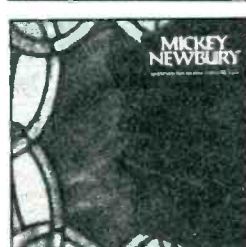
ALBUMS

ROD STEWART/FACES, "LIVE COAST TO COAST OVERTURES AND BEGINNERS." Rod and the Faces have made a tremendous live album that features great renditions of tunes like "It's All Over Now," "Angel," and John Lennon's "Jealous Guy." Rod's singing is even better than in studio sets and the band in incredibly powerful and tight. Mercury SRM 1-697 (5.98).

VAN MORRISON, "T. B. SHEETS." An important re-release of fabulously creative early recordings by Van Morrison, featuring the classic single "Brown Eyed Girl" as well as the anguished title cut and "Beside You." The legendary Bert Berns produced the sessions and backed Van with a stunning array of jazz and rock musicians. Bang BLP 400 (5.98).

MICKEY NEWBURY, "LIVE AT MONTEZUMA HALL/LOOKS LIKE RAIN." Mickey's latest set is actually two distinct albums—a live album, along with a repackaging of his first album on Mercury. The live set is wonderfully intimate and includes his magnificent "Heaven Help the Child" as well as "Cortelia Clark" and "San Francisco Mabel Joy." Elektra 7E-2007 (6.98).

MICHAEL STANLEY, "FRIENDS AND LEGENDS." Stanley's latest album is a masterful blending of good tunes and superb musicianship from Stanley, Joe Walsh, Paul Harris, Joe Vitale and Ken Passarelli. The Bill Szymczyk production is beautifully rich and the vocals are first rate. Don't miss "Yours For a Song" or a mellow version of "Help." MCA 372 (5.98).



YEAREND '73

RCA

Records and Tapes
APL1/APS1/APK1-0397

Amazing Love Charley Pride

Old Photographs
I'm Glad It Was You
I'm Only Losin' Everything
I Threw Away
Footprints in the Sands of Time
Comin' Down with Love
I've Just Found Another Reason
for Loving You
Blue Ridge Mountains Turnin' Green
If She Just Helps Me (Get Over You)
Mr. Joe Henry's Happy Hand-Clappin'
Open Air Rhythm Band
Amazing Love

Amazing.

FM Favorites Listed

■ In this issue, *Record World's* FM Airplay Report is devoted to the listing of 1973's top album picks, as chosen by the individuals regularly reporting from some 30 of the nation's top FM outlets. Choices were made by either personal preference or polling of the stations' staffs.

WEA Closes N.J. Branch

■ CARLSTADT, N. J.—The Warner-Elektra-Atlantic (WEA) Distributing Corporation has announced the closing, effective Dec. 21, of their branch here.

In its place, WEA will operate a sales office out of New York City and shipments that had previously come from the Carlstadt branch will now be made out of the Cherry Hill, New Jersey branch.

At the same time, it was learned that George Rossi will be named manager of the New York WEA sales office. Rossi was previously sales manager for the WEA branch in Cherry Hill.

The action by WEA leaves them with seven branches around the country in addition to their sales offices.

OES Representative Monitors Industry

By G. COHEN and A. LEVY

■ NEW YORK—A representative of the Office of Economic Stabilization of the Internal Revenue Service is presently visiting record manufacturers on a fact-finding trip, to determine what effect Phase 4 price controls are having
(Continued on page 47)

CMA Thanks Nixon



The Country Music Association presented a specially produced musical and spoken tribute entitled "Thank You, Mr. President" to Mr. Nixon in the White House Oval Office Friday, December 14. The album, shown being presented by Tex Ritter (left) and CMA President Wesley Rose (right), was two years in production and is a result of the President's recognition of country music. (See story in Country Section.)

Industry Faced Vinyl, Pricing Problems in '73; Outlook for the Coming Year Is Promising

By GARY COHEN

■ NEW YORK — As a result of the oil shortage, and the ensuing energy crisis, 1973 will come to be known to the record industry as the year of the vinyl shortage. Vinyl availability, already at low levels over the last few months, may deteriorate even more in the next few months depending on what happens to the nation's supply of oil. And while the vinyl conserving measures adopted by the industry have so far been sufficient to keep things operating at close to peak capacity, further cutbacks in availability may necessitate further production cutbacks.

Early Warning

The first hints that the shortage of vinyl was real, and not contrived by the nation's record manufacturers as an excuse to raise prices, came as early as March of this year. A survey of the nation's manufacturers and pressing plant operators at that time found widespread "concern," and that was the word they used, to describe their situations. Columbia Record

Pressing, which reportedly presses 60 percent of the industry's records, saw "no problems in meeting our commitments to our custom clients." Just four months later, their statement had changed to "we've told our clients we can't press everything they want." Columbia's predicament was duplicated elsewhere. In late August, Capitol closed their Scranton, Pa. pressing plant, and at the same time, notified their custom pressing clients they would no longer be able to press their records. A Capitol Records spokesman explained at the time that Capitol was ending its custom pressing agreements wherever it could, except for records that were required by contractual obligations. Other pressing plants did the same, refusing to take on any new business, and it was this practice that worried the industry considerably.

At Christmas time last year, a label with an important release could have records pressed by any one of a dozen plants around the country. This year it would be dif-

ferent. As *Record World* noted (November 17) "the normal industry policy of 'farming out' will be near-impossible this year." A Columbia Records Vice President confirmed this by announcing that Columbia Pressing "was not accepting any new pressing business" (Nov. 3).

(Continued on page 46)

Stewart to Be Honored By State of Israel

■ LOS ANGELES — Michael Stewart, President of United Artist Records, Los Angeles, will be honored at the first annual international tribute dinner of the performing arts on behalf of Israel Bonds. Stewart will receive Israel's Presidential Standard at the dinner, to be held February 21 at the Century Plaza Hotel, Los Angeles.



Michael Stewart

Jerusalem-Ephraim Katzir, President of the State of Israel, made the announcement following Stewart's recent visit to Israel as a member of the Israel Bond fact-finding mission which toured the Syrian and Suez battlefields. While there Stewart met with Katzir, Foreign Minister Abba Eban and other top governmental and military leaders.

David Picker, President of Two Roads Productions, Inc., has accepted chairmanship of the dinner and Arthur Krim, chairman of
(Continued on page 99)

Kirshner 'Rock Concert' Goes Weekly, Intl.

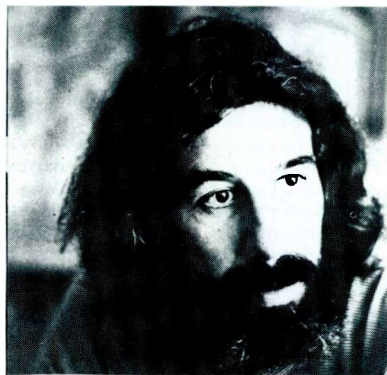
■ NEW YORK — The success of "Don Kirshner's Rock Concert" has led Viacom to increase the bi-weekly format to a regular weekly series beginning January 18, it has been announced by
(Continued on page 125)

Ode Retains A&M Ties; Adler Cites 'Mutual Respect'

■ BEVERLY HILLS, CALIF.—After months of industry speculation and stories of many multi-million dollar deal offers, Ode Records President and founder Lou Adler has opted to remain entirely independent and will continue his distribution ties with A&M Records via a new three-year agreement, Adler revealed.

In so doing, Adler made a decision that reverses a recent industry trend he helped establish: that is, where a major company or conglomerate acquires a small, hot label with a lucrative stock and/or cash offer. (As one of the co-founders of Dunhill Records, Adler was to later sell that hot, small label to ABC Records.)

"Having total autonomy and being able to personally control every aspect of the Ode operation is the main reason I didn't want to sell the company," Adler revealed. "For no matter how many promises of total autonomy, and no matter how many codicils are written into a contract, one



Lou Adler

loses certain degrees of freedom and independence to act when one is acquired," he emphasized. "Sometimes this loss is subtle, sometimes it isn't," he added, "but after 15 years of producing and directing talent, I know that any degree of loss is to be avoided at all costs."

Adler also said he never seriously considered any other distribution association than one with A&M. "I feel comfortable and at
(Continued on page 99)

Bobby Darin Dies

■ LOS ANGELES — Singer Bobby Darin died last week at Cedars of Lebanon Hospital, where he underwent open-heart surgery last Wednesday. Darin, who died at 3:15 am Thursday morning (27), had been admitted to the hospital eight days before, when an examination showed that one of two artificial valves inserted in his heart in surgery performed in 1971 was not functioning properly. Darin was 37.

Darin, whose first hit "Splish Splash," was made for Atco in 1958, later branched out into a more adult sound with "Mack the Knife" and went on to become a top nightclub and film performer. He earned critical acclaim for his portrayal of a psychotic neofascist in the film "Pressure Point."

'Band' of Gold

■ HOLLYWOOD—One week after its release, "Band on the Run," the new album by Paul McCartney and Wings, has been certified gold by the RIAA, Don Zimmermann, Vice President, sales, Capitol Records, Inc. has announced. The million-dollar seller is on the Apple label, distributed by Capitol.

Tillinghast to Head Capitol Legal Dept.

■ HOLLYWOOD, CALIF.—Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., has announced that Charles Tillinghast, assistant general counsel and head of business affairs, will assume additional duties as director of the legal department, effective immediately. In his new capacity, he will assume responsibility for all claim department activities, including the artist-contract section, which he has supervised since September 1969.

Tillinghast will report directly to Robert E. Carp, CRI Vice President and General Counsel in mid-January, Tillinghast will transfer direction of business affairs to Robert L. Young, who is joining Capitol Records, Inc., as Corporate Vice President, business affairs. Young will report to Brown Meggs, CRI Executive Vice President.

McDougal Exits Motown

■ HOLLYWOOD, CALIF.—Weldon Arthur McDougal III has resigned his post with Motown Records Corporation and will announce his future plans shortly.

Whitehead to Resign Telecom. Post

■ WASHINGTON, D. C.—Clay T. Whitehead, who has headed the White House Office of Telecommunications Policy since it began in 1970, has announced his intention to resign from that post in the next few months, and further revealed a desire to completely leave government service. Whitehead's Telecommunications Office has been involved in a number of major changes and projects that could affect the nation's broadcasters — among them a report on cable television due in January. Whitehead was also known for his charge that network news dealt in "ideological plugola" and "elitist gossip."

Rosenzweig to Polygram Post

■ NEW YORK — Steve Rosenzweig has joined Polygram Corporation's audit staff, it has been announced by Frank A. Barbera, director, internal audit, for the corporation.

Rosenzweig comes to Polygram from a position as field analyst for the Hertz Corporation, where he had been employed since October, 1972.

Celebrating Aretha's Re-Signing with Atlantic



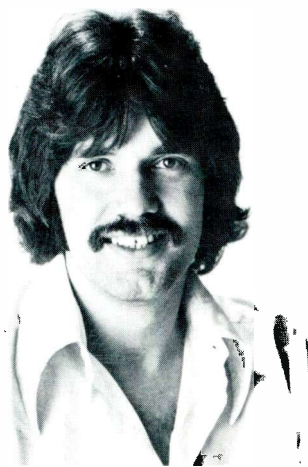
Aretha Franklin, Atlantic Executive Vice President Jerry Wexler and Aretha's manager, Cecil Franklin, smile happily over Aretha's signing of a brand new long-term contract with Atlantic Records. The occasion was a recent luncheon for Aretha at the New York St. Moritz Hotel.

Liberatore Named MGM Sales VP

■ LOS ANGELES—MGM Records has announced the appointment of Art Liberatore as Vice President, sales. Liberatore, 28, comes to his new position from Cleveland, where he served as Phonodisc's midwest regional manager. In his new capacity, Liberatore will be responsible for sales of all MGM product and marketed labels. He will report directly to Rocco Catena, Senior Vice President, marketing.

Tom Cossie Named RCA Promo Dir.

■ NEW YORK—Tom Cossie has been named director, promotion, RCA Records. The announcement was made by Kenneth D. Glancy, President, RCA Records. Cossie replaces Frank Mancini who was recently appointed Division Vice President, Artist Relations.



Tom Cossie

Cossie will direct a department of 35 promotion men including five regional managers, the national singles promotion manager, national album promotion manager, national r&b promotion manager and the national country promotion manager.

Before assuming his new position, Cossie was RCA's national album promotion manager, a post he held since April of 1971. Previous to that he was a field promotion representative for RCA covering the Pennsylvania and Ohio markets. He previously did promotion for Ark Jay Kay distributors in Pittsburgh.

Allie Wrubel Dies

■ LOS ANGELES — Songwriter Allie Wrubel, who won an Academy Award in 1947 for "Zippadee Do Dah," died here Dec. 13 of an apparent heart attack. Though he had been retired for 25 years, recently Wrubel was inducted as a charter member into the Songwriters Hall of Fame. He was 68.

Besides Walt Disney's "Song of the South," for which he wrote "Zippadee Do Dah," Wrubel also worked on Disney's "Make Mine Music" and "Melody Time." He was under contract to Warner Bros. for a number of years, and in addition wrote such tunes as "The Lady from Twenty Nine Palms," "The Lady in Red," "Flirtation Walk," "Music, Maestro, Please," "Why Don't We Do This More Often?" and "I Met Her on Monday."

Born in Middletown, Conn., Wrubel as a songwriter used the pseudonym Elias Paul. He is survived by his widow, two sons and a sister and brother.



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People
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Artists And Producers
Can Get Together.**



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1973—A Year of Progress For the Recording Industry

By ROBERT NASH

■ In 1973 the record industry has fully blossomed into the most profitable, most publicly visible and most newsworthy entertainment medium in the world. The American public's longstanding interest and patronage of the world of popular music in all forms—rock, country, r&b, MOR, and most recently jazz—has been acknowledged by all areas of the print and broadcast media, record sales continue at a record setting pace, and the popularity of recording artists' performances has made them important attractions on TV and in film.

Musically, 1973 has not brought the always-hoped-for successor to the overwhelming superstardom of Elvis or the Beatles; rather the new singles and albums of 1973 have demonstrated the enormous profusion of excellent creative musicians who have grown up within the industry and to a rapid expansion of the musical perspectives of the record buying public. More styles of music are being appreciated by different people and much hit music is based upon a smooth marriage of several musical genres. The important Top-40 singles stations no longer seem to specialize in a specific type of sound. Instead the top-40s reflect the nation's most popular records including r&b charts, country charts and progressive radio airplay.

The major success stories of the year come from all directions, such as Dawn's "Tie A Yellow Ribbon Round the Ole Oak Tree," Marvin Gaye's funky smash "Let's Get It On," or Eddie Kendricks' "Keep On Truckin'," rock instrumentals "Frankenstein," by the Edgar Winter Group; "Hocus Pocus" by the Dutch rockers Focus and "Outa Space" and "Space Race" by Billy Preston.

Rock vocals were as much in demand as ever with hits like Elton John's "Crocodile Rock," Stories' "Brother Louie" and "Shambala" by Three Dog Night, while the three top records of the year, Roberta Flack's "Killing Me Softly With His Song," Paul McCartney's "My Love" and Helen Reddy's "Delta Dawn" are all beautiful ballads that are as at home on easy listening stations as on the Top-40s. Country music continued to move easily onto big city top stations with such hits as Charlie Rich's "The Most Beautiful Girl" and "Behind Closed Doors," Vicki Lawrence's "The Night the Lights Went Out In Georgia" as well as Charlie Daniels' "Uneasy Rider." Jazz, too, has proved to be a solid basis for

popular records with such strong singles as "Thus Spake Zarathustra" by Deodato, and "Don't Let It Get You Down," by the Crusaders.

With the tremendous quantity of hit records that moved from specific hit charts to the Top-40s, 1973 was truly the year of the crossover record. Although sources within the industry expressed concern over the ever-shrinking play lists of the key Top-40 stations, the great stylistic diversity of the year's hit records are a clear indication that excellence and excitement—not any specific style—are the necessary ingredients for a hit record.

The year's albums offered a similar degree of variety; however, there was a marked increase in the number of albums that could be classified within the "hard rock" style that were among the year's biggest sellers. Pink Floyd, the spacey British rock group who have enjoyed a strong cult following for several years exploded with the year's best selling album, "Dark Side of the Moon," whose huge sales were spurred by the group's first hit single, "Money."

Another group that achieved tremendous success with a big electric sound was the Allman Brothers, whose "Brothers and Sisters" album climbed the charts at record pace and further established the group as one of the entertainment field's top attractions. War, a heavy rock act that mixes elements of heavy metal, r&b, jazz and Latin music, scored heavily with their "World Is A Ghetto" album while other successful hard rock albums included "Houses of the Holy," by Led Zeppelin; "Goats Head Soup," by the Rolling Stones; "Chicago VI," by (who else) Chicago; "They Only Come Out At Night," by the new enormously popular Edgar Winter Group and "We're An American Band" by Grand Funk. The singer/songwriter trend that has been so strong within the industry for the past several years seemed to be further on the decline, as only John Denver's "Rocky Mountain High" and Carly

(Continued on page 82)

Gold 'Joker'

■ HOLLYWOOD — "The Joker," Steve Miller's eighth Capitol album, has received RIAA certification as a million dollar seller, announces Don Zimmermann, Vice President, sales, Capitol Records, Inc.

Aerosmith Glides into the Garden



Following their November 21 concert at New York's Felt Forum, Columbia Records threw a party for Aerosmith at the Penn Plaza Club. Shown (from left) are David Krebs, of Leber-Krebs, Inc., the group's management firm; and group members Brad Whitford, Joey Kramer, Joe Perry, Tom Hamilton, Steve Tyler; and Bruce Lundvall, Vice President of marketing for Columbia Records. Aerosmith is expected to complete work on its second album for Columbia in late January.

Avco Records Releases 'Americans'

■ NEW YORK — Avco Records has announced the immediate release of the original version of the "Americans" record. The single is the exact transcript of the text of Gordon Sinclair's on-the-air reading; Sinclair is owner of radio station CRFB in Toronto.

Avco emphasized that their version is the exact copy of the original, as read by the original writer.

Finkelstein Honored

■ NEW YORK — Herman Finkelstein, copyright authority and general counsel of the American Society of Composers, Authors and Publishers since 1942, was honored on the eve of his retirement (19) with a special ASCAP dinner at New York's Regency Hotel.

Finkelstein, whose distinguished legal career began in 1927 after graduating cum laude from Yale Law School, has also chaired various committees of the American Bar Association and the Association of the Bar of the City of New York during his career and was recently awarded the Richard Strauss Medal for distinction for international copyright at ceremonies in Munich, Germany.

125 prominent composers, lyricists, music industry executives, lawyers and judges attended.

The affair was hosted by ASCAP President Stanley Adams.

The music was provided by ASCAP composers Sammy Fain and Arthur Schwartz.

Wires were received from such ASCAP notables as Irving Berlin and Richard Rodgers. The evening culminated in President Adams' presentation to Finkelstein of a first edition of Dickens' "Pickwick Papers."

RCA Promotes Reilly

■ NEW YORK — William Reilly has been appointed manager, sales for the Baltimore-Washington area by RCA Records. Announcement was made by Frank O'Donnell, manager, sales, northeastern region, to whom Reilly will report.

KDAY Going R&B?

■ LOS ANGELES — Rumors continue to persist that station KDAY-AM will change its contemporary format to r&b. Neither PD Mike Lundy nor VP Paul Downs in the home office in Atlanta would confirm the reports.

Gold Staples

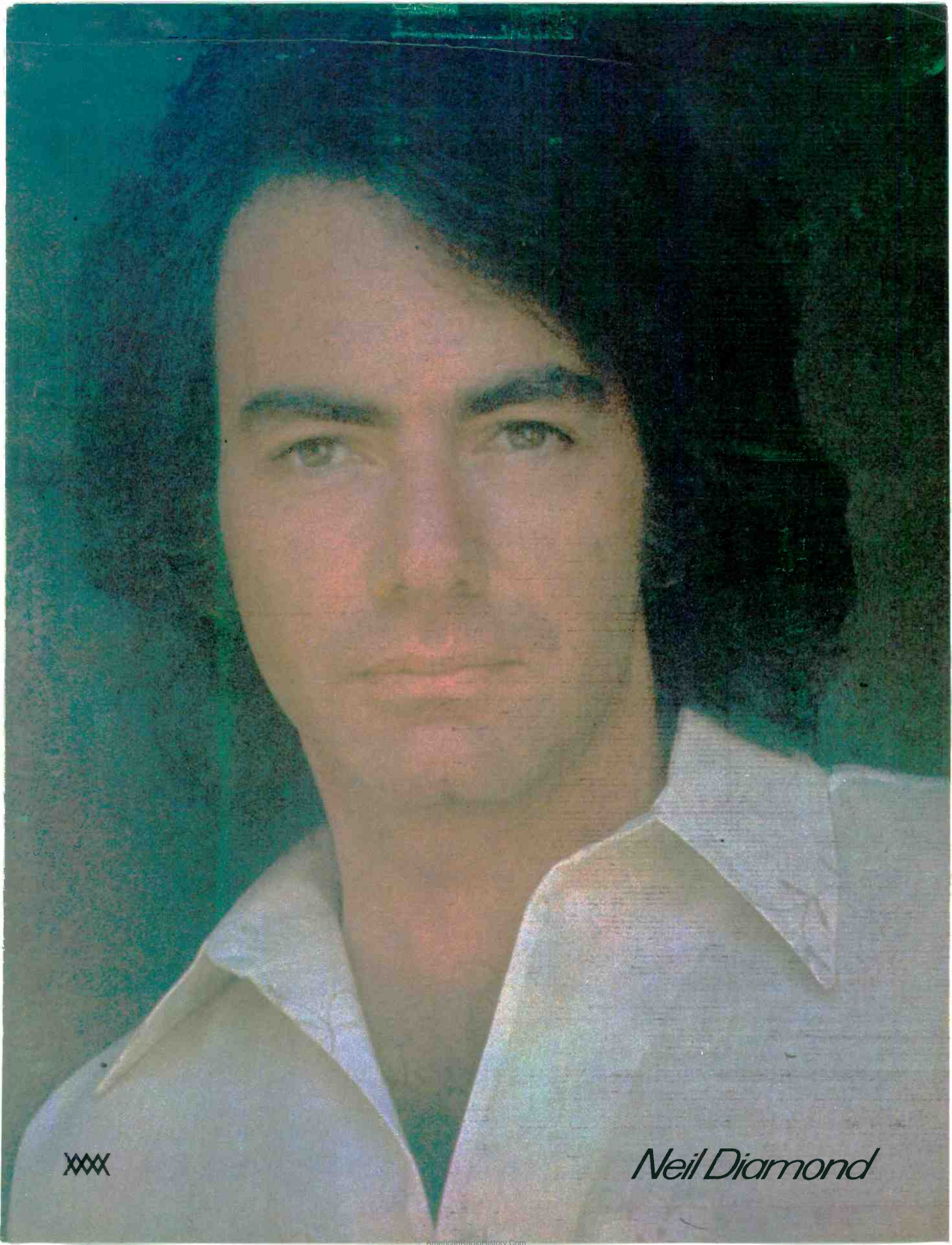
■ NEW YORK — Stax Recording artists the Staple Singers have received the third gold record of their career with their latest single, "If You're Ready (Come Go With Me)."

MGM to Market Its Own Tapes

■ LOS ANGELES — MGM Records has announced that their affiliation with GRT Tapes will terminate on December 31, 1973. Effective thereafter, MGM will market its own 8-track and cassette tapes through the 28 Phonodisc sales offices and the six Phonodisc regional distribution facilities.

The initial tapes, available in mid-January, are four new country releases: "She's Got Everything I Need" by Eddy Arnold, "Just Jeannie" by Jeannie C. Riley, "Too Many Memories" by Billy Walker and "Let's Go All the Way Tonight" by Mel Tillis and Sherry Bryce. Plans are under way to gradually introduce the balance of the MGM catalog during the following months.

Beginning this week, Record World's R&B LP Chart lists 40 albums.



XXXX

Neil Diamond



THANKS...

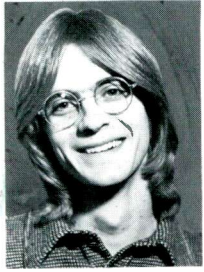
*for three number one gold singles,
two gold albums, the Grammy Award,
MOA Artist of the Year Award,
Number One Female Vocalist Awards
in Billboard, Cash Box and Record World,
and fifty-two weeks on the charts.*

WITH YOUR HELP, 1973 HAS BEEN
A VERY HAPPY YEAR.

HELEN REDDY
JEFF WALD
THE CAPITOL PEOPLE



By CRAIG FISHER



■ ANOTHER TWELVEMONTH HAVING GONE THE WAY OF ITS PREDECESSORS, this week's Coast-space is once again devoted to a wrap-up of the year's news and gossip. Hirings, firings, signings, droppings, scandals and tidbits—all are included. But far be it from us to attempt to rank them in order of importance. Rather, we offer them chronologically, beginning . . .

IN JANUARY, Mercury Record Productions Inc. changed its name, officially, to Phonogram Inc., though we note that Mercury, Philips and Vertigo were retained "for label identification" . . . At Columbia, **Ted Feigen** was appointed Assistant to the President, though we note that subsequently, changes were made . . . NBC announced that, commencing Feb. 2, it would enter the late-night rock concert field with an entry dubbed "The Midnight Special," to air every Friday night following "The Tonight Show." We seem to remember hearing more about this . . . **Judy Paynter** became head of Columbia's west coast publicity department and, oh yes, **Pat Siciliano** was named her assistant . . . There were also some promotions in Atlantic promotion. To wit: **Richard Mack** was named national r&b promotion director, **Vince Faraci** was appointed assistant national pop promotion director, and **Lou Sicurezza** was made director of special projects for the pop promotion department. **Henry Allen**, of course, made the announcements . . . **Lee Allen** became a Vice President of MCA Distributing Corp. . . . And **Martin Last** was appointed manager, talent development, a&r, by RCA . . . Then **Ewart G. Abner II** became Motown Records' new President, and **Berry Gordy** assumed the titles Chairman of the Board and President of Motown Industries . . . **Joel Dorn** was named a Vice President at Atlantic . . . And ABC/Dunhill debuted its new logo. We seem to remember hearing very little else about that . . . **Herb Belkin** left Capitol. He didn't however, stay underground for long . . . The Grammy nominations were announced, and **Aretha Franklin**, **Curtis Mayfield** and **Don McLean** led the field. Warner Brothers added a new label, Kwanza Records, to feature r&b talent and a ubiquitous rabbit . . . The **Rollings Stones** gave a concert on the 18th at L.A.'s Forum to benefit victims of the Nicaragua earthquake. With tickets scaled between \$10 and \$100—and with **Cheech y Chong** and **Santana** also performing—about \$450,000 was raised. **Bill Graham** and **Barry Fey** were the promoters . . . **Allen Davis** left Capitol, too . . . **Phil Spector** went on the radio in selected areas to thank fans for their enthusiastic response to his re-released Christmas album . . . **Cat Stevens** was rumored deceased—falsely, as we can now be sure . . . **Joan Baez** returned from Hanoi . . . **Helen Reddy** and **Jeff Wald** were on the Merv Griffin show. It was Wald's TV debut, the occasion being a segment about "Hollywood Couples" . . . **Delbert and Glen** began rehearsing in Fort Worth for their second Clean Records album, while in Los Angeles, **Cheech y Chong** had already started their third . . . Geffen-Roberts took over **Poco's** management . . . And in Berkeley, **John Fogerty** broke his hand. That meant that work on his **Blue Ridge Rangers** lp was held up awhile . . . Capitol announced plans to release two double albums featuring the best of the **Beatles**, after some Midwestern bootleggers had beaten them to the punch . . . **Jim Messina** signed with Columbia. Previously, only **Kenny Loggins** had officially been with the company . . . There were also some changes at **Record World**. **Fred Goodman**, for one, was promoted to Music Editor, a "newly created post." And then **Allen Levy** and **Lenny Beer** stepped in—the former as Associate Editor and the latter as Chart Editor. Then . . .

In FEBRUARY, Mango Records was formed to showcase reggae artists. Island's **Chris Blackwell** and Shelter's **Denny Cordell** did the forming. Capitol picked up U.S. and Canadian distribution rights. And "The Harder They Come," the soundtrack of the movie of the same name, was the first release . . . **Lewis Merenstein** was named Vice President and director of creative services at Buddah, following **Dominic Sicilia's** resignation . . . **Ralph Ebler** became director of artist relations for Elektra . . . **Dan Davis** did same for Capitol, while **Dennis Killeen** was named director of merchandising there . . . Another "newly created" post was filled: **Steve Harris** was appointed director of artist development at Columbia, and **Josephine Mori** became his assistant . . . **Gladys Knight & the Pips** joined the Buddah Group . . . **Mitchell Fink** went to Warner Bros. Music . . . **David Wynshaw** be-

(Continued on page 48)

Rock and Roll Comes to TV

By ROBERT NASH

■ In the past year, many major recording artists have discovered the enormous audience exposure available through television, just as American video broadcasters have recognized that rock music performances are an exciting, highly rated and commercially lucrative attraction for the vast numbers of popular record buyers in this country. With tighter playlists on popular American radio stations increasing the difficulty of presenting product from new and established artists, TV has proved to be of immense value to the record business, somewhat mirroring the situation that has existed in Europe where most radio stations are government owned, pop music airplay is severely limited and TV exposure is crucial to the record business.

At the present time there are several regularly scheduled television shows that center around performances by important rock artists. There have been a number of major "specials" by such performers as Paul McCartney, Roberta Flack, John Denver and Elvis Presley, whose "Aloha From Hawaii" special was seen by more than a billion people via satellite; the show launched a million selling soundtrack album. Television news shows have begun to treat rock artists and their careers as "hard news" and television film crews have become a familiar sight at important concerts and publicity functions. Rock performers are also frequent guests on shows with a general 'variety' format.

The most prominent national network shows are "In Concert," a bi-weekly segment of ABC-TV's latenight collection, "Wide World of Entertainment," and NBC-TV's weekly Friday, 1:00am entry "Midnight Special." Both shows present major stars of rock, pop or country music performing several songs before a live audience. A recent entry into the concert race is "Don Kirshner's Rock Concert" which is syndicated throughout the country, and is principally seen bi-weekly on Saturday nights.

"In Concert" is produced by the father of televised rock, Dick Clark. Clark has had an extremely busy year in this field with his "Dick Clark's Rock and Roll Years" specials and a gala 20th Anniversary special in addition to his "In Concert" chores. Clark believes that the concert format has practically reached its saturation point, but looks for more shows like the "Chicago In the Rockies" special which featured the band playing in an outdoor setting. Clark also is encouraged by the fact that two of the major networks will offer

rock shows for New Year's Eve in competition with Guy Lombardo's traditional show on CBS. NBC will offer "New Year's Rockin' Eve" featuring the Pointer Sisters, while ABC will broadcast a rerun of the "Dick Clark 20th Anniversary" show.

"Don Kirshner's Rock Concert" opened its series with a presentation of the Rolling Stones, and continues to attract stations to the Viacom syndicated show. At present the Kirshner show goes to 120 stations, an impressive figure for the syndication field. Kirshner's show is also the only rock show which receives prime time exposure in some markets.

NBC's "Midnight Special," produced by Burt Sugarman, offers a wider variety of entertainment, though the show originally featured a rock theme. At present the program shifts week-to-week from rock to country to more conventional television variety fare.

Another major success in the syndication field is "Soul Train," hosted and produced by Don Cornelius. "Soul Train," which is being seen in 90 markets around the country, is geared for an audience of young blacks. Cornelius bemoans the paucity of creative ethnic programming, but points out that his show is now attracting an extremely diverse audience. This has resulted in quite respectable rating figures for the show despite the fact that ratings systems often ignore the viewing habits of urban blacks. Cornelius points to an amazing shift in the attitudes of performers who at one time were uninterested in TV appearances, but now are happy for the exposure.

A major theme that constantly surfaces in any discussion of televised rock is the lack of prime time exposure. Networks are still wary of the comparative homogeneity of the audience for rock oriented shows, though, as Clark, Cornelius and Kirshner all point out, sponsors have learned that they can reach well-defined audiences and generate greater sales to rock viewers than to diverse audiences of shows with even higher ratings. Helen Reddy's TVer, a summer replacement for Flip Wilson's important prime time hour, ranks as an important step toward establishing pop music on network television.

The next step is regularly scheduled network prime time exposure for rock music, and according to a number of veteran producers, the audience to warrant such a show is already in existence. If 1973 was the year in which rock established itself on television, perhaps 1974 will find prime time network audiences rocking to the sound of music.

Record World 1973 Year-End Poll

**We Knew It All Along.
But We're Sure Glad You Agree.**



Album Category: Top New Female Group
THE POINTER SISTERS

Singles Category: Top New Female Group
THE POINTER SISTERS

R&B Category: Top New Female Group
THE POINTER SISTERS

**The Pointer Sisters are doing it
on Blue Thumb Records.**

The state of the art.



Blue Thumb Records, Inc.

11538 San Vicente Blvd., Los Angeles, California 90049 A Subsidiary of Famous Music Corp. A Gulf + Western Company

TANYA TUCKER—Columbia 4-45991
WOULD YOU LAY WITH ME (IN A FIELD OF STONE)
 (prod. by Billy Sherrill) (Window, BMI)
 Teenage country songstress made pop waves with her version of "Delta Dawn" a while back. This David Allan Coe number is just the right vehicle to drive Tanya to the top.

THE DEVASTATING AFFAIR—Motown M 1263 F
THAT'S HOW IT WAS (RIGHT FROM THE START)
 (prod. by Devastating Affair) (Stein & Van Stock, ASCAP)
 Chuggin' chunk o' funk is a r&b natural, but should see pop play almost immediately. New group sounds like a potential monster, and this is a great way to start off. An Affair to remember!

RENA SCOTT—Epic 5-11064
LA-TE-DA (THIS GIRL'S IN LOVE) (prod. by Barrett Strong) (Blackwood, BMI)
 Super Barrett Strong produced and wrote this disc that could go all the way. Solid performance by artist and relentless beat seal chartdom for this one.

DAN PENN—Bell 45,402
TEARJOINT (prod. by Dan Penn) (Dan Penn, BMI)
 From his lp "Nobody's Fool" comes this country flavored ditty co-written by Penn and Donnie Fritts. Tune should see multi-format reaction and will establish singer-writer as a star in his own right.

BEVERLY BREMERS—Scepter SDJ-12391
SING A HAPPY SONG (prod. by Naumann & Frank) (It Ain't Easy, BMI)
 "Don't Say You Don't Remember" gal is back once again with a breezy sing-along that should bring her back to chart heights. Catchy hook clinches it!

TIERRA—20th Century TC-2064
WE BELONG TOGETHER (prod. by Art Brambila) (Nom/Maureen, BMI)
 It was 1958 when Robert & Johnny smashed with this ballad. Tight harmonies abound on this version, which features a Latin feel a la El Chicano. Very together!

ASHFORD AND SIMPSON—Warner Bros. 7745
(I'D KNOW YOU) ANYWHERE (prod. by Ashford & Simpson) (Nick-O-Val, ASCAP)
 Super producers/writers step out on their own with this gentle soul swinger that's already on the r&b charts. Pop crossover should take place soon, and this duo will be on their way to stardom.

LUCIFER'S FRIEND—Billingsgate DR 4502
I'M JUST A ROCK N ROLL SINGER (Intersong, ASCAP)
 Cut has been taken from album that received widespread FM airplay. This rousing 45 should garner more attention for this little known act and label. Helluva record!

THE HOLY MODAL ROUNDERS—Metromedia BMBO-0201 (RCA)
BOOBS A LOT (prod. by Bob Dorough) (United Int'l., ASCAP)
 Culled from their old album "Good Taste Is Timeless," cute nonsense record is starting to break on the west coast. Goodtime and infectious, tune should spread like wildfire.
SYLVIA—Vibration 528 (All Platinum)
PRIVATE PERFORMANCE (prod. by Robinson, Burton, Edmonds) (Gambi, BMI)
 "Pillow Talk" firmly established Sylvia as a potent singles seller once again, and this disc utilizes the same sensuous breathiness and suggestive lyrics as her previous giant. Good Vibration!

DOROTHY NORWOOD—GRC 1011
THERE'S GOT TO BE RAIN IN YOUR LIFE (prod. by Marlin McNichols) (Silver Thevis/Act One, BMI)
 Already exploding r&b-wise, this ballad should be a pop giant within the next few weeks. Soulful performance by singer-writer makes it a top contender for crossover honors.

TONY BENNETT—Brut BR 813 (Buddah)
ALL THAT LOVE WENT TO WASTE (Brut, ASCAP)
 George Barrie-Sammy Cahn tune is making the rounds on the label. First cut by Madeline Bell, song gets a fine reading here by Sinatra's "favorite singer." "Waste" has lotsa taste!

Spins & Sales

THE JAMES GANG—Atco 45-6953
MUST BE LOVE (prod. by The James Gang) (Thermostat, ASCAP)
MELVIN DAVIS—Invictus ZS7 1259 (Col)
YOU MADE ME OVER (prod. by Ronald Dunbar) (Blackwood/Gold Forever, BMI)
THE PASTORS—Alithia 6058
ROBIN HOOD (prod. by Toby & Kraljevich) (E.H. Morris, ASCAP)
RICHARD SPENCER—Metromedia BMBO-0184 (RCA)
CHILDREN PEOPLE (prod. by Charley, Ltd.) (Sunbeam, BMI)
ORIGINAL CAST—Columbia 4-45978
SONG FROM "RAISIN" (prod. by Thomas Z. Shepard) (Blackwood/Raisin, BMI)
THE LOVELITES—20th Century TC-2068
OH MY LOVE (prod. by Clarence Johnson) (Jason Sean, ASCAP)
THE 21ST CENTURY SINGERS—Creed 522 (Nashboro)
HE SAID HE WOULD (prod. by Shannon Williams) (Excellorec, BMI)
ISAAC "REDD" HOLT UNLIMITED—Paula 392
LISTEN TO THE DRUMS (prod. by "Redd" Holt) (Sure Thing, BMI)
T.R. WILLIAM AND FLINT—Midland Int'l. 222
I LOVE YOU (prod. by Esposito & Taurso) (Midland/Set, ASCAP)

LEON HAYWOOD—20th Century TC-2065
KEEP IT IN THE FAMILY (prod. by Leon Haywood) (Jim Edd, BMI)
DIAMOND—Paramount PAA-0265 (Famous)
HAVE YOU HEARD (prod. by Rich Tufo) (50th Century, BMI)
JOHNNY GILLIAM—Paula 391
WON'T SOMEONE HELP ME (prod. by Cooper & Gilliam) (Su-Ma/Ronnat, BMI)
ADRIANO CELENTANO—Columbia 4-45989
PRISENCOLINENSINAINCIUSOL (Frank, ASCAP)
THE NEXT WORLD—Era 109
BLOWN OUT FUGUE (prod. by Herb Newman) (Pattern, ASCAP)
BAKER AND THE KNIGHTRIDERS—Snug Harbor 145
SPARKY AND THE DAWN PATROL (prod. by Emory Gordy) (Westgate, BMI)
HERITAGE—Cordak 0112
STOCKTON (prod. by Fred Darian) (Bar For Bar, BMI)
JIMMY MAYES & MILL ST. DEPO—Shout 301
S.S.N. (prod. by Mayes, Lockett, Pryor) (Web IV/Miss Aud, BMI)
PETER LAINE—Soul Vista 1006
TIGER WALK (Brian Millan, ASCAP)

ALBERT KING—Stax STA-0189
THAT'S WHAT THE BLUES IS ALL ABOUT (prod. by Bush & Janes) (East/Memphis/Rogan, BMI)
DUCK SOUP—Perception 545
BIG SHOES (prod. by Shrier & Grossman) (Patrick Bradley, BMI)
LOUIS PRIMA—Prima 22206 (Magnagroove)
I'M LEAVING YOU
BILLY JOE SCOTT & CO.—Dore 894
SHE PLAYED THE CLASSICAL PIANO (prod. by Lew Bedell) (Meadowlark, ASCAP)
RAZZY—Aquarian 600
QUARTER TILL THREE (Nuarts/Hitkit, BMI)
DIANE JENKINS—Creative Funk 12002
RECYCLE (Creative Funk, ASCAP)
J. KELLY AND THE PREMIERS—Roadshow 7005 (SD)
SHE CALLS ME BABY (prod. by Knight & Allan) (JRP, BMI)
SISTER JANET MEAD—A&M 1491
THE LORD'S PRAYER (prod. by Martin Erdman) (Alma, ASCAP)
CIX BITS—Enterprise 9087 (Stax)
NEW YEAR'S RESOLUTION (prod. by Carl Rogel) (East/Memphis/Time, BMI)



Tony Orlando & Dawn

BILLBOARD: TOP POP SINGLE

[TIE A YELLOW RIBBON ROUND THE OLE OAK TREE]

CASHBOX: TOP GROUP/SINGLES

RECORD WORLD: INTERNATIONAL HIT MAKER OF THE YEAR

Personal Management
Marc Gordon Productions
Dick Broder
1022 North Palm Avenue
Los Angeles, Ca. 90069

 PUBLIC RELATIONS REPRESENTATION (proudly)
Lerinnon Associates, Inc.

CMA

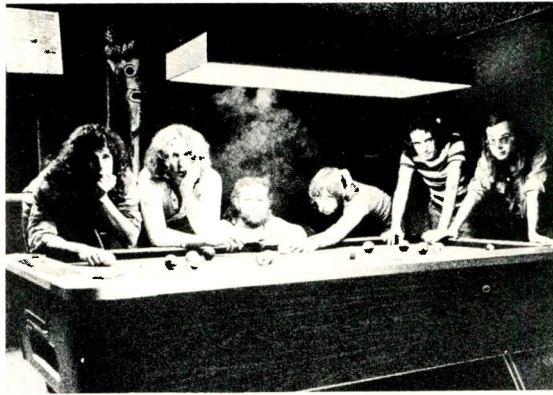




Roberta Flack



Elton John



Steely Dan



Clint Holmes



Helen Reddy



The Edgar Winter Group



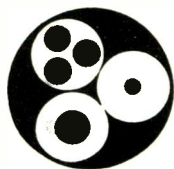
Vicki Lawrence



First Choice



Pointer Sisters



Record World 1973 Year

TOP RECORD

1. **KILLING ME SOFTLY**
Roberta Flack—Atlantic
2. **MY LOVE**—Paul McCartney
& Wings—Apple
3. **DELTA DAWN**
Helen Reddy—Capitol
4. **TIE A YELLOW RIBBON**
'ROUND THE OLE OAK TREE
Tony Orlando & Dawn—Bell
5. **LET'S GET IT ON**
Marvin Gaye—Tamla
6. **HALF BREED**—Cher—MCA
7. **KEEP ON TRUCKIN'**
Eddie Kendricks—Tamla
8. **LOVE TRAIN**
O'Jays—Philadelphia Int'l.
9. **CROCODILE ROCK**
Elton John—MCA
10. **PHOTOGRAPH**
Ringo Starr—Apple
11. **TOP OF THE WORLD**
Carpenters—A&M
12. **ANGIE**
Rolling Stones—Rolling Stones
13. **FRANKENSTEIN**
Edgar Winter Group—Epic

14. **HEARTBEAT . . . IT'S A**
LOVEBEAT
DeFranco Family—20th Century
15. **SHAMBALA**
Three Dog Night—Dunhill
16. **YESTERDAY ONCE MORE**
Carpenters—A&M
17. **PLAYGROUND IN MY MIND**
Clint Holmes—Epic
18. **MIDNIGHT TRAIN TO GEORGIA**
Gladys Knight &
The Pips—Buddah
19. **BROTHER LOUIE**
Stories—Kama Sutra
20. **THE NIGHT THE LIGHTS**
WENT OUT IN GEORGIA
Vicki Lawrence—Bell

TOP MALE VOCALIST

1. **ELTON JOHN**—MCA
2. **STEVIE WONDER**—Tamla
3. **PAUL SIMON**—Columbia
4. **JIM CROCE**—ABC
5. **MARVIN GAYE**—Tamla
6. **BILLY PRESTON**—A&M
7. **GILBERT O'SULLIVAN**—MAM
8. **EDDIE KENDRICKS**—Tamla

9. **RINGO STARR**—Apple
10. **AL GREEN**—Hi

TOP NEW MALE VOCALIST

1. **CLINT HOLMES**—Epic
2. **TIMMY THOMAS**—Glades
3. **HURRICANE SMITH**—Capitol
4. **JERMAINE JACKSON**—Motown
5. **BARRY WHITE**—20th Century
6. **GARFUNKEL**—Columbia
7. **B.W. STEVENSON**—RCA
8. **CHARLIE DANIELS**—Kama Sutra
9. **JUD STRUNK**—MGM
10. **JOE WALSH**—Dunhill

TOP FEMALE VOCALIST

1. **HELEN REDDY**—Capitol
2. **ROBERTA FLACK**—Atlantic
3. **CARLY SIMON**—Elektra
4. **CHER**—MCA
5. **DIANA ROSS**—Motown
6. **SYLVIA**—All Platinum
7. **ANNE MURRAY**—Capitol
8. **DONNA FARGO**—Dot
9. **ARETHA FRANKLIN**—Atlantic
10. **CAROLE KING**—Ode



Paul & Linda McCartney



DeFranco Family



Carpenters



Loggins & Messina



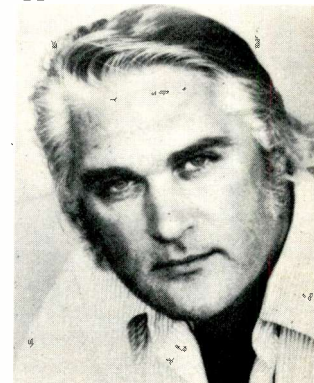
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Focus

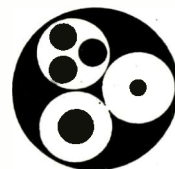


Eric Weissberg & Deliverance



Charlie Rich

End Pop Singles Awards



TOP NEW FEMALE VOCALIST

1. VICKI LAWRENCE—Bell
2. MAUREEN McGOVERN—20th Century
3. BETTE MIDLER—Atlantic
4. MARIE OSMOND—MGM

TOP MALE GROUP

1. EDGAR WINTER GROUP—Epic
2. WAR—United Artists
3. SPINNERS—Atlantic
4. FOUR TOPS—Dunhill
5. O'JAYS—Philadelphia Int'l.
6. ROLLING STONES—Rolling Stones
7. THREE DOG NIGHT—Dunhill
8. STORIES—Kama Sutra
9. GRAND FUNK—Grand Funk
10. CHICAGO—Columbia

TOP NEW MALE GROUP

1. STEELY DAN—ABC
2. EDWARD BEAR—Capitol
3. THE SWEET—Bell
4. BLOODSTONE—London
5. STEALERS WHEEL—A&M

6. BRIGHTER SIDE OF DARKNESS—20th Century

7. NEW YORK CITY—Chelsea
8. KING HARVEST—Perception

TOP FEMALE GROUP

1. FIRST CHOICE—Philly Groove

TOP NEW FEMALE GROUP

1. POINTER SISTERS—Blue Thumb

TOP VOCAL COMBINATION

1. PAUL McCARTNEY & WINGS—Apple
2. TONY ORLANDO & DAWN—Bell
3. GLADYS KNIGHT & THE PIPS—Buddah, Soul
4. SLY & THE FAMILY STONE—Epic
5. STAPLE SINGERS—Stax

TOP NEW VOCAL COMBINATION

1. DeFRANCO FAMILY—20th Century
2. SKYLARK—Capitol
3. INDEPENDENTS—Wand

TOP DUO

1. CARPENTERS—A&M
2. SEALS & CROFTS—Warner Brothers
3. CHEECH Y CHONG—Ode

TOP NEW DUO

1. LOGGINS & MESSINA—Columbia
2. DIANA ROSS & MARVIN GAYE—Motown

TOP INSTRUMENTALIST

1. DEODATO—CTI

TOP INSTRUMENTAL COMBINATION

1. FOCUS—Sire

TOP NEW INSTRUMENTAL COMBINATION

1. ERIC WEISSBERG & DELIVERANCE—Warner Brothers

TOP INT'L HITMAKERS

1. TONY ORLANDO & DAWN—Bell

ENCORE AWARD
CHARLIE RICH—Epic

THE WAY I AM

PATTI DAHLSTROM—20th Century T-421 (5.98)

Patti has made a gently melodic album of her fine songs, mostly co-written with Severin Browne. The Michael J. Jackson/Michael Omartian production is distinguished by superb sidemen and the tremendous hit potential of several of the tunes, notably "I'll Come Home" "High Noon Alibis" and the lovely "Cleveland Snow."



ISLANDS

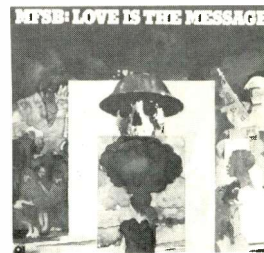
CYRUS FARYAR—Elektra EKS 15068 (5.98)

Cyrus Faryar's new album is a fantastic musical voyage that will waft you to the south seas on a breeze of lushly exotic instrumentation, good songs and a gently melodic baritone voice that could calm a volcano. The John Simon-produced album features great songs like "Dolphins" and "Bright Island."

CATALYST

WILLIE DIXON—Ovation OVQD 1433 (5.98)

Wily Willie Dixon is simply the greatest blues songwriter of all time, and his latest album, produced by Dick Schory, is filled with supercharged versions of some of his greatest songs, including such blues evergreens as "Wang Dang Doodle," "Bring It On Home" and "I Just Want To Make Love To You."



LOVE IS THE MESSAGE

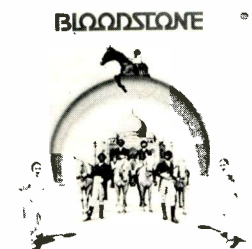
MSFB—Philadelphia Intl. KZ 32707 (5.98)

The fabulous instrumentalists who provide the backups for Kenny Gamble and Leon Huff and their hit parading groups step out front on their fine new album. Among the super tunes are the new "Soul Train" TV theme and a beautiful potential single "Love Is the Message."

UNREAL

BLOODSTONE—London XPS 634 (5.98)

Bloodstone's new album should greatly assist their climb to star status in the r&b/pop field, as they utilize their tremendous vocal flexibility along with sensational arrangements by Pip Williams and solid overall production by Mike Vernon. Among the best songs are "Outside Woman," "Everybody Needs Love" and a great oldie medley.



SPRING SUITE

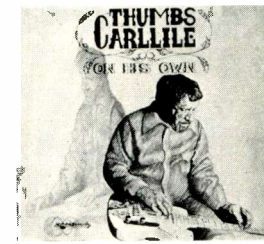
McKENDREE SPRING—MCA 370 (5.98)

A wonderfully melodic concept set that slides from a lovely instrumental, "Equinox," to "Winter," and moves on to a beautiful finale with "Spring." All of the instrumental work is excellent but the set is highlighted by Dr. Michael Dreyfuss' work on electric violin and synthesizers.

MONTROSE

Warner Bros. BS 2740 (5.98)

Ronnie Montrose, former lead guitarist with the Edgar Winter Group, has put together a new band that'll rock your socks off with high energy heavy metal built on Ronnie's powerhouse guitar. Sam Hagar's vocals are suitably tough as are Bill Church's bass and Denny Carmassi's drumming. Best cuts: "Bad Motor Scooter" and "Rock the Nation."



ON HIS OWN

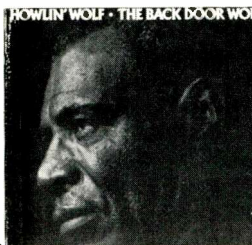
THUMBS CARLLILE—Gemini GR-101 (5.98)

An astounding display of slide guitar virtuosity comes from Thumbs Carllile, who is most definitely not all thumbs. His solos on "Raunchy," "Mystery Train," "Close To You" and "Getting Your Ship Together" are nothing short of spectacular. Thumbs up!

THE BACK DOOR WOLF

HOWLIN' WOLF—Chess CH 50045 (5.94)

If you're up to hear some super gutsy blues, make a bee-line for Howlin' Wolf's new collection. Ralph Bass has produced the Wolf in an unencumbered small combo setting and the man's incredible voice cuts loose on tunes like "Moving," "Coon On the Moon" and "Leave Here Walking."



BACHMAN-TURNER OVERDRIVE

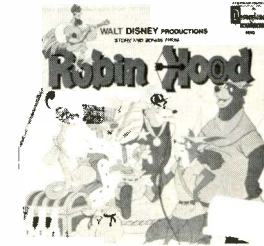
Mercury SRM-1-696 (5.98)

BTO's second outing ripples along on the strength of Randy Bachman's tremendous lead guitar work and rock solid rhythm playing. "Welcome Home" mixes light and heavy guitars, while "Stonegates" adds more credence to the sound and "Takin' Care Of Business" and "Let It Ride" sound like good singles.

ATOMIC ROOSTER IV

Elektra EKS 75074 (5.98)

Atomic Rooster really crows on their new album, with tightly controlled rock and excellent songs written by keyboarder Vincent Crane. "Can't Find A Reason" is a moving ballad, while "Take One Toke" really smokes and "All Across the Country" is fine funky rock. Gonna wake you up!



ROBIN HOOD

MOTION PICTURE SOUNDTRACK—Disneyland 3810 (3.98)

Walt Disney Productions has one of their most engaging record packages ever with songs and narration from the new Disney animated opus, "Robin Hood." The record comes with a handsomely illustrated 11-page story insert narrated by Roger Miller and fine songs by Miller, Johnny Mercer and Huddleston & Bruns make for a rare treat.

INTRODUCING HEDZOLEH SOUNDZ

HUGH MASEKELA—Blue Thumb BTS 62 (5.98)

Torrid trumpet man Hugh Masekela has made a great album featuring his new group, Hedzoleh Soundz, a band that fuses Latin, American and African music and creates a truly distinctive synthesis. Catch the fiery energy on cuts like "Kaa Ye Oya," "When" and "Yei Baa Gbe Wolo."



FINALLY

LA FAMILIA INC.—Buena Suerte LP 1039 (4.98)

A fine pop group with great Latin rhythmic underpinnings, La Familia features excellent vocals and horn arrangements. Strong tunes include "You Turn Me Down," "El Diablo," "This Time" and "Rolling Stone."

1973, THE YEAR OF FOCUS.

“Moving Waves” Certified Gold Album
“Focus 3” Certified Gold Album

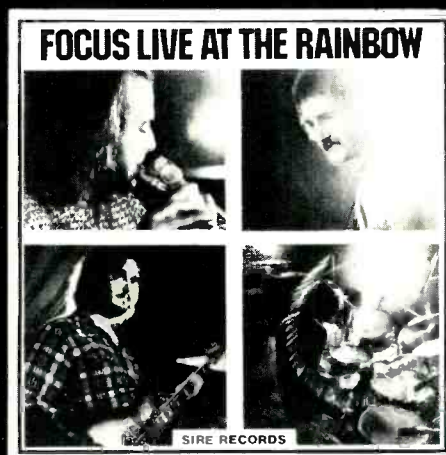
CASHBOX — #1 Instrumental Group
RECORD WORLD — #1 Instrumental Group
BILLBOARD — #2 Group
#2 Top Instrumentalists

MELODY MAKER INTERNATIONAL POLL:

#2 Group
#2 Brightest Hope
#3 Album (Focus 3)
#2 Single (Sylvia)
#3 Single (Hocus Pocus)

#1 Guitarist—Jan Akkerman
#3 Misc. Instrument — Thijs Van Leer (flute)
#5 Keyboards — Thijs Van Leer

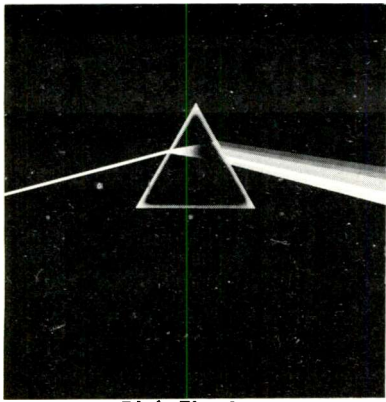
and now . . . “Live At The Rainbow”



ON SIRE RECORDS

Distributed by Famous Music Corp.
A Gulf + Western Company

Also available on GRT Tapes



Pink Floyd:
Dark Side of the Moon



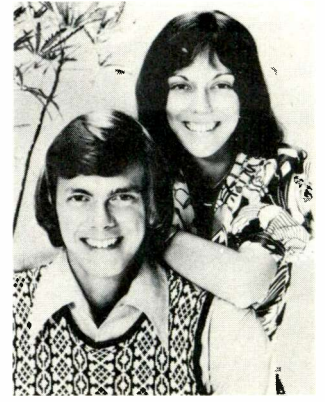
Stevie Wonder



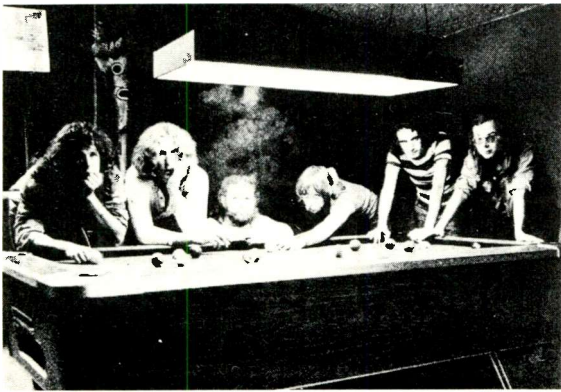
Garfunkel



War



Carpenters



Steely Dan



Santana & McLaughlin



Paul & Linda McCartney



Skylark



Record World 1973 Year

TOP ALBUM

1. **DARK SIDE OF THE MOON**
Pink Floyd—Harvest
2. **BROTHERS & SISTERS**
Allman Brothers—Capricorn
3. **THE WORLD IS A GHETTO**
War—UA
4. **NO SECRETS**
Carly Simon—Elektra
5. **LADY SINGS THE BLUES**
Diana Ross—Motown
6. **ROCKY MOUNTAIN HIGH**
John Denver—RCA
7. **HOUSES OF THE HOLY**
Led Zeppelin—Atlantic
8. **GOATS HEAD SOUP**
Rolling Stones—Rolling Stones
9. **CHICAGO VI**—Chicago—Columbia
10. **NOW & THEN**—Carpenters—A&M
11. **LET'S GET IT ON**
Marvin Gaye—Tamla
12. **THE BEATLES: 1967-70**—Apple
13. **INNERVISIONS**
Stevie Wonder—Tamla

14. **LOS COCHINOS**
Cheech Y Chong—Ode
15. **THEY ONLY COME OUT AT NIGHT**—Edgar Winter—Epic
16. **RED ROSE SPEEDWAY**—Paul McCartney & Wings—Apple
17. **WE'RE AN AMERICAN BAND**
Grand Funk—Grand Funk
18. **DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**
Elton John—MCA
19. **LIVING IN THE MATERIAL WORLD**
George Harrison—Apple
20. **DELIVERANCE**
Soundtrack—Warner Brothers

TOP MALE VOCALIST

1. **STEVIE WONDER**—Tamla
2. **ELTON JOHN**—MCA
3. **MARVIN GAYE**—Tamla
4. **JOHN DENVER**—RCA
5. **NEIL DIAMOND**—MCA, Columbia

6. **GEORGE HARRISON**—Apple
7. **PAUL SIMON**—Columbia
8. **CAT STEVENS**—A&M
9. **JIM CROCE**—ABC
10. **ELVIS PRESLEY**—RCA

TOP NEW MALE VOCALIST

1. **GARFUNKEL**—Columbia
2. **JOE WALSH**—Dunhill

TOP FEMALE VOCALIST

1. **HELEN REDDY**—Capitol
2. **DIANA ROSS**—Motown
3. **CAROLE KING**—Ode
4. **CARLY SIMON**—Elektra
5. **ROBERTA FLACK**—Atlantic
6. **JONI MITCHELL**—Asylum

TOP NEW FEMALE VOCALIST

1. **BETTE MIDLER**—Atlantic



Helen Reddy



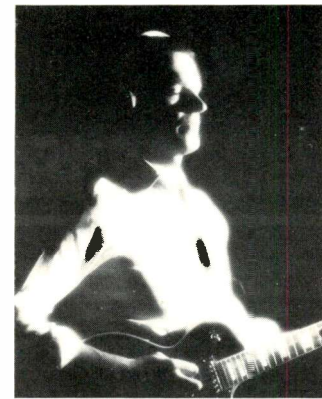
Love Unlimited



Pointer Sisters



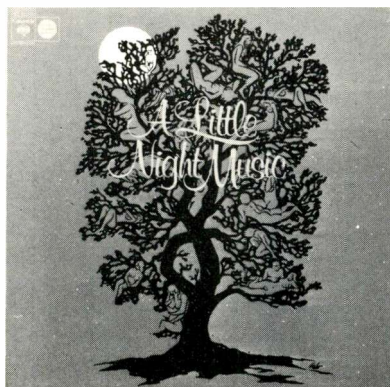
Cheech Y Chong



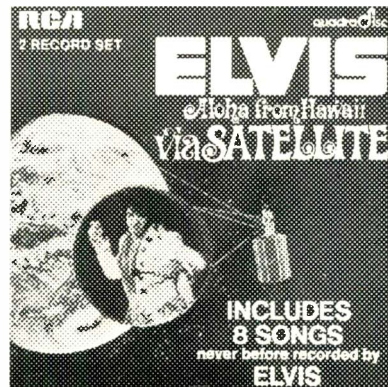
John McLaughlin



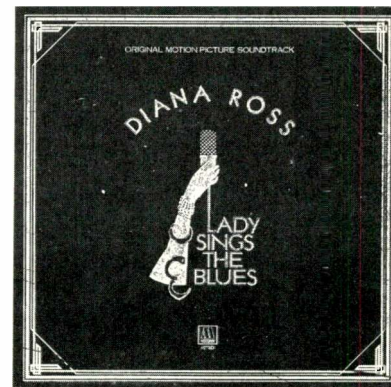
Bette Midler



A Little Night Music

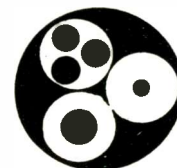


Aloha From Hawaii



Lady Sings The Blues

End Pop Album Awards



TOP MALE GROUP

1. **PINK FLOYD**—Harvest
2. **WAR**—United Artists
3. **DEEP PURPLE**—Warner Brothers
4. **BEATLES**—Apple
5. **ALLMAN BROTHERS**—Capricorn
6. **ROLLING STONES**—Rolling Stones
7. **LED ZEPPELIN**—Atlantic
8. **CHICAGO**—Columbia
9. **JETHRO TULL**—Chrysalis
10. **EDGAR WINTER GROUP**—Epic

TOP NEW MALE GROUP

1. **STEELY DAN**—ABC
2. **BECK, BOGERT & APPICE**—Epic

TOP FEMALE GROUP

1. **LOVE UNLIMITED**—20th Century

TOP NEW FEMALE GROUP

1. **POINTER SISTERS**—Blue Thumb

TOP DUO

1. **CARPENTERS**—A&M
2. **SEALS & CROFTS**—Warner Brothers

TOP NEW DUO

1. **SANTANA AND McLAUGHLIN**—Columbia
2. **LOGGINS & MESSINA**—Columbia

TOP VOCAL COMBINATION

1. **PAUL McCARTNEY & WINGS**—Apple
2. **SLY AND THE FAMILY STONE**—Epic
3. **GLADYS KNIGHT & THE PIPS**—Buddah, Soul

TOP NEW VOCAL COMBINATION

1. **SKYLARK**—Capitol
2. **DeFRANCO FAMILY**—20th Century

TOP COMEDY ARTIST

1. **CHEECH Y CHONG**—Ode

TOP JAZZ ARTIST

1. **MAHAVISHNU JOHN McLAUGHLIN**—Columbia
2. **DEODATO**—CTI
3. **ISAAC HAYES**—Enterprise

TOP ORIGINAL CAST

1. **A LITTLE NIGHT MUSIC**—Columbia

TOP TV SOUNDTRACK

1. **ALOHA FROM HAWAII**
Elvis Presley—RCA

TOP MOVIE SOUNDTRACK

1. **LADY SINGS THE BLUES**
Diana Ross—Motown
2. **DELIVERANCE**—Warner Brothers
3. **JONATHAN LIVINGSTON SEAGULL**
Neil Diamond—Columbia

By KAL RUDMAN



■ Byron MacGregor This may be one of the biggest records in the history of the business. It is already gold. People whom you ordinarily never see in record shops are coming in to Detroit and buying four and five copies at a time. One small shop in Detroit sold 1,000 in a week. The sales could easily reach five

million. It was featured on the news on Metromedia TV channel 5 New York. Rosalie Trombley says: "It is the biggest record she has ever seen since she entered the business." It went from HB to 8 at CKLW. It is on: WOKY, KJR, WPGC, WTAE, WBBQ, WFOM, on every hour WMAK. It has received airplay at WIXY, KXOK, WFIL, WFUN, WRIT, WMMR, WFOM, WSB, WGRQ, WMEX, WIL . . . the version by Gordon Sinclair is on: WIP, KYA, and KLIF.

Terry Jacks We predict that this will become a huge teeny-bop and female phone giant, in fact, we feel the sales will rival or even supercede those of the new DeFranco Family record. It exploded on the chart at CKLW at #24, came on new at 40 WIXY, and is new on KJR. It went to #1 at CFGO Ottawa, Canada.

Tom T. Hall Last week, we fearlessly predicted that this record would pick up some heavies. Well it did. New: 40 WCFL, KILT, KLIF, WOKY, WSGN. It detonated 13-9 WSM and Don Smith reports: "Top 10 phone requests," 9-7 WAYS, 13-11 WHHY and Larry Stevens reports: "Strong action." It is on KJR and WBBQ.

De Franco Family Quite obviously this will be their second bubble gum smash in a row. New 35 WCFL, KJR, WAKY. It is on: KYA, WPOP who report "excellent phones." It debuted on the chart WOKY at #29 who report: "Home run," it came on the chart at WXLW who report: "#1 phones in one week." It jumped 38-30 WIXY.

New Rolling Stone single "Heart Breaker" from the album. Ahmet Ertegun is personally remixing the record.

New Bette Midler single "In The Mood" from the album.

Redbone Last week we told you exclusively that this record would be a sleeper smash out of Philadelphia, and that the title "Come And Get Your Love" has become the new hit line at "King Kong" George Michael's WFIL young adult dance at the Coliseum in South Jersey. We predict that this record will be the 1974 equivalent of Bread's "I Wanna Make It With You." It exploded like a hydrogen bomb 18-9 WFIL. Powerhouse new believers: WPGC, WIBG, KJR, WPOP, KILT, WHHY.

Smokey Robinson We have been telling you for a long time that this would become a Go-Rilla and that it would probably take about eight weeks. It is now an r&b Tasmanian sales monster. We are looking for Chris Jonz and his dynamite Motown staff to start corralling the pop stations now for the Vice President poet laureate.

Tip of the week: "Lillies" Sidney Joe Qualls on Brunswick. This record has ruined my "soul detecting machine." The needle on my "goosebump

(Continued on page 96)

Nader Expo to 'Educate' Consumer

■ NEW YORK — Richard Nader's Music World Expo '74, the music industry's first exposition for the consumer, slated for March 1-3 at Madison Square Garden, "will lean heavily towards acquainting the public with various behind-the-scenes procedures involved in bringing music to the consumer," Richard Nader, producer and originator of the event stated, as he further elaborated on plans for Expo '74.

Exhibitors will give the consumer an opportunity to see just how music is made, elaborating visually and mechanically on 'the music goes 'round and round and it comes out here' theme.

There will be a glass-enclosed recording studio, designed by Rick Lazes, Production Manager for the Richard Nader Organization, which is being built especially for the Expo, and constructed so that it can travel with future Expos to other cities.

Expo '74 will also feature "the world's largest speaker," a room which will accommodate 20 people, and function as a speaker. The speaker-room will be used to "tell" the story of quad in sound, as well as to inform the audience on the proper care and operations of sound systems, etc.

A miniature pressing plant will be in operation during the Expo, showing the consumer how records are made, following the step-by-step process from voice to recording tape to master to finished product. This exhibit will be backed up by a film on how records are manufactured.

"Manufacturers and retailers of musical instruments will have available all types of musical instruments that the consumer can

try out on the spot," Nader said. "Often, the music audience's familiarity with instruments is limited to a viewing from a seat at a concert, and few non-musicians get to "experience" any instruments at all. Even amateurs and hobbyists often have no knowledge of instruments other than the one which they themselves play. At Expo, the consumer will be able to discover exactly which instruments make the sounds they hear, and how the sounds are made by the instruments."

The Expo, which is open to exhibitors from all areas of the music industry, will have representation by manufacturers of records and tapes; manufacturers and distributors of audio component systems and accessories, video cassette and video recording equipment; musical instrument manufacturers, as well as music-related and trade publications, and associations and professional organizations of the music industry.

At Madison Square Garden, the Rotunda, offering 22,000 square feet of exhibit space, the 4400-seat Felt Forum, and the 470-seat Cinema—all under one roof—will be available for exhibitors' use during the three-day event.

Neil, Alice Go Gold

■ NEW YORK—Warner Bros. recording artists Neil Young and Alice Cooper have been awarded an RIAA gold record certifying sales in excess of 1 million dollars for their most recent Warner Bros. albums.

Young scored with "Time Fades Away." Alice Cooper earned their second gold disc for the year with "Muscle of Love."

Bloodstone Honored in Los Angeles



Bloodstone were recently presented with an award from the City of Los Angeles for outstanding service to the community. Pictured (from left) are: Harry Wilkins—Bloodstone; Jack Ross—west coast artist relations; Daryl Clifton (kneeling)—Bloodstone; Councilman Billy Mills; Charles Love—Bloodstone; Harry Williams—Bloodstone; Mel Turoff—head of west coast operations, London Records; Charles McCormick—Bloodstone; David Gest—west coast press relations, London Records; Willis Draffen—Bloodstone; Larry McCormick—newscaster; George Braunstein—manager; and Ron Hamady—Manager.

Carpenters

No. 1-Duo: Singles

No. 1-Duo: Albums

Thanks

Thanks



Billy Preston

No. 1-R&B Instrumentalist

Thanks



Jay Lasker on the State of the Industry

By CRAIG FISHER

The past year has been the most successful in its history for ABC/Dunhill Records, and year's end therefore seemed an appropriate time to talk with Jay Lasker, President of the label and one of the founders of Dunhill Records. The 49-year-old Lasker proved to be an exceptionally willing subject. In the following Dialogue he not only talks about his background and his work at ABC/Dunhill, but also offers opinions on a variety of subjects—from the state of quad recording to the vinyl shortage, from the value of singles to the problems he sees confronting the industry now.



Jay Lasker

Record World: How did Jay Lasker get his start in the record business?

Jay Lasker: Well, as a matter of fact, by accident. I got out of the Army in October 1945 and at that time my brother was working as a traffic manager for Decca Records in New York and I was looking for a job, so I went to work in the orders and service department there, transmitting orders from the branch to the factory. I was there for a number of years, getting the feel of what was happening in the record business, but then I decided I wanted to make more money. So I went to the head of sales, who was also head of the servicing of his own distributing place, Sidney Goldberg, and I said I wanted a raise. He said, "Well, you're getting as much money as you can get in this job you're doing. Do you want to get into sales?" And I said yes, feeling that he'd say "Well, I thought I'd start you out as a salesman for our New York branch." But instead he said, "We'll make you a branch manager. Where do you want to go, Detroit or Indianapolis?" Now I had no training or anything, so I figured real quick and I said "I think I'll go to Detroit," because I felt in my own head—this was in 1954—that Detroit was a much bigger city and there would be more of an opportunity there than in Indianapolis for a branch operation.

So I went to Detroit and was the branch manager of Decca there. And as a matter of fact, we became the number one Decca branch in the country in 1955. Then I thought I was really great. I thought this was so easy. Here I hadn't had any training and I was number one in a year. I said "Wow. I've really been missing my vocation." I was great. I was unbelievable. I really started to taste something in running that branch and I really started to take some great pride in abilities I didn't even know I had. So along came an opportunity. At that point Kapp records had just started; Roger Williams had just had his big hit with "Autumn Leaves," and David Kapp was interested in finding a sales manager, because he was doing it all himself. So I made a deal with him and I left Decca and went back to New York to work for Kapp and became a sales manager and a Vice President. That was really the beginning of the independent getting into the lp business itself. Up to that most of the independents were into the singles record business. But Dave Kapp had been at Decca a long time, where the experience was to go into the lp business, and that is what he did.

RW: Did you find you were a good Vice President at Kapp?

Lasker: Well, yes I was good there too.

RW: Those hidden reserves of talent were coming out.

Lasker: Well, no, that gave me an opportunity to expand into other things, to get involved in more of the actual merchandising and promotional aspects of the business. And I learned a tremendous amount from Dave Kapp, whom I consider the greatest record man that I ever knew. I think he was the greatest record man there ever was, period.

Then after I came to the west coast to start, with Mo Ostin at Reprise Records. I was the Vice President and Mo was the President. I was there for about two years—again doing almost the same things that we did at Kapp, although of course that was the start of a different label. Then I spent almost two years at Veejay Records, which was basically in a bad financial situation. I learned at Veejay an awful lot

about finance in terms of the record business. I learned that the record business is just that—a business. Everybody says they want to be in the entertainment business. They think of the record business as the entertainment business when it's really a business like any other business.

RW: Like ball point pens.

Lasker: Like shirts. You know, I think people not connected with the record business think we sit around and listen to music all day. I know that from many acquaintances who are in other businesses. I don't think anybody fully appreciates that it's a business. I'm sure that Hugh Hefner running Playboy is not looking at pretty girls all day. You get business headaches as a businessman, and he has a very successful operation, so his head has to be devoted most of the time to the running of his business. Then, in 1965, I, along with a couple of other people, started Dunhill Records. We were fortunate in discovering the Mamas and the Papas. Dunhill was being distributed by ABC Records, and after a while, ABC said, "We like your company. We'll buy your company." and they bought the company. I stayed with Dunhill and in 1970 I became President of the whole works. At that point I was just the President of Dunhill. And that brings you up to date.

RW: Do I understand correctly that ABC and Dunhill merged immediately?

Lasker: Well, when ABC bought Dunhill, no. Dunhill was run in a somewhat independent way. In other words, the basic things hadn't changed about Dunhill, apart from its ownership. We were still operating as the small company within the big company. We had certain areas in which we were doing our own planning—merchandising and cataloging—with the product kept within our own control. Dunhill was building. It was a very successful thing. But then in mid-1970, the then President of ABC, Larry Newton, moved into the motion picture distribution business, which was another part of the American Broadcasting Company.

RW: I wonder how you might articulate the changes that you've seen in the business since 1945.

Lasker: Well, the record business has been undergoing tremendous changes in the past two or three years. Actually these changes have been taking place in the last ten years, and it may be even longer. The biggest impact on the record business, I think, has been made by the way the retailing of records has evolved. A lot of people think that the most important changes have been from the creative end, but I don't believe that. I'm probably the only one that doesn't. I believe that the record business today has evolved more because of the way records were sold on the retail level and merchandised on the retail level. Where you once had a mom and pop store, where there was somebody in the store that knew the product and knew what was selling and knew that they had to buy with some discretion because they could only return so much, well, that evolved to the mass merchandising of records, particularly starting in the mid-or early 1950s with the Handelman Drug Company. The Handelman Drug Company was basically involved as a rack jobber of drugs to supermarkets, and they saw evolving the fact that supermarkets were no longer going to be racked. Instead, supermarkets were going to take on their own positions in their stores for health and beauty aids and drugs. And the Handelman people said, "Gee, we'd better get into something else

"The biggest impact on the record business, I think, has been made by the way the retailing of records has evolved."

using our skills as rack jobbers." So what actually happened—and this is what started the retail record business—is that diverting themselves from the drug thing—when they saw the supermarkets were saying, "we'll centrally buy aspirin and Gillette Blades and put them into our own stores, because they're not perishable items. We can handle them ourselves and make a bigger profit"—they, with great foresight, said, "We'd better use the skills we have of racking and find something

(Continued on page 40)

THIS HAS BEEN THE YEAR OF CHARLIE RICH

CHARLIE WAS VOTED MALE
VOCALIST OF THE YEAR,

"BEHIND CLOSED
DOORS" WAS VOTED

SINGLE OF THE YEAR AND THE ALBUM "BEHIND CLOSED
DOORS" WAS SELECTED ALBUM OF THE YEAR. AND NOW
"THE MOST BEAUTIFUL GIRL" IS NUMBER ONE AND IS HIS
THIRD MILLION SELLER OF THE YEAR.

CHARLIE RICH HAS CROSSED EVERY MUSICAL BOUNDARY
AND HAS BECOME A TRULY NATIONAL PHENOMENON.



EPIC RECORDS CONGRATULATES CHARLIE RICH AND HIS
PRODUCER BILLY SHERRILL FOR THREE GOLD RECORDS AND
THREE COUNTRY MUSIC ASSOCIATION AWARDS.

Kenton to Col Publicity

■ NEW YORK — Bob Altshuler, Vice President, press and information services, CBS / Records group, has announced the appointment of Gary Kenton as publicity staff writer.

Kenton will be responsible for a variety of Columbia, Epic and Columbia custom labels writing assignments, as well as assisting in the development of publicity for the label's artists. He will report directly to Ron Oberman, director of press and information services for Columbia, Epic and Columbia custom labels.



Gary Kenton

Two Promoted at CBS

■ NEW YORK—Irwin Segelstein, President of CBS Records, has announced that Calvin Roberts has been promoted to Vice President of operations marketing with responsibility for the company's custom pressing services for outside labels, marketing and sales of blank tapes manufactured by Columbia Magnetics, and Columbia's studio operations and rentals. Segelstein also announced the promotion of Thomas Van Gessel to assume Roberts' former position of Vice President of Columbia Record Productions. Van Gessel was previously director of CRP. Both promotions are effective immediately.

Capitol Announces January Release

■ HOLLYWOOD — Capitol Records has announced its January release, containing some nine albums. Included in the release are "Lettermen—All Time Greatest Hits," Linda Ronstadt's "A Different Drum," "Entertainer of The Year" by Roy Clark, "Bakersfield, Nashville West" by seven country artists including Buck Owens, Tavares debut album titled "Check It Out," "Gangsters of Love," the debut lp by the group of the same name, Jesse Colin Young's "The Soul of a City Boy," "Love Song" by Anne Murray and Leo Kottke's "Ice Water."

Mixed Vocal Groups Score in '73 With a Wide Variety of Styles

By FRED GOODMAN

■ Though mixed vocal groups have always enjoyed chart success, 1973 perhaps marked the most successful year of all. Many of the year's top singles and albums were performed by groups that contain both male and female members.

Probably the most successful mixed group of the year single-wise was Gladys Knight and the Pips. This veteran act had six hit singles—three on their former label, Soul, and three on Buddah. Two of the records were number one discs, "Neither One of Us" and "Midnight Train to Georgia." The other four top charters were: "Where Peaceful Waters Flow," "All I Need Is Time," "Daddy Could Swear I Declare" and "I've Got To Use My Imagination." In addition, the group had two top ten albums, "Neither One of Us" and "Imagination." Because of this unprecedented hot streak for the quartet, they became a huge night club and concert attraction as well as frequently appearing on such TV shows as "Midnight Special" (which they hosted), "In Concert," "Flip Wilson" and "Soul Train."

Another top vocal combination was Paul McCartney and Wings on Apple. The former Beatle along with his wife Linda formed the nucleus of this mixed group that was one of the top acts of 1973. The contingent had four smash singles including one of the top records of the year, "My Love." They had another number one with their James Bond soundtrack theme "Live and Let Die." "Hi Hi Hi" and "Helen Wheels" rounded out a fabulous year for the group. The English act also had three huge albums including "Red Rose Speedway," "Live and Let Die" and "Band On the Run." They also were seen on a prime

time TV special "James Paul McCartney."

Rag Rock

Tony Orlando and Dawn (Bell) enjoyed three million selling singles this year and began the good-time music trend known as rag rock. With "Tie A Yellow Ribbon," "Sweet Gypsy Rose" and "Who's In the Strawberry Patch With Sally," Dawn firmly reestablished itself as a potent AM act. Their lp "Dawn's New Ragtime Follies" was also a top charter.

One of the old standby mixed groups, Sly and the Family Stone (Epic), had another fantastic year. A gold album "Fresh" and a number one single "If You Want Me To Stay" provided the ammunition that recharged Sly's battery of hits. They also appeared on numerous TV specials including a hosting stint on "Midnight Special."

Another mixed group that's had a nice slice of chartdom this year were Stax perennials, the Staple Singers. Their appearance in the "Wattstax" film provided the catalyst that pushed them to new heights in their reknowned career. "Oh La Da Da" was a mid charter taken from the soundtrack. "Be What You Are" was a big album, but their most successful venture of the year was the single "If You're Ready," which brought them back into the top ten.

New vocal combinations popped up and firmly established themselves as important hitmakers for the future. 20th Century Records had a number one piece of gold with the DeFranco Family's "Heartbeat — It's a Lovebeat," while Skylark on Capitol smashed with "Wildflower." The New Birth on RCA hit with "I Can Understand It," and the Independents (Wand) had "Leavin' Me" and "It's All Over."



Two of the most popular mixed vocal groups of the year: Tony Orlando and Dawn (left), and Gladys Knight & The Pips.

Deodato to MCA



A luncheon was held recently celebrating the signing of Deodato to a long-term recording contract with MCA Records. Pictured from left to right after the luncheon are Rick Frio, Vice President, marketing; "Mike" Maitland, President; Deodato; Artie Mogull, Vice President, artist acquisition & development; Bud Prager, Deodato's personal manager.

Pirates Restrained

■ ST. LOUIS — A Circuit Court has issued a temporary restraining order against Tacony Distributors, doing business as Western Distributors, in an unfair competition suit brought by Phonogram, Inc., MCA Records, Inc., and Atlantic Recording Corp., charging the firm with selling pirated tapes.

A hearing on whether to grant a preliminary injunction has been scheduled for January 17.

Tucson Men Plead Guilty

■ TUCSON, ARIZ. — Melba and Donald Garrett of Fresno, Calif., pleaded guilty in Magistrates Court here to three counts each of violating Arizona's anti-piracy law.

Magistrate Charles Whitehill fined the couple \$100 apiece on each of the three counts and ordered that 8,000 pirated tapes be confiscated.

Milestone for Slade

■ NEW YORK — Slade have achieved another milestone in their career. For the fourth time in a row, they have released a single which attained the number one spot on the BBC charts on the day of its release. The current single to achieve this honor is entitled "Merry Xmas;" the three previous singles which accomplished this were: "My Friend Stan," "Skweeze Me Pleeze Me" and "Cum On Feel The Noize."

Slade, who record for Warner Bros./Reprise in the United States, are just completing a tour of Europe and are scheduled to tour the U.S. in January-February. The tour will include appearances in Philadelphia, Hartford, Cleveland, Detroit, San Francisco, Los Angeles and St. Louis as well as an appearance on Don Kirshner's Rock Concert TV show.



After a decade in the music & record business, we are starting our 2nd year in bringing rock music to television. We couldn't have done it without you.

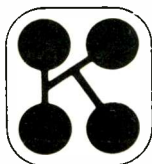


A special thanks to all the people in the music & record industry that made it possible.

- ALICE COOPER
- CURTIS MAYFIELD
- POCO
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- HOT TUNA
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FMers Speak Out on State of Medium

By HOWARD LEVITT

■ NEW YORK — With the end of another year close at hand, FMers across the country have taken time out to express their thoughts about what the past year has meant, in respect to both the music and the medium as a whole.

Greg Hamilton, music director at WMC-FM in Memphis, feels that FM radio has almost completed the process of settling into its own niche. "FM has been going through a weird kind of growth," he stated. "FM and AM have been coming together in the sense that certain musical labels no longer apply. I really feel that management has finally realized our potential in sales and elsewhere. They don't view us as a toy anymore."

WNEW-FM's Dennis Elsas echoed Hamilton's sentiments to a degree, elucidating certain specifics even further. "Musically, through the past year," he indicated, "we've heard just about everything. FM has begun to become more aware of 'pop' sounds. We're not categorizing music the way we used to. We, essentially, are growing up. At its onset, FM had to be different to establish

any kind of identity. That's not true anymore, and the time has come to start removing the stigma of labeling music as 'progressive' or 'hip,' as opposed to 'commercial' or just 'not hip.'"

"The thing that concerns me most," stated Larry Miller, operations director at KUDL in Kansas City, "is the high rate of attrition that seemed to pervade FM this year. I find that the number of stations is being chipped away. We've lost some good stations this year, and to my way of thinking, the fault lies with high-level management not being as closely in tune with the actual machinations of the stations as they could be."

On the west coast, Mike Harrison, program director at San Diego's KPRI-FM, feels that FM has finally arrived at a consciousness that is not directed solely towards the self-satisfaction of those presenting the music. "FM across the country is becoming less self-indulgent," he stated unequivocally. "We're gearing to the large new audiences who have discovered progressive rock and roll since 1970. Progressive rock is no longer the 'underground music' of a select few."

In terms of music, the year appears to have held few surprises or innovations. "We've seen many fads, but few real trends," cites Dennis Wilen, music director at WMMR-FM in Philadelphia. Joe

(Continued on page 76)

Radio Quotes of the Year

■ (Editors Note: It would be physically impossible to include quotes from all or even most of the great people who've been gracious enough to talk to **Radio World** this past year, but the following are what we believe to be some of the highlights of a very busy year.)

■ JIM GOSA—KCBA . . . "There's a huge interest in jazz, as the listener's tastes become more sophisticated. Young people are really getting into music and in a jazz group, it is incumbent that all musicians contribute musically to the band."

■ MAXANNE SARTORI—WBCN/FM . . . "In some ways it's an advantage being a woman in radio, because you're easily identified and remembered by the public and the promotion men; but with the latter, being a woman can definitely be a hassle."

■ ALLISON STEELE—WNEW/FM . . . "Being a woman in radio is no hindrance, if you don't trade in on that fact, and just forget that you're a woman and do your job professionally and without complaints. There are very few women with experience and they think they should get the job first and learn later."

■ DON IMUS—WNBC . . . "A good way to get me out of radio would be to tell me that I had to do afternoons. Now I sit down and write something truly outrageous, just flat-out crazy, and everybody just laughs and that's it. Well, there's always been this childish or childlike feeling of challenging authority. So I don't know, nobody hassles me anymore, and I wish somebody would get on my back."

■ LEW IRWIN—KDAY . . . "I recognize the need for alternative news on radio stations that are engaged primarily in dispensing entertainment. It is a break in format, especially for a contemporary station, to go to a Walter Cronkite for the news in the middle of a rock and roll record. If people really wanted to be informed, to get all the information necessary to make judgments, the place to get it would be a newspaper. Or possibly to go to one of the all-news stations. There's no legitimate rationale in my mind for rock and roll stations broadcasting five minute hourly newscasts, given the fact that by the push of a button anybody can get any news he wants any time of the day, except the rationale of law. Stations make commitments to the FCC to broadcast so much news. Given that kind of situation, it seemed to me that what was needed was an alternative kind of news presentation."

■ RON MIDDAG-FM PROMOTION (now at Stax Records) . . . "There are a lot of FM stations that have become very hit conscious, but that's because they saw it proven numbers-wise. A lot of station managers and owners have been more or less plodding along with a free-form

(Continued on page 88)

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'NCR Gets Off



WNCR-FM, Cleveland, reported widespread interest in "Get Off," the public service announcements by 42 rock celebrities against hard drugs. Pictured are Doc Remer, VP of Jericho Productions West, donating his time to "Get Off;" Marc Matthews, disc-jockey; and Bob North, WNCR program director. The lp features Ringo Starr, Alice Cooper, Stevie Wonder and others, and is provided free to broadcasters by the National Association of Progressive Radio Announcers.

LISTENING POST

By BEVERLY MAGID



■ In reviewing the issues of the past year, in hopes of doing some rational radio round-up for this year-end issue, it became clear once again how impossible a job that seems to be in broadcasting. Like every other year, the changes in staffs at various stations have occurred as fast as the speed of light. Many times, the person in question was just being congratulated for a job well done at the same time an announcement was being made as to his replacement. Everyone still talks about honest

and direct communication with the public, but the time of the gigantic giveaway is still upon us, to such an extent that one station in Pittsburgh can't find a PD who wants to risk his neck against such high financial odds at a competing station.

Perhaps it has become true, in this time of shortages, that you can buy your listeners for a time, but after awhile, what station can make any profit or progress in the process? But with these same said shortages, the effects on broadcasting and its public are yet to be assessed, and perhaps it's the time, once again, to be at least as public-minded as we are publicity-minded. Broadcasting is still not a specific science,

(Continued on page 76)



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A Conversation with Don McLean

By ROBERT NASH



Don McLean

It's been well over a year now since Don McLean swept the music world with an engaging bit of cryptic nostalgia called "American Pie," a sweep that carried McLean to musical superstar status and brought him an uncommon amount of literary and media coverage. During this period McLean seemed to be unhappy about all the scrutiny he and his song were receiving, and he frequently seemed uncomfortable and aloof from public probing. Two albums and several hit singles later, McLean was interviewed at the offices of his record company, UA Records, and he was more than happy to discuss his experiences with "American Pie," as well as his concert appearances and his new album "Playin' Favorites."

Record World: I should begin by telling you how much I enjoyed your last concert at Carnegie Hall.

Don McLean: I just did what I was supposed to do at Carnegie Hall.

RW: In what sense?

McLean: Well, the first Carnegie Hall concert I did, I was so exhausted because I had been on a 100-city tour—it was just month after month after month of touring that I hardly even remember it.

RW: Does it just go sort of blotto after a while?

McLean: Not any more—I refuse to live that way any more; but during that year when "American Pie" hit, that first year, I was literally fighting to climb out from under it. You know as well as I do that the negative impact of a song that is that big on a career, of not being able to do anything outside that song. Fortunately for me I was not hurt too badly in that sense because other things prevailed. For a while I really wanted to tour as much as possible to perform the way it is that I do perform.

RW: To show people what you're really like.

McLean: Yeah, show 'em what I do.

RW: My first question was going to be—how much has "American Pie" really hurt your career?

McLean: Well, like I said for about six months it was really hairy as to whether or not anything would happen to me. "American Pie" was very big, I wasn't drawing very well at all. I'd play a 3,000 seat hall and I'd draw maybe 1,200 people. From about, I guess, October '71 through maybe March of '72, there was an enormous amount of things written and said and emphasized about that song. I studiously avoided getting involved in it.

RW: Well, in a sense you didn't mean for it to be so dissected.

McLean: No, I meant to need the song as it is because the song is meant to be interpreted by anyone who hears it. I didn't want to be in the midst of that kind of turmoil—it just isn't healthy. The thing that really saved me was "Vincent" because "Vincent" was a song that really galvanized the audience that was hearing me. It didn't do nearly as well as "American Pie" although it had a very good run. Then the audience really started growing bigger. I was filling those 3,000 seat auditoriums regularly. Then in the summer of '72 I made the "Don McLean" record and "Dreidel" did a little worse than "Vincent" and the audience got a little bigger. This was completely strange to me, just sort of witnessing this over a period of months. By the time the second Carnegie Hall concert came around, I wasn't quite as dizzy from all the traveling and the interviews and the variety and I was able to concentrate a little more on what it was I was supposed to do.

RW: Did you have a hard time when that first flash of "American Pie" came—in terms of knowing what to do and how to deal with it?

McLean: Well, I've been fortunate in knowing pretty much what makes me happy. Writing "American Pie" made me happy; the success of the song—that was a different tune. Although I have a lot of freedom as a result of things that have come from that success, I don't think I've made any real concessions to it. That's the test.

RW: Was your live act exactly the same throughout those periods of time?

McLean: My live act has been the same in terms of my presentation (guitar and banjo) since I was 15. My song writing emerged only in the last six years.

RW: So in other words, before that "Playing Favorites" was your music.

McLean: Yes.

RW: It must have been fun to make an album of your favorite old songs.

McLean: Well I'm very happy with the record because it's a new kind of music from the old kind of music. It's harnessed a traditional bluegrass musician up with a rock & roll drummer and a pop singer (me) and really the sound on the record is pretty unique.

RW: Do you think of yourself as a pop singer?

McLean: I suppose I have to in the fundamental sense—popular. I don't really think of myself as anything but a singer—any kind of musical category is just an intellectual exercise.

RW: Having seen your concert performance at Carnegie, I really would like to know why you haven't made a live album yet?

McLean: I have. I just cut it on the European tour. It will be something in late '74 or early '75 because I have another album of my own material that I plan to release in 1974. We are going to come out with a two-album set which will pretty much cover the best material of all the albums I have put out plus some special things that I was doing with the audience plus some more of my favorite stuff plus some stuff that will be on the album I'm going in to do in December. It came out very well. We recorded it a special way which puts the listener almost in the middle of the concert hall. It's the only album I've made that's really conducive to quad because if you do listen to it in quad, you feel the audience around you. It feels like when you listen to it, you're really in the audience. It's just that the audience is a big part of my concerts, so that's kind of an important ingredient.

RW: You say you appreciate the freedom "American Pie" has brought you. Do you mind the fact that there are a lot of people that will maybe never take you as seriously as they might have, due to that song?

McLean: No one will take Sinatra as seriously as they might without "Strangers In The Night." No one will take the Beatles as seriously without "Hey Jude." I mean each thing that communicates—I may never have, probably will never have the kind of record sales that "American Pie" had. That song is the kind of song that doesn't come along very often. But the fact that it felt to me to write it has always been an honor to me because there's a lot more to that song than people have even begun to realize. I don't say that because I wrote it, most writers who write things don't realize half of what they've said until it's done. In fact, anyone who plans to say something ends up saying less than he thought he was saying.

You really want to capture a mood, capture an essence within a form. What I wanted to capture was a decade within a particular musical form. Just as with "Vincent" I wanted to capture an autobiography within the eyes of a painting. With "Dreidel" I wanted to capture a particular feeling that I was experiencing. Now there are probably very few people that will understand it, but when you do have your life shattered by an enormous input of energy and success, it begins to fragment and so the reverse that I chose, the thing I wished to communicate, was a kind of despair growing out of a fragmenting and a spinning feeling that was constantly in my life.

"I think there is something happening in music now. There is a return to an awareness of singing and singers."

RW: What made you pick the "Dreidel" as an image, or is it particular metaphor?

McLean: Well the "Dreidel" is a part of a gambling game. Apparently with each symbol you either give something to the pot or you get something from the pot or you match the pot or something happens. It's a gambling game and that's another part of what was going on in my life. I had become a gambler. Now I was rolling for high stakes.

RW: As they say in the business, "parlaying it."

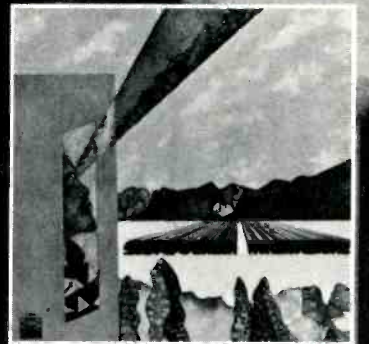
McLean: Yeah, and what I wished to do with Dreidel" was to, on the one hand, defuse that hysteria, and on the other hand tell people exactly what it had done to me.

(Continued on page 76)

STEVIE WONDER

MALE VOCALIST OF THE YEAR
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POP ARTIST OF THE YEAR
DOWNBEAT #1



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Rock Video Happening

■ NEW YORK—Even if there's no immediate market for it, rock and roll video is happening. Any number of young media people who've been involved in rock music during the last ten years have begun to turn to video as the ideal method of communicating the music, the artists, and the culture. Using inexpensive half-inch format equipment, these video producers are capturing rock performances on tape in an effort to document the music and, hopefully, to eventually find outlets on television for these recordings.

"I think video is going to take over the market. Artists are becoming very visual and visuals are very important to the music—so video is the future," says Nadya Gruen who, with her husband, rock photographer Bob Gruen, has developed a series of video taped specials on current rock acts. With portable, easy to use equipment the Gruens have already developed an extensive library of tape performances including the Dolls, Ike and Tina Turner, Tracy Nelson, John Hammond, Steve Goodman and Labelle. At the moment they are airing four hours over their two tapes each week over the two largest cable tv systems in New York City—Sterling and Teleprompter—and have been approached to do a series for West German television on the basis of their tapes.

Through his company, Video White Light, **Record World** video editor Richard Robinson has also become involved in the promise of "instant television" that the advent of Sony and Panasonic's video equipment allows. Video White Light already has a tape library that includes recordings, both performances and candid, made of Lou Reed, John Cale and the London Royal Philharmonic Orchestra, Peter Wolf, Ray Davies, Mitch Ryder, The Dolls, The Beach Boys, Steve Stills and other rock stars.

"At the moment video is like the early days of rock and roll," says Robinson. "You can create a rough, electric picture that may not match the quality of network television, but then network TV isn't interested in capturing the music as it is in the places where it's happening." With his Video White Light crew Robinson has taped in New York, London, Paris and a number of other cities. He has also just completed work on

"The Video Primer," a handbook for alternative TV production to be published next spring by Music Sales' Links Books.

The convenience of personal video has also been discovered by several rock stars. Alice Cooper, John and Yoko Lennon, and Chuck Berry all have their own video equipment and are experimenting with its potential.

VideoNews

■ TDK has announced their entry into the video tape business with their "Avilyn" blank tape in both 3/4" and 1/2" formats. A major manufacturer of audio tapes, TDK claims that their "Avilyn" video tape is superior to the high quality chromium dioxide presently on the market . . . In other tape news, Sony has introduced a new brand of "high density" video tape in Britain for their open reel 1/2" format machines. As yet there is no word when this tape will be available in the U.S. . . . Video Tape Network's President, John Friede, predicts a 50 percent rise in video use on campus during the next year. Friede says that with the lower cost of equipment and the cheapness of blank tape "video has moved out of the classroom and become an important vehicle for bringing entertainment and information to the campus." . . . Winter Consumer Electronics Show set for 10-13 January at the Conrad Hilton in Chicago. Plans include a special day-long seminar on video systems . . . Kodak's new Ektasound Super 8mm sound film system being considered by many video producers as better than video gear for making productions since color and sound are available in a highly portable recording unit. Many are planning to shoot on Super 8mm sound and then transfer to video tape for editing . . . Richard Nader guest speaker at the National Visual Communication Associations workshop in New York on 29 November . . . RCA Laboratories in Princeton, New Jersey say they are getting closer to coming up with a cigarette pack size color tv camera that will be "rugged, highly reliable, and potentially low in cost." . . .

Video Activity Up Despite Hold on Home Systems

By RICHARD ROBINSON

■ NEW YORK — The American consumer may not be rushing out to buy a home video record/play system in the near future, but video hardware and software activity has not been halted by recent postponements in home vtr production. While RCA and other corporate giants are proceeding even more cautiously than previously expected (RCA's Selecta-Vision will now only start test marketing in early '74 as opposed to their earlier predictions of in-store sales by that time), video hardware for school, college, and institutional use has never been more available. Panasonic, for instance, has just introduced a full range of new equipment to complement their already extensive hardware line. Among the new items announced by Panasonic are a hand-held deluxe color camera, four black and white cameras, two different 19" color monitors, two different 13" color monitors, a deluxe studio monitor unit, a mini video production system, and a 1/2" cartridge format high speed duplication system.

While the main use for all this type of equipment is in the area of close-circuit video productions and cable TV video productions, the interested consumer is not being ignored. The prices of most semi-professional video gear are still not in the ideal "under \$500" range, but if you want to spend the couple of thousand dollars needed to buy it, you can. AKAI, having developed a 1/4" format

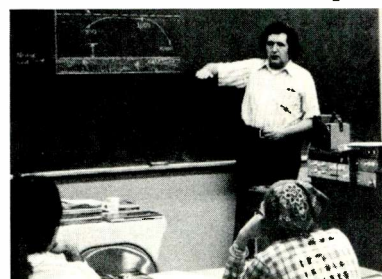
video tape system for institutional use, seems to be the first of the major Japanese firms to attempt to sell this same equipment to the home consumer. AKAI has scheduled spots for their portable video recorder on three prime time network tv series (Hollywood Squares, Price Is Right, and Let's Make A Deal). They will have two spots each month for nine months. The spots stress the AKAI system's portability and its use as a family video tape recording device that plays back instantly on any home TV set.

"We're giving away video units on these shows to familiarize the consumer with the advantages of video tape record systems and how they can be used by families," explains Robert R. Owen, Executive Vice President of AKAI. Owen also feels that the AKAI video system makes an excellent, inexpensive replacement for movie cameras.

This attitude that institutional video production equipment should also be available to interested consumers is a new stance on the part of video manufacturers. As recently as last summer's Consumer Electronics Show in Chicago the big firms (Sony, Panasonic, et al) were claiming that they weren't planning to make their present equipment available on the retail market. Since then some of them seem to have finally figured out that much of the portable video equipment presently sold in this country is already in private hands and that \$1,700 for a video system is not considered out of the question by those who want video now.

Pitching the consumer with presently available video hardware such as AKAI is doing (JVC has also entered this area with a half page advert in the new Lafayette home electronics catalog for their portable video system) may not be the ideal method of getting video equipment out to the masses, but it seems to be the only way it will happen until a mass market unit is available. And the fact that people are willing to search-out and buy institutional equipment is certainly an encouraging indication that video is here even if it isn't presently available in a home system format.

Woram at Workshop



John Woram, director of special projects for the Institute of Audio Research is seen during the recent four day Producers/Arrangers Workshop held by the Institute. The Workshop was directed towards professionals involved in production and seeking to expand their knowledge of the advanced technology available in the modern studio. Guest lecturers included Dick Schory, President of Ovation Records and Tom Jung, President of Sound 80 Studios.

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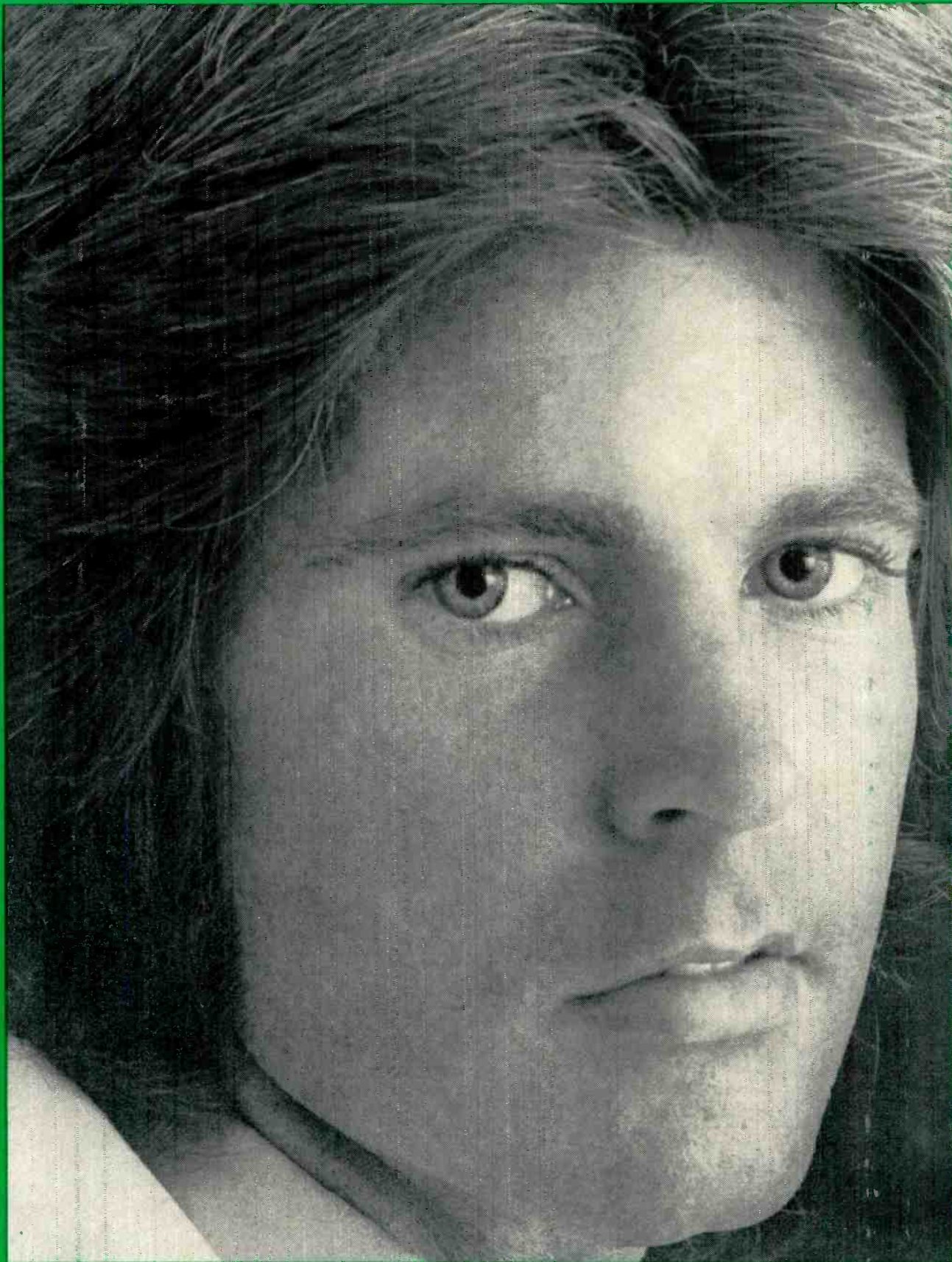
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"Nelson '74" — Rick's campaign slogan to start the new year. Rick Nelson And The Stone Canyon Band treat you to some beautiful new sounds, all on his new album, "Windfall." A perfect way to turn over a new leaf for '74.

MCA-383

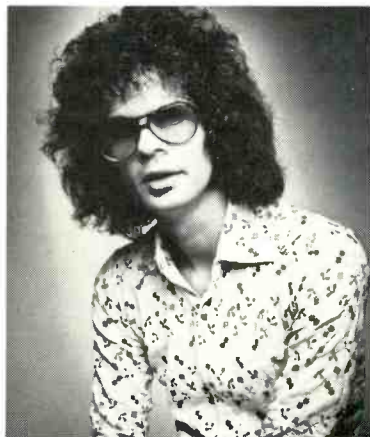


MCA RECORDS

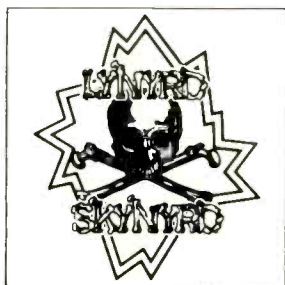
Thanks to Everyone!



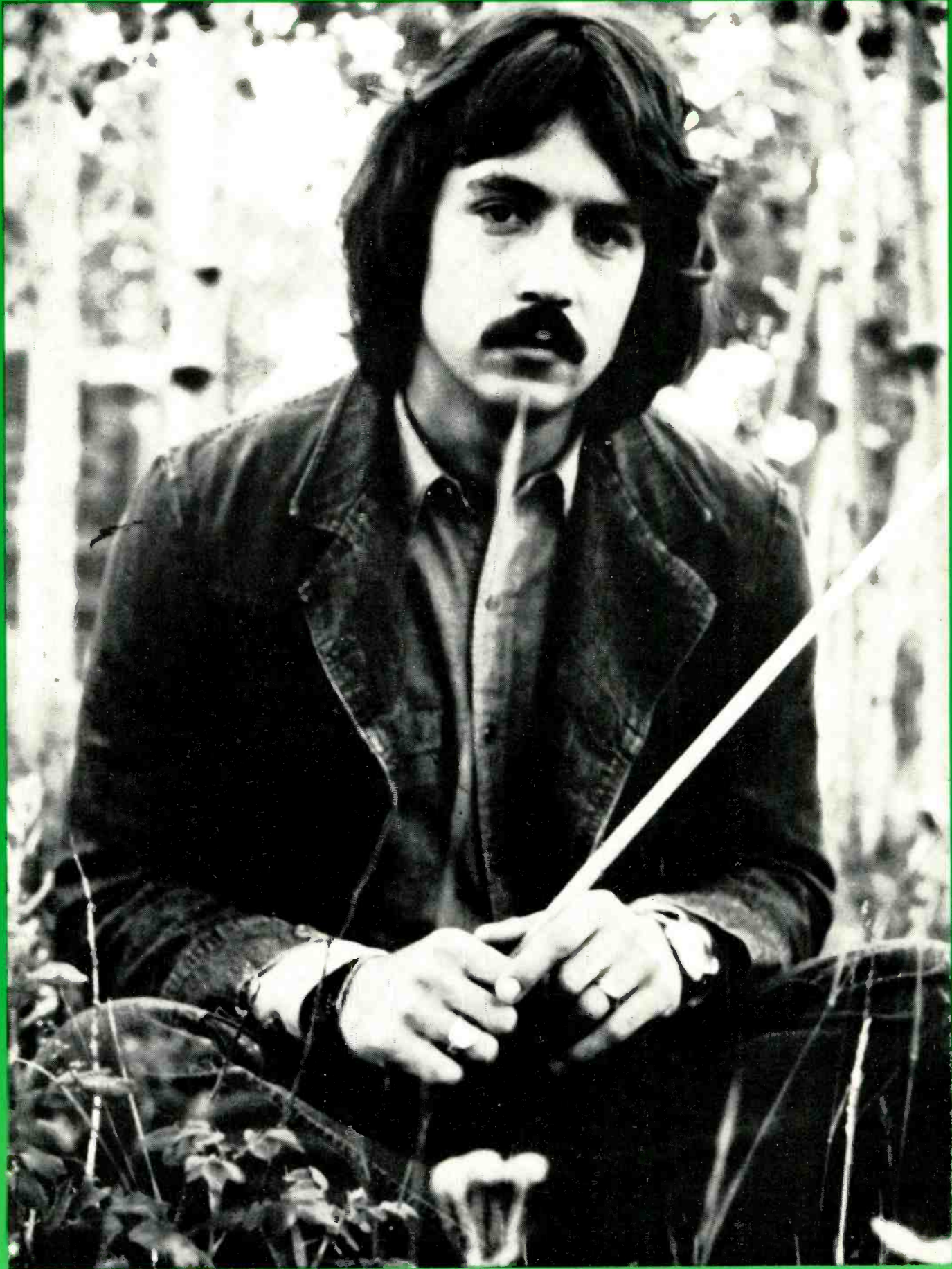
*for making our first year
of existence a justifiable one!*



Al Kooper



Michael Stanley Friends And Legends



The songs in Michael's album were written about friends and legends. Without the help, talent and legends of all his friends who came from bands like Manassas, Barnstorm and Poco, the album wouldn't have been. "Friends And Legends", it makes you feel good. Produced by Bill Szymczyk.

MCA-372



MCA RECORDS

CONCERT REVIEW

Reddy Glows At Pavilion

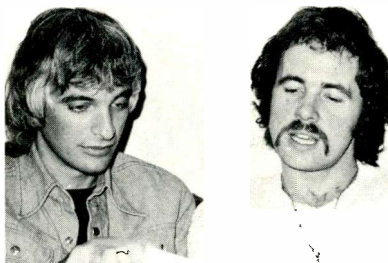
■ LOS ANGELES — For good middle-of-the-road entertainment, it's hard to beat a Helen Reddy concert. Ms. Reddy's career has skyrocketed during the past year, and her newfound confidence has been nowhere in better evidence than it was at her recent concert at the Dorothy Chandler Pavilion here.

With the impressive backing of a full orchestra, plus her own quartet, she delivered such biggies as "Delta Dawn," "I Am Woman" and "Ruby Red Dress," as well as a couple of excellent, not so well-known tunes, the most intriguing of which, "Time," was penned by L.A. songwriter Paul Parrish. A performance of particular merit was turned in by pianist Dick Horn.

Ms. Reddy has been around for quite some time and will undoubtedly be around for a good while longer, and one can't help but feel that she will demonstrate even more sincerity and musical sophistication as she gains experience performing in the limelight which now adorns her every show.

S. I. Smoke

Diamond Reps Mason



Joel Diamond (left) President of Silver Blue/Oceans Blue Music and Barry Mason of Barry Mason Music, have concluded a publishing agreement whereby Diamond's firm will be representing Mason Music Inc. in the U.S., along with various new Barry Mason and Les Reed tunes from their English "Ram Catalog." Diamond stated that aside from the "standards" already written by Mason and Reed, they have written new songs which have already been heard by several U.S. producers.

La. Pirates Make Arrest

■ SHREVEPORT, LA. — Police here have made the first arrest under Louisiana's anti-piracy statute which came into effect last January 1.

Jack Fowler, operator of City Stereo and Appliance Company here, was charged with the sale of pirated 8-track tapes following an investigation by local police who were assisted by the RIAA.

Fowler was released on a bond of \$750 pending a hearing.

Epic Sets 'New Voices' Promotion

■ NEW YORK — Charles Lourie, director of merchandising for Epic Records, has announced that Epic has begun a new promotional mailing campaign under the title "New Voices of '74." Three new Epic releases were selected for the initial January package, which was mailed to the label's promotion field on December 14, including Florence Warner, Michael Fennelly and John Hiatt. The "New Voices of '74" kits, designed for the use of promotion men and salesmen as tools, in-

clude test pressings, photographs, and biographical information.

"This is a really novel and exciting way to introduce new artists to our field force and to the industry in general," Lourie said. "It presents an opportunity to do things for artists in small groups which ordinarily wouldn't make sense on an individual basis." The new mailing concept, which will be executed in conjunction with consumer print advertising and multiple radio commercials, will also be graphically innovative, with graphics appearing not only on the cover of the kits, but carried through to the components within the box as well.

The "New Voices of '74" campaign also includes plans for a special mailing by Steve Slutzah, national FM promotion director for Epic Records, to key radio personnel.

Capricorn Opens Remodeled Studio

■ MACON, GA.—A new, completely remodeled studio was opened in late November at Capricorn Sound. The room, designed by Tom Hidley of Westlake Audio contains a 24-track API board model 2139. Also included in the new studio is a Studer 2-track mastering machine, a 3M series 79 16-track recorder; a 3M 2-track mastering machine; plus two Sculleys, one 4-track and one 2-track.

The first act recording in the new studio was The Marshall Tucker Band completing their second album "A New Life." The album is being produced by Paul Hornsby.

'Tex' on TV

■ NEW YORK — Singer/songwriter and celebrity "Tex" Fenster has announced that he has begun his own cable television show, "The 'Tex' Fenster Show," carried here on both Teleprompter and Sterling-Manhattan cable on Wednesdays at 4 pm. The show features music and interviews.

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AUSTRALIA: April Music Pty. Ltd.

BRAZIL: Editora Latino Americana de Musica

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CANADA: April Music (Canada) Ltd.

FRANCE: Editions April Music S.A.R.L.

GERMANY: April Musikverlag GmbH

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ISRAEL: April Music Limited

ITALY: Edizioni April Music

JAPAN: April Music

MEXICO: Mundo Musical S.A.

NETHERLANDS: April Music Holland N.V.

SOUTH AFRICA: April Music Publishing Company (Pty.) Ltd.

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UNITED STATES: April Music Inc., (ASCAP)

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YUGOSLAVIA: Favorite Music

Columbia Pictures Music Division Expands Activity

■ NEW YORK—Irwin Z. Robinson, Vice President and general manager of the music division of Columbia Pictures Industries, Inc., has issued an end-of-year statement detailing activities in all areas including chart performance, acquisition of talent, earnings and foreign operations.

"We are extremely encouraged also by the recent statement issued by Columbia Pictures Industries' new management team in the company's annual report," Robinson said. In the report's letter to stockholders, Leo Jaffe, Chairman of the Board and Alan J. Hirschfield, President and Chief Executive Officer, said "We believe that the record and music publishing divisions represent even greater potential than either motion pictures or television. We therefore expect to concentrate heavily on expansion of these businesses through acquisition of both product and talent.

Financial Statement

"As the year comes to a close," Robinson noted, "we are closing our second fiscal quarter. We are

projecting results in excess of the first half of the last fiscal year. Performance royalties, foreign royalties and sheet music royalties in particular have far exceeded last year's earnings during the same time period."

New Talent

On the east and west coasts, the company signed five new writers in 1973: Barry Goldberg, Ginny Redington, Rick Segall, Harriet Schoch and Richard Supa. Nashville office general manager Paul Tannen signed Bobby Abshire and Charley Feldman.

"Like many of the greatly talented people already with our company, a number of our recently signed writers are also recording artists," added Irwin Schuster, Vice President and director of professional activities. "Barry Goldberg's first album, produced by Bob Dylan and Jerry Wexler, will be released by Atlantic shortly; Harriet Schoch has an album in production for 20th Century Records; Rick Segall, who appears on his son Ricky's new
(Continued on page 121)

Didn't Wait Too Long



Shown visiting Record World's New York offices is Capitol recording artist Suzi Dietz, up to talk about her debut single "Waited Much Too Long." Ms. Dietz, who is currently on a promotional and personal appearance tour of the east (she recently appeared at a WILM concert in Wilmington), is in the process of setting up an appearance in Gotham. Shown flanking the Capitol cutie is Capitol Records' Soozin Kazick and RW assistant editor Howard Levitt.

New Duul Album

■ LOS ANGELES—The Amon Duul German rock band will shortly be out with a new album on United Artists Records, their fourth for the label.

"Vive Le Trance" is scheduled for shipment from UA on January 21.

MCA Expands TV Exposure

■ UNIVERSAL CITY, CALIF.—MCA Records has recently expanded its marketing program by utilizing television commercials as a major medium for advertising its product. MCA initiated its television advertising program on November 9 with the simultaneous soundtrack album release and television airing of the CBS film, "Sunshine." The sales response to the soundtrack album only a few days after the television commercial was overwhelming and has been attributed to the commercial time-buy.

TV spots advertising Elton John's "Yellow Brick Road" aired on "In Concert" and "Midnight Special" December 7 and will run again Dec. 21 and 28 on "Midnight Special." A split screen technique was used for the first time in a tv spot for the Who's "Quadrophenia" album, which aired Dec. 14 on "Midnight Special" and will show on Dec. 21 on "In Concert."

George Osaki, MCA's creative services director, has been acting as company director/producer for all MCA television commercials.

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Dialogue *(Continued from page 22)*

else that is far more perishable than drugs and health and beauty aids. And they chose, for what reason I don't know, the record business, which involves a highly perishable commodity. This was particularly true at the beginning, when there were no lps put on racks, only single records, which were a very perishable quantity. So that started a merchandising and a retailing revolution in the record business, when you started to lose control of the person in the store knowing what the records were, what was selling and what wasn't selling. Which, of course, has evolved into what we have today—this great problem of returns. That is, if a record goes on the air in a certain city, the big retailer in that area will say "Give me 4,000," and if you say to him, "We don't know if it's a hit, even though it's on the radio," he'll say, "We have to have 4,000 because that is what our allocation is to each of the places." And, of course, that among other things has contributed to the great amount of returns which has been the scourge of the business.

Of course the rack jobbers and the ability to have records more readily available to the public has increased the thrust of records. The fact that they're available in some places gave the record business itself, a greater impetus to buy a number of records that they otherwise might not have been able to sell adequately. And all of this, of course, has backed up into every other facet of the business, because you could sell more of a hit lp or a hit single. Traces go back to some of the deals made for artists. The artists said, "Well, you used to give me a \$500 advance. Now I want a \$100,000 advance"—because you now have this great potential. And the fact that more people would buy more records influenced television in terms of what kind of programming they might do—youth programming and things like that. Also, the way records were retailed dictated to a certain degree the demise of what we call the middle of the road artist—the soft-sounding artist, as it were, the Guy Lombardo, the Hawaiian albums, the polka albums and so forth. Why? Because of the impact the rack jobbers had on smaller locations. They only kept the top hits. So, all of the sudden, you found that a Tony Bennett, or a Roger Williams, or a Hawaiian album—nobody was stocking it. So through the retailing of phonograph records, we put a lot of the potential buyers out of the record business. We're all basically saying "Because of a small location, we don't want to take care of you people who are just going to buy ten, fifteen, twenty thousand of an lp, because now we have to sell 100,000, 200,000, a million lp's. Therefore we're not even going to stock you, Mr. Guy Lombardo, even though there are a few customers who love to buy your records. We don't have the room to put them in. So again, the retailing of records had an influence on what kind of records you had out there and certain types of artists who were not marginal, but were not making enough of a profit for a label, were no longer a tasty part of their business. That's where the record clubs came in and picked up a lot of business.

"Most of the talent . . . has emerged because of the ability of the companies to come with the money to promote their product."

RW: Have you seen a resurgence of interest in your catalogue recently?

Lasker: Well, yes, there are certain types of specialized catalogue material, which are building. We don't necessarily get those half million or two or three hundred thousand-selling albums, but there is a market for new kinds of music among younger people. For example, on our Impulse line of progressive jazz, there's a great potential market out there that is broadening because a lot of the young people are tired of some of the things they've been hearing. They want new experience in music. I don't say they're going to go back to Guy Lombardo, but they want something new and fresh. And I think Impulse is that type of a label where you have a swing from the John Coltrane product to the Pharoah Sanders product and our other newly-signed Gato Barbieri product. This market is building particularly at the colleges.

We bought Duke/Peacock because we wanted to get into black gospel music where there's a tremendous underlying market. This is one of the few types of product where single records continue to sell on a regular basis—as an album would sell—while as we know, in the single record business per se with the exception of so-called "Golden Oldies" types of records, after singles have had it that's it. Boom. Forget it. So we broadened our own base. In the past year we have made quite a dent in a movement into the country field, too, which has always been a solid market. I mean companies like MCA, which

(Continued on page 42)

Nostalgia Goes Further in '73

By FRED GOODMAN

■ NEW YORK—Nostalgia has been a trend for quite some time now, though music-wise it had basically manifested itself through the revivification of 1950s rock and roll. Until 1973, the only "golden oldies" that were being reissued, redone or replayed were twenty years old or less. This year, however, has seen a massive wave of pre-rock and roll oldies reemerging as hit records.

Perhaps the one person most responsible for this "camp" trend is superstar Bette Midler (Atlantic). Her vast spectrum of material ranging from '30s swing tunes to '70s ballads has established her as an artist with a wide base of appeal. In addition to two gold albums chock full of goodies spanning many decades, the 'Divine Miss M' had several hit singles including "Boogie Woogie Bugle Boy," which was a hit for the Andrews Sisters in 1941. The success of this single spawned a rash of boogie records including the reissue of two Andrews Sisters anthologies (one on Paramount, one on MCA).

The nostalgia trend got another big shot in the arm from Blue Thumb artists the Pointer Sisters. This quartet emerged with a debut lp comprised of many early jazz and blues numbers. Their tight, '40s style harmonies distinguished such numbers as "Cloudburst," "Yes We Can Can" and "Wang Dang Doodle".

Many old movie soundtracks and original cast albums were re-released in 1973. MGM released a package called "Those Glorious MGM Musicals," while Warner Brothers issued their 50th anniversary collection including tracks from their many musicals. Columbia released some original cast lps including "Pajama Game," "Camelot" and "Sound of Music".

Other albums that returned us to the days of yesteryear were Harry Nilsson's "A Little Touch of Schmilsson" on RCA, which was a

whimsical tribute to the crooning style of the '30s and '40s; Don McLean's album "Playin' Favorites" on the United Artists which contained his favorite folk songs; and Leon Russell's ode to country music, "Hank Wilson's Back, Volume I" on Shelter.

There were many singles that employed either old songs or the old sound, but no song exploited the nostalgia trend better than Tony Orlando and Dawn (Bell). This group, through the aegis of writers Irwin Levine and Larry Brown, started a wave of goodtime honky tonk tunes which became known as rag rock. With the success of "Tie A Yellow Ribbon Round the Ole Oak Tree," "Say Has Anybody Seen My Sweet Gypsy Rose" and "Who's In The Strawberry Patch With Sally," Dawn spawned an explosion of rock singles infused with the ragtime sound including discs by Diana Ross, Helen Reddy, Hurricane Smith and the New Seekers.

Ragtime also had a resurgence in the classical field as well with a major Scott Joplin revival. Included were such albums as: "Red Back Book" by Gunther Schuller and the New England Ragtime Conservatory Ensemble on Angel; two albums by Joshua Rifkin on Nonesuch; and a record on Vanguard by Max Morath.

Due to the success of the film "Lady Sings the Blues," 1973 saw a great amount of Billie Holiday reissues. Some of the companies involved were MCA, Columbia and Atlantic.

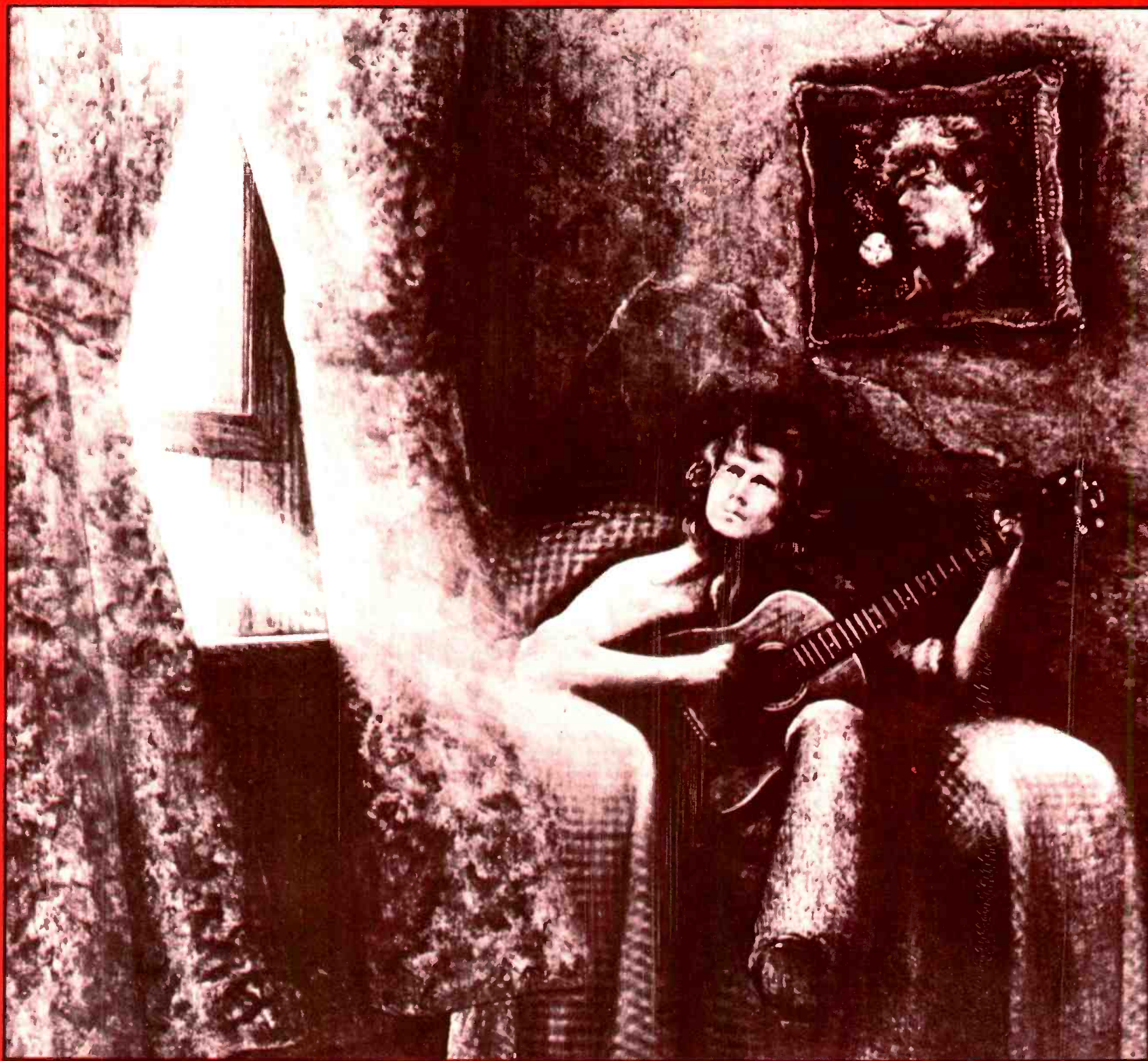
Perhaps the state of the world today or the 'age of permissiveness' are some of the causes of the rise of nostalgia—this 'return to innocence.' As H.L. Mencken put it, "nostalgia is the ultimate decadence." Decadent or not, nostalgia is selling many records and should continue its impact on the music industry in the years to come.

An Average RW Visit



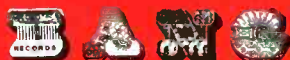
Members of MCA's Average White Band recently dropped by Record World's Coast offices during their week-long Whiskey engagement to chat with Craig Fisher. Pictured (from left) are Malcolm Duncan; Robbie McIntosh; Hamish Stuart; Onnie McIntyre; Fisher and Roger Ball.

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Loggins & Messina on Top

■ LOS ANGELES—In less than two years, Kenny Loggins and Jim Messina have established themselves as one of the top duos on the music scene. It began in February of 1972, when they made their first public appearance at Los Angeles' Troubadour to the sound of standing ovations. After a couple of gigs at the Troubadour, they set forth on a national tour, rapidly rising to pop prominence.

With their third and most recent Columbia release, "Full Sail," turning gold, Loggins and Messina have now accumulated three such album certifications, including their first, "Sittin' In," (billed as Kenny Loggins with Jim Messina) and "Loggins and Messina." Albums have not been their only forte, as Ken and Jim have had hit singles such as "Your Mama Don't Dance," "Vahevela," "Thinking of You" and their current chart climber, "My Music."

Loggins and Messina are not only polished performers, but are songwriters *par excellence*, penning all of their own material. Their songwriting abilities have been well-recognized by others,

as artists such as Anne Murray have taken to recording such tunes as Kenny Loggins' "Danny's Song" and "Love Song," while Buddy Miles has gone with Messina's "Thinking of You" and Lynn Anderson has recorded Jim's "Listen To A Country Song."

Smashing Tour

Their recent coast-to-coast tour was a smash success, with a November 22 Thanksgiving concert at New York's Madison Square Garden selling out and receiving rave reviews.

Other stops on the tour, such as Los Angeles' Dorothy Chandler Pavilion, were also sell-outs, and Loggins and Messina were also honored with the pleasure of hosting the December 14 edition of NBC's "Midnight Special."

With nothing less than success behind them, Kenny Loggins and Jim Messina have a January tour throughout the west scheduled, and the future appears to hold more golden sounds for one of the country's most charismatic performing teams.

Dialogue (Continued from page 40)

has the old Decca country things, and RCA and Columbia—a tremendous amount of their volume comes from the country market. It's a very loyal market, a market where an artist has great longevity—he stays around. We have two country artists that are still selling records. Both of them have been selling country records for over 20 years—Ferlin Husky and Lefty Frizzell. Lefty Frizzell, for example—this goes back, oh, 10, 12 years ago—once had six records in the top 10. Unusual. You talk about the Beatles' hits. But the country business is very sound and is a building business, as I think the success of WHN in New York proves. It has very high ratings coming in. And a lot of the country products are swinging over to the pop charts, like the Lynn Anderson records. Charley Pride has hit the pop charts now. It's a growing business, and one that ABC is definitely making a very important and dedicated move into. We have been fortunate in our first year in the country business. As we're talking now we have four or five singles on the country charts. We've had a number one record in our first year and we've had three albums out of the four we've released on the country charts. But what we've done—what you have to do in all these areas—is to get good people. Great people. And we have them down in Nashville.

RW: You mentioned that your acquisition of Duke/Peacock was influenced by the value of its catalogue. But do you expect to have equal success with its new product?

Lasker: Yes. Duke/Peacock is a very viable label and we have been releasing a lot of product on it. Great product. You see, the acceptability of what were considered strictly gospel artists among young people in the pop field has been increasing right along. Over the years you've had some of the great singers come out of gospel. Aretha Franklin, Sam Cooke, Jerry Butler—they all started as gospel singers. And there's Inez Andrews. We just sold almost 250,000 of a single of hers on the Songbird label, which is a part of that acquisition. The Dixie Hummingbirds are on the hit album that Paul Simon has out, as a matter of fact, their version of "Loves Me Like a Rock" has sold over 100,000. The future is not behind Duke/Peacock. The future is ahead of Duke/Peacock. What we've been able and will be able to do is to make what was a great label even better. Because of our distribution abilities—far and above what a small company has at its disposal—we've been able to make the records more readily available to more people who want to buy them. And that in itself is a big plus.

RW: All of these opportunities indicate that you're not afraid of getting bigger. Right?

Lasker: Well, I think everybody in the business wants to sell more records. Again, it goes back to the fact that the record business is just that—a business. It's not a toy; it's not a hobby. It's a business and it has to be conducted as a business. I was always very interested in that area and I'm a studious follower of this whole thing. I've noticed, for example, that in the past couple of months, some of the major companies have reported increased profits—though one big company reported a loss in the third quarter—and there was an editorial in one of the trade publications recently talking about profits prosperity. But there was to me a more interesting article in the *Hollywood Reporter* by a motion picture producer, the head of AIP, Samuel Arkoff. The headline says "Arkoff Wants Majors to Halt Runaway Course." Now he was talking about the motion picture business, but everything he said is very germane to the record business. The record business, in my opinion, is right now where the motion picture business was a number of years ago. It's a very risky situation compounded by the fact of high budget. That's the same situation as the motion pictures were in with huge participation deals with the talent, and that is what put the big studios in trouble—the large demands of talent in some areas. You know, we're like a drug company to a great extent. So is the motion picture business. In this respect: if you give people a new pill that will cure, let's say the gout—because I have the gout—the pill is very expensive, and they say, "Well hell, this thing must cost them 10 cents to make. Why am I spending \$1 a pill?" You've heard that many times. And they're right. Maybe it does cost them 10 cents to make. But they forget all the research and development and all of the money this drug company put into projects that never came to fruition.

Well, it's the same thing in the record business. How many acts do record companies pour a fortune into? Not only into recording and advances but into the promotion backing up tours, into advertising and so forth? How many can you do like that unless then you do have a winner? You've got to have a fair profit coming back so that you cannot just take that money and put it into your pocket but put it back into

(Continued on page 58)

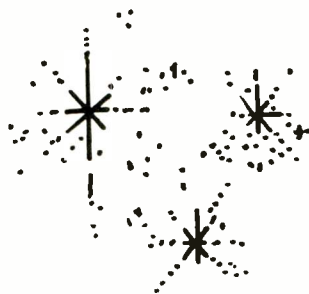
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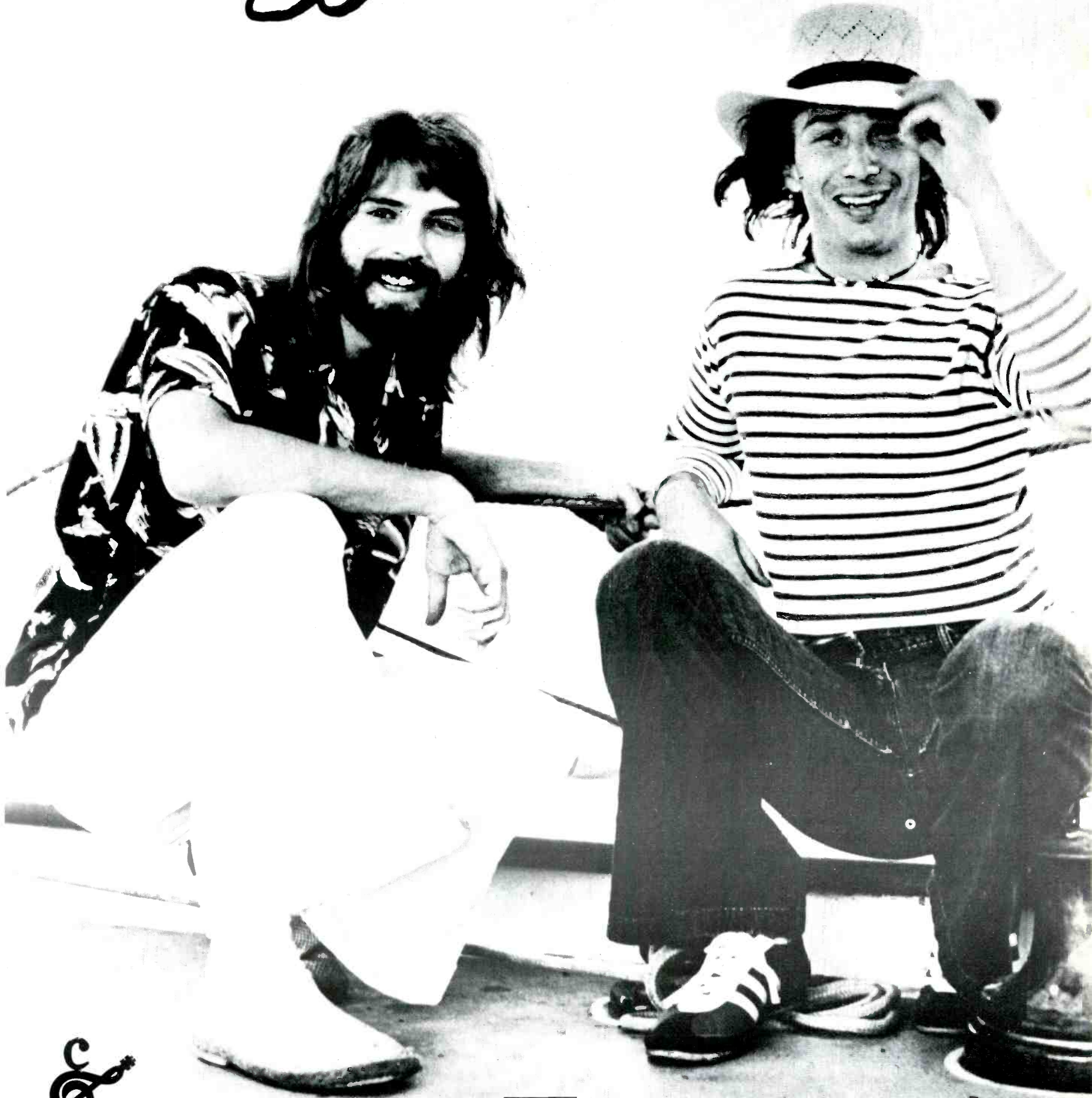
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INTERNATIONAL FAMOUS AGENCY

N.Y. Club Scene Keeps on Cookin'

By ALLEN LEVY

■ NEW YORK—The club scene here went through various changes during 1973, as one club came from out of nowhere to boom, and the hinterlands became a mecca for those audiences willing to travel to hear New York's peculiarly pseudo-decadent brand of rock.

At the beginning of the year, the death-pangs which were being felt at the Cafe-Au-Go-Go (the old Gaslight) finally took their toll, as the club folded, leaving Paul Colby's Bitter End the only club in the Village serving up first rate (record company-backed) acts. Folk City, a few blocks away, continued its policy of adventurous booking (Melissa Manchester, Martin Mull and countless others had gotten their start there), and indeed was preferred by certain denizens of New York's night for its funky ambience (naked murals on the walls and a liquor policy). The club was booked by Alan Pepper and Stan Snadowsky—more about whom later.

As the Village became more and more a tourist trap, music began to move out and up. Max's Kansas City became increasingly what it had been for years, a place for the "beautiful" and/or glitter people to gather, and the club booked a fair amount of good acts over the year, includ-

ing two dynamite appearances by ABC's Orleans and (in a separate gig) Bobby (Blue) Band. The club was also a starting place for many glitter groups; the general level of talent was consistently high.

Still, it became clear that good music was moving north when the Half Note, long a center for jazz activity, became a major force and bloomed in midtown. Sonny Rollins and Billy Taylor played some fine music for the Canterinos there.

Moving further north, on both the east and west sides, the club scene was increasingly active, with a major renaissance coming to Kenny's Castaways. Once an almost deserted club, the venue capitalized on appearances by glitter bands during the summer to become "a place to go" and a place to break acts. Yoko Ono played a spectacular week there, and hot female group Isis has been using the club as its home base over the last few months. On the east side, Dr. Generosity's (known affectionately to its frequenters as "Dr. G's") remains a place to meet n' greet n' rub bodies, but is also a place to hear good acoustic and rock acts (Fred, a group of highly innovative musicians, played there recently—as well as appearing at the aforementioned Kenny's—and impressed a lot of music biz heavies). The east side club scene, colored as it is by the overlay of the singles scene, also has become a hotbed of oldies but goodies spots. Brandy's II (on York), for instance, books acts such as Joey Dee, the Shirelles, Sam and Dave and others.

On the west side, the big news is that the West End bar, one of New York's most colorful clubs, has decided to begin a live music policy. Such acts as Jake and the Family Jewels, Blue Thumb's Tom Rapp, Diana Marcovitz and A&M's Rick Roberts have appeared.

Toward the end of the year, a rejuvenation of the Village scene began (possibly as a reaction to the deadening vibes that had dominated the beginning of the year); Richie Havens reactivated the Cafe Wha, and the previously mentioned Pepper and Snadowsky are just on the verge of opening their Bottom Line club, on Mercer, which promises to be the hottest club in town, being huge (500 seats), having an enormous stage, a dance floor, a bar and good sight-lines. All that is needed is a stellar act to open the club, something which the redoubtable duo are working on.

The Metro (on West 4th Street) became an important club for middle and beginning level acts, as the ubiquitous Ms. Marcovitz,

Maria Muldaur and Dave Van Ronk (in one of his very rare appearances in Gotham) all graced the wine-cellar-like looking club with their considerable presences. Basically a laid back acoustic club, the Metro is definitely a venue to watch—especially considering their recent foray into bluegrass.

For loud and sometimes glittery rock music, one must roam into the hinterlands to find such groups as Kiss, Luger, Zero and Battle Axe, at premier glitter-greaser club Coventry, in Queens. The success of Coventry has spawned a whole stye of similarly aggressive clubs (giving off the same hectic and slightly ominous vibes as the old rock n' roll clubs), the most successful of which is Oyster Bay's Rush. Meanwhile, My Father's Place in Roslyn, continues to book first-liners.

On the other hand, in Manhattan, there has been a rebirth of the posh ambience of the thirties and forties, with such clubs as Reno Sweeney's, When We Win and the Blue Angel bringing back the era of the chanteuse, much to the delight of their decadent and often gay crowd. The Hotel Diplomat's Le Jardin plays to the same group.

The club scene isn't dead, as had been rumored over the past several years due to the so-called "jungle" that New York supposedly becomes at night. What has really happened is that, just as in the magazine business, clubs are no longer catering to general interests, but to special interests. People have more of a choice, not only a choice of the kind of music they want to see—but a choice as well as far as ambience, clientele, assignments of various types and costumes worn. In short, the New York club scene keeps on cookin'.

Melissa & Medress



Bell recording artist Melissa Manchester (left) and her producer Hank Medress (right) were special guest speakers at the New School course "The Music Industry: A Look Behind the Scenes" recently. Ms. Manchester and Medress brought the students behind the scenes in how closely a producer and artist work on making a record—from the initial meeting, picking material, to getting musicians and the record release.

CLUB REVIEW

Aerosmith Smashing

■ LOS ANGELES — It is a rare treat indeed to have the opportunity to see a first-rate act before it is picked up and marketed like a candy bar or a laundry soap. But a recent evening at the Whisky was such an occasion. A Boston group, Aerosmith (Columbia), staged one of the best and most noteworthy performances this reviewer has seen in some time. The lead singer, Steve Tyler, came on with polish and charisma a cut above even some of the best of today's established upper echelon of rock, taking the most appealing aspects from glitter rock and from the Jaggerish mannerisms so common to many contemporary male vocalists. Tyler, however, never sank into imitation on either side. What he offered instead was a new, exciting performing style not exactly like anyone else's. Joe Perry, the group's lead guitarist, also performed admirably, with solos reminiscent of the early Stones—not too long, basic and accessible to the casual listener.

As for the Aerosmith's music itself, it was well-performed rock and roll. Included in their set was their national hit "Dream On," a number which will probably be their follow-up, "Woman of the World" and a boogie tune called "Same Old Song and Dance." A good time was had by all during the group's first, and obviously not their last, Los Angeles appearance.

S. L. Smoke

Col Magnetics Has New Rack

■ NEW YORK—Columbia Magnetics, a division of CBS Records, has designed a new countertop rack which will be displayed at the Consumer Electronics Show in Chicago. The rack takes up only 14 inches of counter space and is geared for use with both Columbia and Soundcraft blank tape product, in all configurations.

The basic components of the rack are four black plastic trays which revolve around a center shaft. Dealers can use all four tiers or limit the number to those needed to display product in the store at any given time.

The four-tier rack can hold two dozen cassettes of each Columbia or Soundcraft configuration (40-, 60-, 90-, and 120-minute) plus one dozen of each Columbia or Soundcraft 8-track configuration (40-, 80-, 100-minute, and head cleaner.) Should a dealer wish to devote the rack entirely to cassette product, he will have room for 192 pieces.

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Industry Faced Vinyl, Pricing Problems in '73

(Continued from page 3)

As members of the industry began to understand the severity of the vinyl shortage, there were questions of what caused the shortage, how long it would last, and who would be affected—retailers, manufacturers, radio stations and/or artists. It turned out they would all be affected.

Records, the industry learned, were made from polyvinyl chloride (PVC), a member of the vast oil-derived petrochemical family, with the record industry accounting for about four percent of the total domestic PVC production; PVC is also used by pipe and automobile manufacturers, furniture makers, in building materials and a dozen others. In effect, then, the record industry was using the "extra" vinyl manufactured, and while the record industry was paying between 20 and 25 cents a pound for its vinyl, other manufacturers were paying around 50 cents per pound. As vinyl supplies tightened, the first customers to be put on allocation, or sometimes cut out altogether, were the record industry accounts.

PVC supplies then tightened further, as the Society of the Plastics Industry reported a 15 percent drop in vinyl production between March and July, as monthly production dropped from 410,000 pounds to 350,000 pounds. As a result, vinyl prices went up for all users, including the record industry; in many cases, though, record fabricators would have gladly paid the extra few cents a pound for vinyl . . . if there would have been supplies available for them.

Cutbacks

In response to the vinyl shortage, the pressing plants took the first step, and shortened their work weeks. The cutbacks, from seven day a week operation, to six or five, accounted for production cutbacks of close to one-third in themselves. A major independent pressing plant operator told **Record World** (October 27) "if we get a shipment of vinyl on Friday, we're open on Saturday." These sentiments again caused the industry concern, as reports of delays in getting product into markets became more common. For most companies, the delays occurred more in manufacturing albums than in singles; getting product into a market after a top 40 station adds a single is crucial and must be done immediately (If not, the station obviously will not find sales and drop the record from its playlist). The problem with albums was not as severe; release and shipping dates could be revised and rescheduled, and an out of stock situation does not have the same detrimental ef-

fect on an album as it has on a single. Other reasons given for the easier single situation: some pressing plants use styrene and not vinyl for their singles; in addition, singles consume less vinyl than albums.

Still there were shortages that had to be countered, and the industry rose to the challenge through a series of self-imposed, voluntary cutbacks. Labels began spacing out their releases to avoid jam-ups on the pressing plant level. Others declared a moratorium on signing new artists, preferring to work instead with the artists already under contract. More common were cutbacks on promotional copies for radio stations and reviewers, while some labels put together, in response to pressing plant requests, a list of pressing "priorities." These informal priority lists had new releases at the top, and catalogue, budget and classical albums at the bottom. Another result was a drying up of the cutout market, as manufacturers chose to recycle an album containing five cents' worth of vinyl, possibly worth six dollars in another form, instead of selling it to a cutout merchandiser for ten or 25 cents. Quality also went down, as more and more compounds found their way into what once was 100 percent virgin vinyl.

While all this was happening, the energy crisis became more severe. Energy cutbacks affected all segments of the economy, the entertainment industry included. Gasless Sundays and cutbacks in jet fuel allocations for the airlines led to cancellations of some gigs by travelling artists. Retailers, rack jobbers, distributors and one-stops were affected as speed limit cutbacks on the nation's highways caused a lengthening in delivery

times. In recent weeks there has been some discussion of mandatory closings of shopping centers and other stores thereby limiting hours of operation, in addition to some talk of a curtailment of radio and television station operation. The United States, though, has consistently been in better position than some of its international counterparts. The energy crisis in general, and the vinyl shortage in particular, has hit harder in England and Japan. And if that wasn't enough, shortages of paper, cardboard, and possible shortages of some tape components hit the domestic record industry. Wherever anyone looked there appeared to be a shortage.

Price Increases

As in any situation where demand exceeds supply, price increases are inevitable. There have been two or three recent increases in the cost of a pound of vinyl, leading to increased costs in manufacturing an album, which has led a number of companies to increase their prices—either list prices or wholesale prices. The first label to officially announce an increase was CBS Records, who received permission from the Cost of Living Council to raise prices by 8.37 percent for albums and tapes, and 6.45 percent on the manufacturing level. What the former increase translated to was a new "major artists" series with a \$6.98 list album price, and a \$7.98 list tape price. CBS has already put out two albums at the more expensive prices—new releases by Santana and Dylan. And while Columbia officially announced their price increases, A&M released their Carpenters' "Greatest Hits" album at \$6.98 album/\$7.98 tape, RCA released their John Denver's "Greatest

Hits" at \$6.98, and Blue Thumb issued their latest Crusaders lp at \$6.98 list. And while a Capitol Records spokesman maintained that the label would not "pioneer" in raising prices, they issued albums by Ringo Starr and Paul McCartney at \$6.98 for both album and tape. With London raising the album price on their new Al Green to \$6.98 (while holding the tape price at the same figure) and with A&M Records officially announcing that beginning January 1, all of their new releases would be at \$6.98 for album and tape, it appears that \$6.98 will become the new standard price in the industry.

While the application by Warner Communications to the Cost of Living Council for a 9.6 percent increase is still pending, with a final decision expected no later than Jan. 4, a WEA spokesman said it would be premature to speculate on the nature of the projected increases.

The move to \$6.98 as the standard price for all album and tape releases is seen as long overdue by some industry sources. It is felt that there was no need for another increase in tape prices—no reason other than wanting to increase what have lately become sagging profits. But most retailers feel that by not raising tape prices, they will greatly increase tape sales and thereby increase profits.

The increases already announced, though, are probably just the beginning. **Record World** has learned from usually reliable sources that after the entire industry adopts the \$6.98 list album price in early 1974, there will be strong pressure to raise catalogue album prices to \$6.98. And, these sources continue, the industry can expect a rise in catalogue prices to \$6.98, sometime after the current Phase 4 price controls expire—if they expire—April 30. All it will take, the sources say, is for one of the major labels to announce the move to \$6.98 for catalogue, and the other labels will quickly follow suit. Obviously, an increase in catalogue album price would have difficulty meeting the "cost justification" requirements of the Cost of Living Council, and it is for this reason that most manufacturers are reportedly holding off on the catalogue album increases until after price controls expire. "There's no question that by June," states a sales vice president for a major label, "everything—all albums and tapes will sell at \$6.98 list, including catalogue." Indeed what might be the first move toward an in-

(Continued on page 125)

Ridin' High at Palomino



Shown celebrating after an appearance by Poppy Records artist Doc Watson and UA's Country Gazette at L.A.'s Palomino Club are (from left) Vice-President Mike Lipton; UA Vice President Bob Sato; Country Gazette's Byron Berline; celebrity Marjoe Gortner; musician Leon Russell; Doc Watson; and the Nitty Gritty Dirt Band's John McEuen.

Chorale at Center



The Shiloh Pentecostal Chorale publicized its new Paramount album with two recent appearances beneath the Christmas tree at Rockefeller Center. The group's December 11 and December 21 appearances—a rarity for a recording group—received wide coverage. Pictured (from left) are Rev. Adeline Harley; producer John Bennings; recitationist Angela Simpson; and musical director and arranger Robert Banks.

LTM to Promo GRC Product

■ ATLANTA — Michael Thevis, President of General Recording Corporation (GRC), has announced that the firm has completed negotiations with Leisure Time Marketing, Inc., a southeastern based firm, to handle the promotion, advertising and merchandising of lps, tapes and singles for several of GRC's recording artists.

Leisure Time Marketing, Inc., headed by President Tom Beckwith and Vice President Tom Ellison, will begin a total marketing campaign for GRC's Red, White & Blue(grass) group and for singer/songwriter Sammy Johns.

According to Beckwith, the firm has already begun contacting retail outlets, one-stops and rack-jobbers in supplying various merchandising aids, co-ordinating advertising buys and other activities for album product on the GRC label including "Red, White & Blue(grass)" and "Sammy Johns."

Also, numerous radio station id's and open-end-interviews have been taped for Sammy Johns, and four-color hanging mobile merchandising aids, in the shape of a pointing finger, are being shipped and displayed in stores throughout a 30-state area.

Belkin—Maduri Record Liza

■ HOLLYWOOD, CALIF.—Under a deal with Columbia Records, Belkin-Maduri Productions has been set to produce Liza Minnelli for the label. The artist's initial single, produced by Carl Maduri, "More Than I Like You," has just been recorded and is being rush-released December 24.

Natl. Features Active

■ LOS ANGELES—Mel Richmond, general manager of National Features Music Company, has placed the "Hollywood Theme" on the "Contenders for Oscar" Show, which was aired on KCOP-TV on November 11. National Features has four other specials planned for 1974. Writers of Theme Music should contact Mel Richmond at 2040 Avenue of the Stars, Suite No. 200, Los Angeles, California 90067, (213) 556-3341.

Vanguard Sets Morath Release

■ NEW YORK — Vanguard Records will release ragtime entertainer-authority Max Morath's new album, "The World of Scott Joplin" in January. The album will include six Joplin rags, and works of those influenced by Joplin. Morath, himself, will be represented by two of his own Joplin-influenced compositions, "One For Amelia" (dedicated to ragtimer Joseph Lamb's widow) and "Golden Hours."

OES Rep Monitors Industry

(Continued from page 3)

on the record industry. The representative, Vito J. Mario of the IRS Bridgeport Office, is responsible for the leisure-time products industries nationally, has already visited with and checked a number of other leisure industries, and is now spending some time with the record industry.

The purpose of the company visits, according to Mario, is to check on the effects of Phase 4 on their businesses. "We're looking for dislocations or discontinuances of product in the marketplace. We know about the unavailability of PVC and other resins, and we are taking that into account in our monitoring of the industry. What we're trying to learn is whether the industry is suffering under the present shortages and possible future dire shortages." Mario was careful to explain that he is on a fact-finding mission, and that he is not auditing or checking for compliance. "This is strictly voluntary. I'm not going into companies and auditing them; this is being done to gain information." The material gathered by Mario will be channeled back to the Cost of Living Council in Washington, D.C.

Each industry has its own monitor, he explained, adding that each one is responsible for gathering information. "The Cost of Living Council is looking for inflationary trends and they want to be able to control them," Mario noted. He has already visited other leisure

CONCERT REVIEW

Beach Boys Bring Sun, Joy to Snowy Gotham

■ MADISON SQUARE GARDEN, NYC—"Joy" is a word many use at this time of the year, yet few actually demonstrate any. However, on Wednesday (19), less than a week before Christmas and on the first night of Hanukkah, joy came to 20,000 fans in Madison Square Garden. The reason: the Beach Boys, who on New Year's Eve will be celebrating their 12th anniversary as a professional entity. The Reprise/Brother artists, who popularized tunes depicting the breezy California "surf and car" way of life, slid into a frozen, snowy Gotham and warmed the hearts of the throng with their goodtime rock 'n roll.

Marking their first appearance ever at MSG, the act started their 90-minute-plus set with their usual blockbusting opener "Wouldn't It Be Nice." They then proceeded to perform songs from their many great albums and, of course, their

smash singles. The list is awesome: "Surfin' USA," "I Get Around," "Help Me, Rhonda," "Barbara Ann," "California Girls," "Sloop John B" and "Good Vibrations," they topped off the evening with a rousing "Fun Fun Fun."

The emotional highpoint of the concert was the appearance toward the end of the show of Bruce Johnston, who left the group over a year ago. His presence on stage thrilled many a BB afficianado.

Opening the show was Asylum artist Linda Ronstadt who is reviewed elsewhere in this issue of Record World.

Fred Goodman

NARAS Sets Committee For TV Grammy Show

■ LOS ANGELES — A television committee to coordinate broadcast aspects of the 16th Annual Grammy Awards has been designated by the Record Academy (NARAS), chaired by Jay Cooper, national trustee in Los Angeles.

He's joined by Meurice LeFevre, Atlanta; Paul Roewade, Chicago; Don Light, Nashville; Ronnie Stoots, Memphis; and Brooks Arthur, New York, as well as national President Bill Lowery, manager Christine Farnon and counsel Richard Jablow.

The Awards Presentation is scheduled for Saturday, March 2, over CBS-TV, telecast live from the Hollywood Palladium for eastern airing 10-11:30 pm. It will be viewed by tape delay at that same time on the west coast.

Andy Williams will host for executive producer Pierre Cossette and producer-director Marty Pa-setta.

'Fessor Funk Signed



Stephen Bedell, Executive Vice President of the Wes Farrell Organization, binds the signing of 'Fessor Funk to the Roxbury Records' label with a unanimous handshake. Shown (from left) are producers J. R. Bailey, Jerome Gasner, Mel Kent, 'Fessor Funk, producer Ken Williams and Bedell.

The Coast (Continued from page 10)

came senior director, special marketing projects, at Columbia, and that was definitely not the last we heard from him . . . **Marvin Beisel** resigned as Capitol's Vice President, Sales—after 17 years—and right away, **Don Zimmerman** replaced him . . . London Records opened an office on the Coast . . . **John Gibson** and **Sandy Gibson** joined Atlantic. Subsequently, Atlantic announced it would go to Paris for its annual convention. Was there, we wondered, a connection? . . . **Al Kooper** and **MCA** joined forces. Sounds of the South was what they did it for—a label initially based in Atlanta, with **Mose Jones** and **Lynyrd Skynyrd** announced as its first two signings . . . **David Bowie** began his second U.S. tour, on Valentine's Day, at Radio City Music Hall . . . Then **MCA** announced that it would be distributing Rocket Records in the U.S. and Canada. Rocket, it turned out, featured in its Board of Directors **Elton John**, **Bernie Taupin**, **Gus Dudgeon**, **Stephen Brown** and **John Reid** (the President) . . . **Joe Smith** was named Man of the Year by the Performing Arts Lodge of the B'nai B'rith. It honored him at a Waldorf Astoria luncheon which, too, came on Valentine's Day . . . **Ralph Kaffel** became President of Fantasy/Prestige/Milestone, and **Saul Zaentz** assumed the chairmanship of the group of companies . . . **Soozin Kazick** was named Eastern publicity manager at Capitol . . . **Tom Noonan** was revealed ensconced in L.A., as assistant to **Ewart Abner** . . . **Otis Smith** became a Vice President (in charge of special projects) at ABC/Dunhill . . . "Last Tango in Paris" set forth a torrent of cover versions of its title tune. **Gato Barbieri**, it should be remembered, penned the original . . . **Chris Jagger** (somebody's younger sibling) began recording here. Asylum and the U.K.'s G.M. Records shared the tab . . . On the 8th, New York's Joffrey Ballet premiered "Deuce Coupe." The work used 15 **Beach Boys** songs, from "Devoted to You" to "Wouldn't It Be Nice?" . . . Rumor had it that Warners would be releasing the soundtrack from "Deep Throat." Rumor, as it turned out, had it wrong . . . **Cherry Vanilla** was named advance person for **David Bowie**. Cherry formerly had something to do with **Andy Warhol** . . . "Killing Me Softly With His Song" was climbing the charts, and the fellow who was doing it, it was revealed, was **Don McLean**. Seems that **Lori Lieberman** saw Don at the Troubadour, was knocked out, reported as much to **Norman Gimble** and **Charles Fox**, who obliged her with the song, and then **Roberta Flack** had a hit with it. Ah, February was strange. But afterwards . . .

IN MARCH, the news broke that all Warner-Elektra-Atlantic companies would use the discrete quad system for four-channel disc recording. **Jac Holzman**, who made the announcement at a Los Angeles press conference at the end of February, said in part that "discrete better meets the musical needs of the companies and artists, as opposed to the matrix system" . . . At A&M, **Barry Grieff** was named merchandising director. He came to the post from the National Lampoon's west coast office . . . At Motown Industries, **Michael Roshkin** was promoted to another "new post"—Vice Chairman of the Board . . . **Barbra Streisand's** "Live at the Forum" went gold. Inasmuch as this was her 12th album to so do, Ms. Streisand became holder of the largest number of gold albums at Columbia . . . **Genya Ravan** signed with ABC/Dunhill . . . A mite later, **Jay Lasker** announced that the label had acquired Duke/Peacock Records, with its three subsidiaries, Back Beat, Sure Shot and Song Bird and **Don Robey** came to L.A. to finalize things . . . News of NARM's 15th annual convention, held Feb. 25-28 at L.A.'s Century Plaza Hotel, reached the stands.



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Most significant accomplishment: an extensive anti-piracy program for '73-'74 . . . Columbia announced that its studios would henceforth be available to outside producers . . . Warners opened International a&r offices in London, with **Larry Yaskiel** in charge . . . **Herb Helman** was appointed Division Vice President, Public Affairs, at RCA . . . A Memphis chapter of NARAS was going strong, with Stax Corporate Manager **John Smith** the elected President . . . **Jerry Sharell** was appointed general manager of Asylum Records and **Herb Belkin** resurfaced—as director of west coast operations for Atlantic . . . The Grammy Awards were presented, for the 15th time, in Nashville. Record and Song of the Year were "The First Time Ever I Saw Your Face," while "Concert for Bangla Desh" was named Album of the Year . . . **WB Music** bowed in Nashville; **Johnny Slate** bowed as its head . . . **Ewart Abner** spoke to a specially-called meeting of Motown distributors in Los Angeles. Quoth he: "Independent manufacturers and independent distributors working in unison have helped build the great industry we have today" . . . **Diane Gardiner** curstied as she became new west coast p.r. person for Buddah . . . **Frank Mancini** was appointed Division Vice President, Promotion, by RCA . . . Then **Marty Balin** signed with RCA, and Warners got **Jimmy Cliff** . . . **Mike Kagan** became national promotion director at Playboy . . . **David Clayton-Thomas** filed suit against **Blood, Sweat and Tears Ltd.** and its nine individual members in L.A. Superior Court, claiming he was short about \$50,000 of their collective profits . . . **Veronique Sanson** and **Stephen Stills** were married in Surrey, England. Lotsa biggies attended . . . The RIAA presented the White House with a record collection, numbering some 1,856 albums. At a reception following the presentation, **Pat Nixon** told **Record World** that she favors Broadway show tunes and light classical music, while hubby enjoys classical works, his favorite composer being **Ludwig van Beethoven** . . . **Joe Smith** named **John Salstone** his assistant, and **Kip Cohen** chose **George Paul Brown** to do same for him . . . **Love Unlimited** left MCA, shortly thereafter turning up on 20th . . . The **Baja Marimba Band** recorded "The Theme from 'Deep Throat'" . . . **Dr. Milton Birnbaum**, physician to the stars, returned to practice after 10 months of hospitalization and recuperation . . . **Andy Meyer** became A&M's publicity director hence **RW** alumna **Lee Cadorette**, his assistant, joined the legion of local flacks . . . **Ringo Starr** began recording in L.A., with **Richard Perry** producing . . . **Helen Reddy** was named Woman of the Year by the National Organization for Women . . . And winging from S.F. to L.A., **Sylvester** (of **Hot Band** fame) was asked to pay full fare for the Ziegfield Follies headdress he had placed on the seat next to his, but elected to wear it inflight instead . . . Well, March was boring last year, too. However . . .

IN APRIL, Columbia acquired distribution rights to **Invictus** . . . **Gene Armond** became **Mike Stewart's** assistant at UA . . . **Harold Berkman** was named director of promotion for Polydor and its affiliates . . . There was yet another newly created position. This time it was at Warners, where **Hal Halverstadt** was made creative director . . . **Len Sachs** was transferred to the west coast, here to oversee Little David's operations . . . Atlantic grabbed **Heads, Hands and Feet** . . . **Jim Foglesong** became Dot Records' new President . . . UA got a new national promotion director, **Jack Hakim** by name . . . **Larry Marks** was named director of music services at Warner Bros. Music . . . **Metromedia** opened Los Angeles offices . . . Atlantic went to Paris, where **RW's Sid Parnes** reported that the citizenry was *tres gracious* . . . **Jack Ryland** replaced bass player **Joe Schermie** in **Three Dog Night** . . . **Don Kirshner** was named executive producer of eight "In Concerts," after already enjoying success executive producing eight others . . . **Karin Berg** was named director of creative services for Vanguard . . . **Diana Ross** was named Star of the Year by the BBC . . . **Dave Wynshaw** resigned. "No reason has been given and Wynshaw has not announced any future plans," read the dispatch . . . In what was maybe the year's oddest coincidence, it was revealed that on March 26, **David Crosby** and **Cass Elliott** both dislocated their left knees . . . **Spiro Agnew**, wife **Judy** and daughter **Kim** caught **Ethel Ennis'** Persian Room opening . . . **Bob Dylan** got a parking ticket in front of Hollywood's infamous 6464 Sunset building, where he'd stopped to buy an **Orange Julius** . . . **Procol Harum** entertained at New York's Plaza Hotel. From all reports it was quite a scene, what with can-can and cossack dancers, trumpeters calling the 250 plus guests to dinner and **Todd Rundgren** in yellow, red and green hair . . . Shortly thereafter, Rundgren was set to produce **Grand Funk Railroad's** next . . . **Bread** went on "sabbatical"—or at least that's the way Elektra put it . . . **Bette Midler** received **After Dark's** **Ruby Award**, and **Mick Jagger**, among others, showed up to watch her get it . . . The first Federal indictment charging pirating of copy-

(Continued on page 56)

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AND
RADIO STATIONS OF AMERICA.**

Kevin Brown

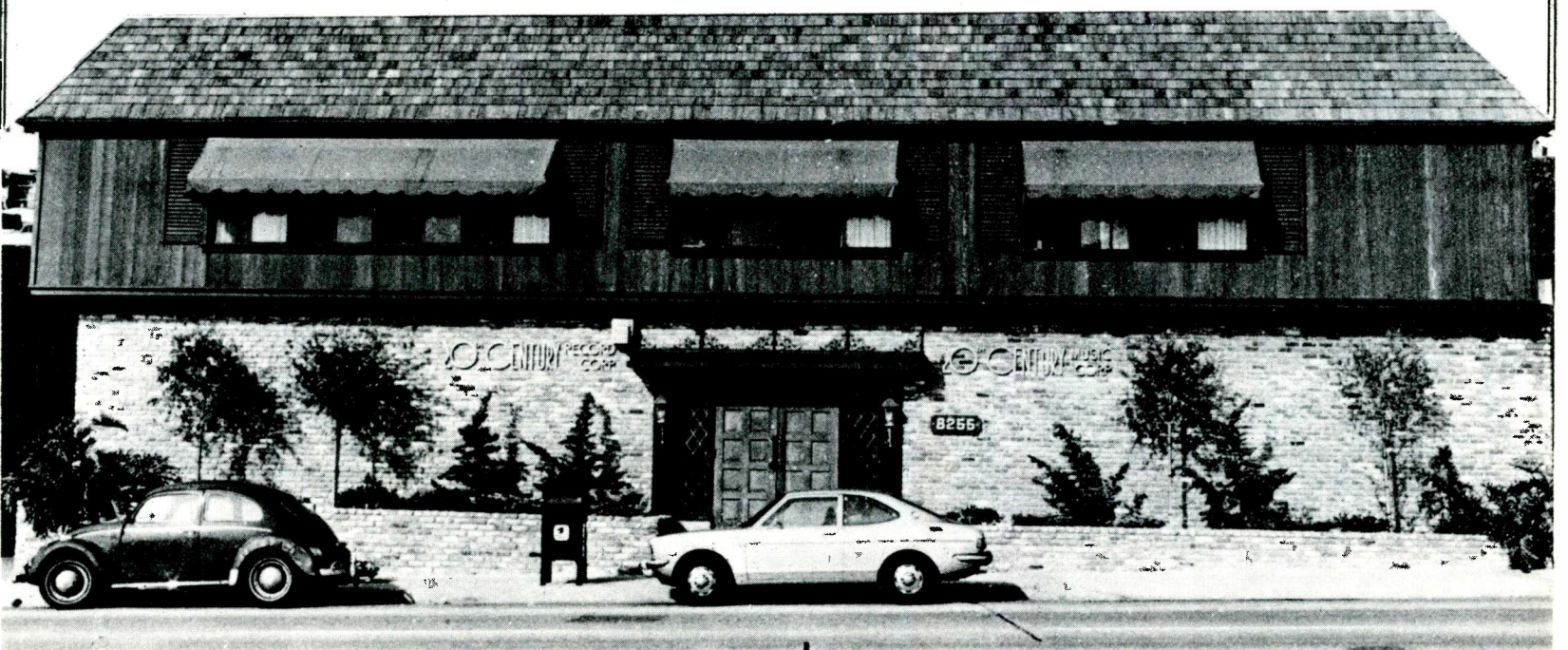
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- #3 TOP MALE VOCALIST (RECORD WORLD)
- #5 RECORD OF THE YEAR (RECORD WORLD)
"I'M GONNA LOVE YA"

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LOVE UNLIMITED

- #1 TOP FEMALE GROUP ALBUMS (RECORD WORLD)
- #2 TOP R&B FEMALE GROUP (RECORD WORLD)

LOVE UNLIMITED ORCHESTRA

- #1 TOP NEW R&B ORCHESTRA (RECORD WORLD)

MAUREEN MCGOVERN

- #2 TOP NEW FEMALE VOCAL SINGLES (RECORD WORLD)
- #4 POP NEW FEMALE VOCAL (CASH BOX)

BRIGHTER SIDE OF DARKNESS

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"LOVE JONES"
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"I'M GONNA LOVE YOU JUST
A LITTLE MORE BABY"

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"HEARTBEAT - IT'S A LOVE BEAT"

PLATINUM SINGLES

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- #5 RECORD OF THE YEAR, "I'M GONNA LOVE YA" (R&B)

LOVE UNLIMITED

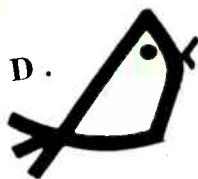
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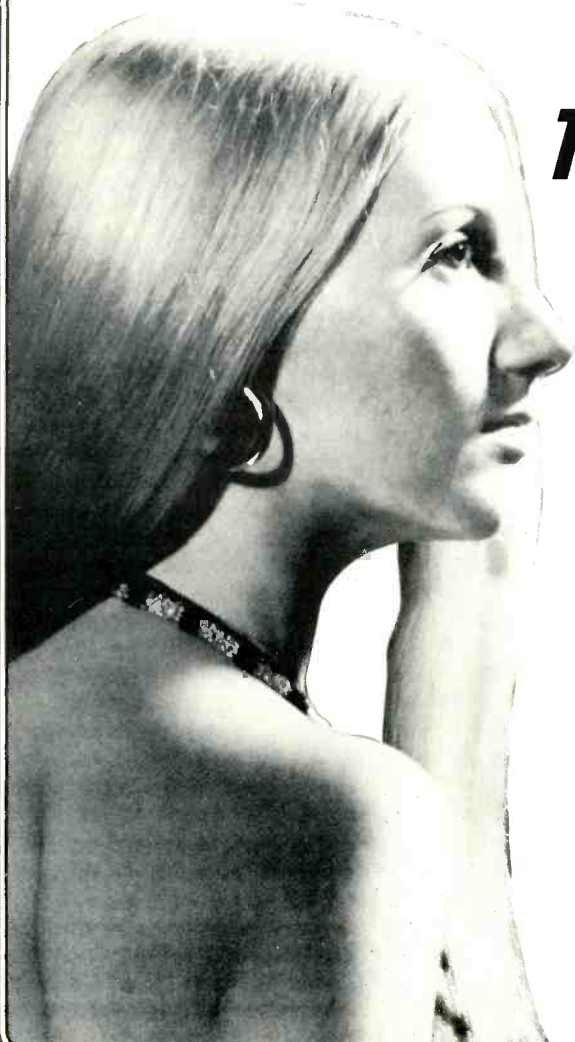
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The Coast *(Continued from page 48)*

righted tape recordings was handed down in Albuquerque, N. M. Forty-eight counts in all . . . Columbia, on the 29th, began its "Week to Remember" at L.A.'s Ahmanson Theatre with proceeds designated for the city's Park Century School . . . **Landers-Roberts** produced; **Chip Monck** staged, and there was, indeed, a hefty line-up . . . **Jerry Lee Lewis** re-signed with Mercury, which marked the beginning of his second decade there . . . **Salvador Dali's** portrait of **Alice Cooper** went on display at New York's Knoedler Gallery. It was, said Dali, the first portrait he had executed in over a year . . . Mercury also signed **Bachman-Turner Overdrive**, led by former **Guess Who** lead guitarist **Randy Bachman** . . . **Barbra Streisand** raised \$35,000 for the defense in the Pentagon Papers trial when she auctioned off songs at the home of Universal Studios' Vice President **Jennings Lang**. **John Lennon**, **Yoko Ono**, **George Harrison** and **Ringo Starr** were among the 150 guests present . . . **Wendy Fink** joined **Cherry Lane Music**, where she was made "responsible for channeling individual **Cherry Lane** songs to selected artists and producers" . . . **Paul McCartney** did his first television special, and that was April . . . Following which . . .

IN MAY, **Mickey Newbury** won the top award at the Second Annual Tokyo Music Festival. Along with a trophy honoring "Heaven Help the Child" with the World Popular Song Grand Prize, Newbury received three million yen . . . Another Division Vice President, this time in the professional artist program, was named at RCA. He was **George L. Parkhill** . . . And the label signed **Labelle** . . . **Johnny Bienenstock** was named President of RSO Records Inc. Previously his title had been managing director, "a British designation which has no direct equivalent in the American corporate structure" . . . On the second night of their U.S. tour, **Led Zeppelin** broke a seven-and-a-half year record for attendance at a single artist or group's concert held anywhere in the United States when 56,800 turned out at Tampa Stadium to see them. They probably broke lots of other things in Florida, too, but **RW** didn't report what . . . **Morgana King** signed with **Paramount** . . . **Freddy DeMann** was named director of creative merchandising for **UA**, and **Marv Greifinger** became the company's new east coast manager of publicity and artists relations . . . Another newly created position: **Lee Young** was appointed director of product management for **Motown** . . . **Bell** inked **Barry Manilow**, and **Mercury** got the **New York Dolls** . . . Oh, and **Albert Brooks** went to **ABC/Dunhill** . . . **Michael Ochs** announced the formation of **Michael Ochs Management**—or **MOM** for short—with **Phil Ochs**, **Coven** and **Mouse** his initial clients . . . In D.C., **Orpheus Discount Records** held a special **Richard Kleindeinst** Memorial Sale, offering all albums at 49 cents apiece to "anyone formerly a White House adviser, or anyone subpoenaed or indicted by a grand jury or Senate subcommittee, or **Jack Anderson** himself." First to take advantage of the offer was **Anderson** himself. With several children in tow, he chose 10 lps. Second to arrive was a woman indicted in the summer of '72 following the takeover of the Bureau of Indian Affairs. After her visit, management announced that all future such sales would be limited to three albums per customer . . . **Harry Chapin** was reported writing a screenplay called "The End of the World" for **Warner Bros.** Described as "an original musical about the break-up of a super rock group called the World," said screenplay has not been heard about since . . . At a press conference the day before his L.A. Forum concert, **Alice Cooper** regaled a press conference at the old Coconut Grove with tales strange and terrible. Alice said he spent \$32,000 on beer in '72, and also that he first abused himself while looking at a copy of **National Geographic**. That night, he jammed at **Brian Wilson's** house with **Brian**, **Iggy Popp** and **Danny Hutton** . . . **Canned Heat** held its First Annual Bowling Tournament at Hollywood's **La Cienega Lanes**. Some 500 music biz folk showed up, and **Bette Midler**, who was there, pronounced the affair "divine." But tackiness nonetheless reigned supreme, as the winners of the highest-scoring team award were none other than the members of **Canned Heat** . . . **Don Anti** was named national promotion director of **Anthem Records** . . . **Elvis Presley's** "Elvis, Aloha from Hawaii—Via Satellite" was the number one album, thus becoming the first compatible quad record to attain the spot . . . Some comments **Artie Mogull** made at the California Copyright Conference reached print. Among them: "If the record and music business lasts long enough the lawyers will have all the money" . . . **Warners'** London office signed **Back Door**, **Three Man Army**, **Leo Sayer** and **Atlas** . . . **Little Richard** went to **Greene Mountain** . . . **Eric Weissberg** showed up on **Warners** here, and the comedy duo of **Harrison & Tyler** went to **20th** . . . **Irving Berlin** turned 85 . . . And **RW** devoted an issue to **Women in Music** . . . So then . . .

(Continued on page 78)

The Flourishing Accessory Business

By GARY COHEN

■ NEW YORK—From adapters to needles to cleaning cloths and sprays, from record boxes to tape carrying cases to disc preeners, from guitar strings, picks and capos to extension cords, microphones and batteries, record retailers around the country have found that maintaining a full line of accessories is both lucrative and profitable. The items listed above are but a sampling of the responses received from retailers when asked what accessories they sold; many indicated they carried as much as space permitted.

While blank tapes aren't normally considered as an accessory, many merchants agreed that they were the best non-record movers in their stores. Blank cassettes sell the best, followed by reel-to-reel and then 8-tracks. Whether higher priced or lower priced, tapes are moving extremely well, and the brand names — **Memorex**, **TDK**, **BASF**, **Scotch**, **Maxell**, **Ampex**, **Sony**, and countless others—are among the sales leaders. Today, there appears to be more of an emphasis on brand name tapes; some retailers feel this is due to the heavy TV and magazine advertising done by the major brand names. There are also extremely strong sales for 8-track and cassette head cleaners; among the stores reporting good action on cleaners were **Tower** and the **Record Bar**. All agreed that blank tapes must be displayed in order to create the "impulse buy"; while it may not be necessary to display every tape in stock, retailers are advised to display an empty box (at least) to encourage the impulse purchase.

Another very lucrative business is in needle sales, with "the sky's the limit" profits available to re-

tailers who do a good job stocking and merchandising. Most stores carry at least the basic 10 or 15 diamond needles that will fit standard consoles or components; **Recoton**, **Walco** and **Pfanstiehl** are the three most popular brand names carried. Average price for needles in the stores surveyed is \$3.98 to \$4.98, with a high of \$10.98 quoted; most retailers added that they were paying anywhere from 75¢ to \$1.25, and that the markup was "excellent." A brisk business is also done with sapphire children's needles; **Recoton's** needles come 12 to a card, are retailed at \$1.25 to \$2.00, and cost around 25 cents each. The more expensive cartridges, replacements for **Shure**, **Pickering** or **Empire**, are generally not carried in the stores, but are available to customers on special order. On this merchandise, the list price, minus a few dollars, is usually what is charged.

Spindles and adapters are a money-making business too, as the yellow 45 RPM plastic adapter, bulk-pack, costs around three-fifths to four-fifths of a penny each, and can be sold for five or ten cents each. Volume? **Linda Alter**, buyer for **Poplar Tunes** in **Memphis**, calls insert sales "the biggest business in the world." Some stores report offering free adapters with each 45 purchased; others give them away free if someone asks for them.

A good business is found in selling disc preeners, a relatively new item in the accessory field. As in selling needles, the stores with a knowledgeable accessories clerk can reap good profits, since you must be able to explain how to use a preener to a customer, after being able to convince him that buying and using a preener will aid him in keeping his records in top condition. **Dust Bugs** are a good item, too.

Dust cloths are also a big business. The \$1 list dust cloths usually cost 17 cents on the wholesale level, and sometimes can be obtained cheaper. Record sprays, usually \$1.50 or \$2, feature a 100 percent markup. Both should be displayed, and both can be considered impulse items.

All of the accessories, though, must be merchandised to the customers. "People like your advice when you advise them to take care of their records," says **Jason Cutler**, owner of **Cutler's** in **New Haven**. "It's a convenience, especially for your good customers. And it's a business you should be in."

Summing up the expressed feelings, accessories are a good sideline business, and can be very profitable—if they are properly merchandised.

Essex Rocks In



David Essex, Columbia recording artist, paid a recent visit to **Record World** where he spoke of his triple pronged career in films, theater and records. **Essex**, who starred in the London production of the hit musical "Godspell," has made a new film, "That'll Be the Day" in which he co-stars with **Ringo Starr**. His first album, "Rock On," is being released in the United States featuring **Essex** British smash of the album's title song. In addition to another film, "Stardust," which is a sequel to "That'll Be the Day," **Essex** will appear in a special performance of the rock opera "Tommy" at the **Rainbow Theatre** in London in a production featuring **Roger Daltrey** and an all-star cast. **Essex**, right, is pictured with **RW** assistant editor **Robert Nash**.

Thank You for 1973

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Pete Cetera Tony Keltner ~~James~~ Lee Loughridge James ~~John~~ Walt Parazander Doug Singshine

Dialogue (Continued from page 42)

the same kind of research and development to start new talent. Now once that money starts to come in and there's not enough spread for research and development, the record company is in a crapper—just the way the motion picture business went into the crapper and just the way any of these businesses are going to be in the crapper. The cry of some of the lawyers and some of the business managers out there is "All of the record companies are making all the money and our talent is generating all that money." But most of the talent, if you look at the trade papers today, has emerged because of the ability of the companies to come up with the money to promote their product. We agree, they have great talent. But that talent has to be heard, and that's the function of the record business. Otherwise you could go into the telephone booth and sing your song and we could all save some money. Where's that money going to come from? The talent that's on now. If they really wanted to do a family-tree type of investigation, I'm sure that some of the Columbia acts would go back to Tony Bennett's day, insofar as when money was developed, so that Columbia could go out and promote them now. I'm sure in our own company the money that it took to promote certain of the acts came because we were able to make a profit on some other act. And prior to that time, those acts were there because of some other acts. The ability to make the money is to go in and do these things.

So it's not the big old record company picking on the artists all the time. There has to be a kind of give and take. Certainly the artists should be paid, and paid well for what they do. But there has to be a meeting of the minds and some look by both parties at this thing. Where's our business going to go? Are we going to be in the crapper? Are we going to put everything in the crapper? This is basically what Arkoff is saying here. He says, "They're making these terrific deals again." He's talking about the motion picture companies—where they once said they're not going to give a million dollars to an actor to do a picture, he says "Now they're making these terrific deals again. As they go along they're going to be becoming more and more terrific until finally they all get back down on their ass again." He's talking about giving them big advances and then huge participation, which is the same trap that the record business is falling into. I've talked to some record company executives who say, "We're in trouble. Everybody says we shouldn't have too many artists on the roster. But we have to have 75 artists on the roster because the act that's saying we shouldn't have so many items only wants to give us one lp a year if they can do it." But sometimes they say their creative juices won't give it to them for two years, you see. And again, if an act is going to give you one lp every two years or whenever he can, it's hard to run a business. And the business can't survive like that. There has to be some kind of meeting of minds. There has to be some kind of a feel in the company that the artist has creative juices that he has to put together, that he has to write songs, that he has to be selective in his recordings. But it's a two-way street. The artist has to also recognize that the company has an obligation, too, and has to have some product on some kind of a regular basis or else it's all over for all of us.

RW: You chose the matrix system of quad recording. Why?

Lasker: Well, really, I think quad right now is a lot of garbage. I mean, we don't know where to go. I don't think anybody knows where to go. A lot of people are talking about it and I don't think to a great extent anybody knows what they're talking about. I've talked

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"The artist has to also recognize that the company has an obligation, too, and has to have some product on some kind of a regular basis or else it's all over for all of us."

RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



■ KCSP is a closed circuit station located behind the walls of the maximum security facilities of the Colorado State Penitentiary. KCSP is first source of musical entertainment for approximately 600 men confined to the prison.

KCSP is a vocational radio station, under the direction of **Joe Finan** and **Frank Scott**, management of KTLK Radio in Denver, Colorado. Send all deejay copies to **Charles Williams**, KCSP, Box 1010, Canon City, Colorado 81212.

Good news from London is that **David J. Dodd** and **Sam Scott** have started a new gospel show "Hallelujah" on Capital radio station. All stations that print weekly or monthly gospel charts are asked to send copies to David and Sam at Capital Radio Limited, Euston Tower, London, N.W 1 3 Dr. On the program they attempt to feature a wide variety of music soloists, choirs and quartets. A special feature is "Back To The Roots" featuring old gospel records from the 1920s through the 1950s.

The Pilgrim Jubilees of Chicago, Ill. just returned from a tour in California in time to appear at the anniversary of the **Fantastic Violinaires** in Detroit November 4. **The Mighty Clouds of Joy** of Los Angeles, California appeared with Rev. Ewing in Detroit November 12.

The Blackwood Brothers, **James Blackwood** and the **Blackwood Singers** were a super hit as they performed at the Tulsa State Fair to an audience that kept asking for more, as reported by Fair officials. The Blackwood Family is booked by the **Tom Drake Agency**.

Sonny Simmons, Chairman of **Timothy Amos Agency** announces that the **Journeymen** of Decatur, Illinois signed exclusively with the Nashville company. The Journeymen are recording a new album in Nashville, handled by Simmons and produced by B.M.C. Records' President, Bob McCollum.

Reverend James Herndon and the **Herndon Singers** are slowly but surely pushing their way to the top in the gospel field. James' album "Working On the Building" which was released only a short time ago has already made the charts in most cities. The most requested cuts are "One Day," "Working On the Building," "How Good God Is" and "Look Where He Brought Me From." Write for deejay copies on all Glori product to Glori Records, 110 Academy St., Jersey City, N.J. 07302.

Shirley Caesar and the **Caesar Singers** have a new album entitled, "The Invitation" on Hob. It is by far the greatest contribution made by Shirley Caesar since the "Stranger On the Road" lp. Shirley went home to Durham, N.C. to record this album at Mt. Calvary Holy Church where she was converted. The mass choir united with the Caesar Singers to give Shirley the background needed for this album. The choir was under the direction of **Charles Obie**. "Dry Bones," "Another Days Journey," "Thank You Lord," "You Brought Me From A Long Way" and "May the Work I've Done" are among my favorites on the album. Give a listen and select your favorites. If you have not received a copy of all the latest releases on Hob, contact **John Bowden**.

"If It Wasn't For the Lord" by the **Echoes of Zion** of Houston is getting lots of air play in many cities. This album was recorded by **George Nelson** of KYOK in Houston, Texas. From Chess Records the **Gospel Six**, **Bill Moss** and **The Celestials** on the Westbound label and the **Salem Travelers** are going strong. Nashboro has new releases on **The Consolers**, **Rev. Willingham**, **Dorothy Love Coates**, **The Gospel Harmonettes**, **The Gospel Classics**, **The Gospel Keynotes** and several others. If you have not been serviced contact **Shannon Williams**.

The Voices of Christ of Berkeley, California album "Beams of Heaven" on Savoy is getting good reaction. Give a listen to "Beams of Heaven," "Showers Of Blessings," "God Answers Prayers" and "Heaven Help Us All." For copies of any recording on Savoy, write to **Fred Mendelsohn**, Savoy Records, P. O. Box 1000, Newark, N.J. 07105. "Hold The Light," **Rev. Lawrence Roberts** and the combined choirs, is still getting a lot of action across the country.

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Steve Baron—Paramount
Baxter—Paramount
The Brady Bunch—Paramount
The Butts Band—Blue Thumb
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Lyn Christopher—Paramount
Roy Clark—Dot
Climax Blues Band—Sire
Brian Collins—Dot
Commander Cody & His
Lost Planet Airmen—Paramount
The Compton Bros.—Dot
Coulson/Dean/McGuinness/Flint—Sire
Howard Crockett—Dot
The Crusaders—Blue Thumb
Betty Davis—Just Sunshine
Tony Douglas—Dot
Joe Droukas—Sweet Fortune
Ducks—Just Sunshine
The Fabulous Rhinestones—Just Sunshine
Donna Fargo—Dot
Norman Feels—Just Sunshine
Fludd—Sire
Focus—Sire
Jim Ford—Paramount
Billy Gordon—Paramount
Bobby Gosh—Paramount
Ray Griff—Dot
Paul Hampton—Crested Butte
Lee Holdridge—Paramount
Hoodoo Rhythm Devils—Blue Thumb
Paul Humphrey—Blue Thumb
Ivory Joe Hunter—Paramount
The Irish Rovers—Tara
Joel Kaye and His
N.Y. Neophonic Orchestra—Paramount
Artie Kaplan—Paramount
The Kendalls—Dot
Judy Kester—Dot
Morgana King—Paramount
Mama Lion—Family Productions
Paul MacNeil—Just Sunshine
Marvin, Welch & Farrar—Sire
Masekela—Blue Thumb
Johnny Miller—Sweet Fortune
The Mission—Paramount
Mocedades—Tara
Augie Myers—Paramount
National Lampoon—Blue Thumb
Michael Olatunji—Paramount
Tommy Overstreet—Dot
Evan Pace—Blue Thumb
Susan Pillsbury—Sweet Fortune
The Pointer Sisters—Blue Thumb
Franck Pourcel—Paramount
Cliff Richard—Sire
Sue Richards—Dot
Pat Roberts—Dot
Bob Sanders—Sweet Fortune
Jack Scott—Dot
Cybill Shepherd—Paramount
Sherbet—Sire
Shiloh Pentacostal Chorale—Paramount
Ben Sidran—Blue Thumb
Rosalie Sorrells—Paramount
Joe Stampley—Dot
Sylvester—Blue Thumb
Tennessee 'Bone Band—Paramount
B.J. Thomas—Paramount
Hank Thompson—Dot
Tidbits—Family Productions
Diana Trask—Dot
Billy Vaughn—Paramount
Martha Velez—Sire
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| | |
|---|---|
| ABRA-CA-DABRA Walt Meskell (20th Century/Cakewalk, ASCAP) 72 | LOVE FOR YOU Sonoma 79 |
| A FOOL SUCH AS I Bob Johnston (MCA, ASCAP) 76 | LOVE HAS NO PRIDE John David Souther (Walden/Glasco, ASCAP) 55 |
| A LOVE SONG Brian Ahern (Portofino/Gnosso, ASCAP) 87 | LOVE REIGN O'ER ME The Who (Track, BMI) 94 |
| AIN'T GOT NO HOME The Band (Arc, BMI) 66 | LOVE'S THEME Barry White (Sa-Vette/January, BMI) 27 |
| AMERICANS Peter Scheurmier (not listed) 65 | MEADOWS Joe Walsh & Bill Szymck (ABC/Dunhill & Barnstorm, BMI) 81 |
| AMERICAN TUNE Paul Simon (Paul Simon, BMI) 44 | ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP) 19 |
| AKE YOU LONESOME TONIGHT Curb & Costa (Bourne, ASCAP) 24 | MIDNIGHT RIDER Sandlin & Allman (No Exit, BMI) 77 |
| A SONG I'D LIKE TO SING David Anderle (Combine, BMI) 57 | MIND GAMES John Lennon (John Lennon, BMI) 10 |
| BABY COME CLOSE Smokey Robinson (Jobete, ASCAP) 49 | MY MUSIC John Messina (Jasperilla/Gnosso, ASCAP) 22 |
| BIG TIME OPERATOR Pigwood Prod. (Jemarrin, ASCAP) 82 | MY SWEET LADY Rodin & Musso (Cherry Lane, ASCAP) 88 |
| BLUE COLLAR Bachman Turner Overdrive (Even Tide Music, BMI) 58 | NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI) 9 |
| BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI) 85 | PAINTED LADIES John Lombardo (Corinth, BMI) 47 |
| CAN THIS BE REAL Leroy Hutson (Silent Giant/AOPA, ASCAP) 89 | PHOTOGRAPH Richard Perry (Richoroony, BMI) 26 |
| COME GET TO HIS Marvin Gaye (Jobete, ASCAP) 36 | PLEASE DADDY Milt Okun (Cherry Lane, ASCAP) 91 |
| DADDY WHAT IF Bobby Bare (Evil Eye, BMI) 100 | PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI) 70 |
| DREAM ON Adrian Barber (Daksel/Frank Connelly, BMI) 46 | PRETTY LADY Jimmy Lerner (CAM-USA, BMI) 35 |
| D'YER MAK'ER Jimmy Page (Superhype, ASCAP) 15 | RAISED ON ROBBERY (Crazy Cow, BMI) 75 |
| ERES TU (Radmus, ASCAP) 93 | ROCKIN' ROLL BABY Thom Bell (Mighty Three, BMI) 16 |
| FLASHBACK Bones Howe (Zapata, ASCAP) 97 | ROCK ON Jeff Wayne (Jeff Wayne, PRS) 45 |
| GOODBYE YELLOW BRICK ROAD Gus Dudgeon (Dick James, BMI) 17 | SHOW AND TELL Jerry Fuller (Fulness, BMI) 7 |
| HANGIN' AROUND Rick Derringer (Hierophant/Silver Stead, BMI) 80 | SHOW DOWN Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP) 71 |
| HEARTBREAK—IT'S A LOVEBEAT Walt Meskell (Shine, ASCAP) 41 | SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP) 29 |
| HELEN WHEELS Paul McCartney (McCartney/ATV, BMI) 6 | SMARTY PANTS Seider & Harris (Nickel Shoe/Six Strings, BMI) 48 |
| HELLO, IT'S ME Todd Rundgren (Screen-Gems/Columbia, BMI) 5 | SMOKIN' IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP) 13 |
| I CAN'T STAND THE RAIN Willie Mitchell (Jec, BMI) 34 | SOME GUYS HAVE ALL THE LUCK J. Fortgang (Kec, ASCAP) 40 |
| I FOUND THE SUNSHINE Eugene Record (Julio-Brian, BMI) 20 | STEP INTO CHRISTMAS Gus Dudgeon (Leeds/Dick James, BMI) 90 |
| I LIKE TO LIVE THE LOVE Dave Crawford (ABC/DaAnn, ASCAP) 99 | STONE TO THE BONE James Brown (Dynatone/Belinda/UniChappell, BMI) 98 |
| IF YOU'RE READY (East/Memphis, BMI) 8 | SPIDERS AND SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP) 38 |
| IF WE MAKE IT THROUGH DECEMBER Ken Nelson (Shade Tree, BMI) 42 | TAKE ME TO YOUR HEART Gilmar, Crews, Browder (Press, BMI) 96 |
| I GOT A NAME Cashman & West (Fox Fanfare, BMI) 43 | TEENAGE LAMENT '74 Richardson & Douglas (Ezra, BMI) 78 |
| I LOVE JERRY Kennedy (Hallnote, BMI) 43 | TELL HER SHE'S LOVELY David Batteau, (Shiver & I, ASCAP) 28 |
| I SHALL SING Garfunkel & Halee (Warner-Tamerlane/Caledonia, BMI) 64 | THE JOKER Steve Miller (Haworth, ASCAP) 4 |
| IT DOESN'T HAVE TO BE THAT WAY Cashman & West (Blendingwell/ABC, ASCAP) 73 | THE LOVE I LOST Gamble & Huff (Mighty Three, BMI) 33 |
| IT MAY BE WINTER OUTSIDE Barry White (Fox Fanfare/Very Own, BMI) 92 | THE MOST BEAUTIFUL GIRL Billy Sherill (Al Gallico/Algee, BMI) 2 |
| I'VE GOT TO USE MY IMAGINATION Kerner & Wise (Screen-Gems/Columbia, BMI) 12 | THE RIVER OF LOVE David M. Kershenbaum (ABC/Dunhill/Speed, BMI) 51 |
| JIM DANDY Tom Dowd (Shelby Singleton/Hill & Range, BMI) 61 | THE WAY WE WERE Marty Paich (Colgems, ASCAP) 20 |
| JOY, PT. 1 Isaac Hayes (Incense/East/Memphis, BMI) 74 | THIS IS YOUR SONG Paul Anka/Johnny Harris (Spanka, BMI) 86 |
| JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI) 56 | THIS TIME I'M GONE FOR GOOD Malone & Perry (Don, BMI) 39 |
| JUST YOU AND ME James William Guercio (Big Elk, ASCAP) 14 | TIME IN A BOTTLE Cashman & West (Blendingwell/ABC, ASCAP) 3 |
| KEEP ON TRUCKIN' Wilson & Caston (Stone Diamond, BMI) 54 | TOP OF THE WORLD Carpenters & Jack Daugherty (Almo/Hammer & Nails, ASCAP) 30 |
| LAST KISS John Dee Driscoll (Bablo, BMI) 69 | TRYING TO HOLD ON TO MY WOMAN Jackson, J. Reddick (Built Proof, BMI) 83 |
| LAST KISS Major Bill Smith (Bablo, BMI) 62 | UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate, BMI) 23 |
| LAST TIME I SAW HIM Michael Masser (Jobete, ASCAP) 68 | WALK LIKE A MAN Todd Rundgren (Cram Renraf, BMI) 31 |
| LEAVE ME ALONE Tom Catalano (Brooklyn/Anne-Rachel, ASCAP) 1 | WANG DANG DOODLE David Rubinson (Arc, BMI) 95 |
| LET ME BE THERE John Rostill (Gallico, BMI) 21 | WHAT IT CAME DOWN TO R. Isley/O. Isley (Bovina, ASCAP) 63 |
| LET ME SERENADE YOU Richard Podolor (Warner-Tamerlane, BMI) 37 | WHO'S IN THE STRAWBERRY PATCH WITH SALLY Medress & Apell (Levine & Brown, BMI) 25 |
| LET YOUR HAIR DOWN Norman Whitfield (Stone Diamond, BMI) 59 | WILL YOU LOVE ME TOMORROW Peter Schekeryk (Screen-Gems/Columbia, BMI) 84 |
| LIVIN' FOR YOU Willie Mitchell (Jec./Al Green, BMI) 32 | YOU'RE SIXTEEN Richard Perry (Viva, BMI) 18 |
| LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) 11 | |

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|---------|---------|---|
| 101 | 101 | TRY TO FALL IN LOVE COOKER—Scepter 12388 (Unichappel, BMI) |
| 102 | 102 | LET ME GET TO KNOW YOU PAUL ANKA—Fame XW345-W (UA) (Morris/Zapata/Warner-Tamerlane, BMI) |
| 103 | 103 | SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK—Dot 27006 (Chess/Charlie Bay, ASCAP) |
| 104 | 104 | I MISS YOU DELLS—Cadet 5700 (Groovesville, BMI) |
| 105 | 106 | QUICK, FAST IN A HURRY NEW YORK CITY—Chelsea BCBO-0150 (RCA) (Assorted/Bellboy, BMI) |
| 106 | 111 | STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP) |
| 107 | 114 | JOLENE DOLLY PARTON—RCA APBO-0145 (Owepar, BMI) |
| 108 | 122 | INSPIRATION PAUL WILLIAMS—A&M 1479 (Almo, ASCAP) |
| 109 | 109 | I'M THE MIDNIGHT SPECIAL CLARENCE CARTER—Fame XW330-W (UA) (Fame, BMI) |
| 110 | 112 | CAN'T SAY NOTHIN' CURTIS MAYFIELD—Curtom 1993 (Buddah) (Chi-Sound, BMI) |
| 111 | 120 | STAR STEALERS WHEEL—A&M 1483 (Hudson Bay, BMI) |
| 112 | 115 | DOWN DRINKING AT THE BAR LOUDON WAINWRIGHT III—Columbia 4-45949 (Snowden, ASCAP) |
| 113 | 113 | WHAT CAN I TELL HER TIMMY THOMAS—Glades 1717 (Sherlyn, BMI) |
| 114 | 121 | COME AND GET YOUR LOVE REDBONE—Epic 5-11035 (Blackwood/Novalene, BMI) |
| 115 | 117 | DON'T LET ME DOWN BUCKINGHAM NICKS—Polydor PD 14209 (Pogologo/Buckingham/Donna Marta, BMI) |
| 116 | 118 | WHAT IS HIP? TOWER OF POWER—Warner Bros. 7748 (Kuptillo, ASCAP) |
| 117 | 127 | LIFE IS A SONG WORTH SINGING JOHNNY MATHIS—Columbia 4-45975 (Mighty Three, BMI) |
| 118 | 108 | SORROW DAVID BOWIE—RCA APBO-0160 (Pepamar, ASCAP) |
| 119 | — | SOUL POWER '74 MACEO & THE MACS—Polydor 631 (Dynatone, BMI) |
| 120 | — | ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER—Blue Sky ZS7-2751 (Col) (Derringer, BMI) |
| 121 | — | BEYOND THE BLUE HORIZON LOU CHRISTIE—Three Brothers THB 402 (CTI) (Famous, ASCAP) |
| 122 | 124 | DEEPER AND DEEPER BO DONALDSON & THE HEYWOODS—ABC 11402 (ABC, ASCAP) |
| 123 | 125 | SOFT SOUL BOOGIE WILSON PICKETT—RCA APBO-0174 (Davor, BMI) |
| 124 | — | I THINK I'M GONNA LIKE BARNABY BYE—Atlantic 2984 (Ploopy/Cotillion, BMI) |
| 125 | 135 | WILD IN THE STREETS GARLAND JEFFREYS—Atlantic 2981 (Sheephead Bay, ASCAP) |
| 126 | — | THIS WORLD HAS MUSIC AVERAGE WHITE BAND—MCA 40168 (Not Listed) |
| 127 | 130 | LOVE ME FOR WHAT I AM LOBO—Big Tree 16012 (Bell) (Kaiser/Famous, ASCAP) |
| 128 | 131 | LOVING YOU JOHNNY NASH—Epic 5-11070 (Mikim, BMI) (Cayman, ASCAP) |
| 129 | 129 | I'D KNOW YOU ANYWHERE ASHFORD & SIMPSON—Warner Bros. 7745 (WB, BMI) |
| 130 | 132 | BOTH ENDS AGAINST THE MIDDLE JACKIE MOORE—Atlantic 2989 (Cotillion/Cookie Box, BMI) |
| 131 | 134 | ONE TIN SOLDIER COVEN—Warner Bros. 011 (Transdale, BMI) |
| 132 | 141 | LAY LADY LAY BROOK BENTON—Brut 910 (Buddah) (Big Sky, ASCAP) |
| 133 | 133 | LEE DETROIT EMERALDS—Westbound 220 (Janus) (Bridgeport, BMI) |
| 134 | 144 | WOLD HARRY CHAPIN—Elektra 45874 (Story Songs, ASCAP) |
| 135 | 137 | I NEED SOMEONE LINDA PERRY—Mainstream 5550 (Lifestyle, BMI) |
| 136 | 126 | COME LAY SOME LOVIN' ON ME MARGIE JOSEPH—Atlantic 2988 (Tree, BMI) |
| 137 | — | SEASONS IN THE SUN TERRY JACKS—Bell 45-432 (E. B. Marks, BMI) |
| 138 | 128 | SOMEWHERE OVER THE RAINBOW LIVINGSTON TAYLOR—Capricorn 0032 (WB) (Leo Feist, ASCAP) |
| 139 | 138 | FEEL GOOD RUFUS—ABC 11394 (ABC/Dunhill, BMI) |
| 140 | 148 | WE CAN'T DANCE TO YOUR MUSIC GRASS ROOTS—Dunhill D 4371 (Almo, ASCAP/Broadside, BMI) |
| 141 | — | IT WOULDN'T HAVE MADE ANY DIFFERENCE TOMMY MIDDLETON—Columbia 4-45972 (Screen-Gems—Columbia/Earmark, BMI) |
| 142 | — | WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546 (Lifestyle, BMI) |
| 143 | — | A MOTHER FOR MY CHILDREN WHISPER—Janus J 231 (Mighty Three/Golden Fleece, BMI) |
| 144 | — | RAINBOW SONG AMERICA—Warner Bros. 7760 (WB, ASCAP) |
| 145 | 139 | GOOD OLD SONG DOBIE GRAY—MCA 40153 (Almo, ASCAP) (Irving, BMI) |
| 146 | 136 | MAKE IT ALL WORTHWHILE JAMES LEROY—Janus 206 (Tarana/Martintown, ASCAP) |
| 147 | 146 | THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM McGEE THE HOLLIES—Epic 5-11051 (Famous, ASCAP) |
| 148 | 140 | SUNSHINE LADY WILLIE HUTCH—Motown M1282F (Jobete, ASCAP) |
| 149 | 145 | PICK UP THE PIECES HUDSON-FORD—A&M 1471 (Living, BMI) |
| 150 | 143 | I'M A ROCKER THE RASPBERRIES—Capitol 3765 (CAM-USA, BMI) |

*Thanks for a great year!
Best wishes and good health
to all our friends who helped!*

Sid

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**Sincerely,
Steely Dan**

Exclusive Management Kudo III-Joel Cohen



THE SINGLES CHART

TITLE, ARTIST, Label, Number, (Distributing Label)

| DEC. 29 | DEC. 22 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 3 | LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY Capitol 3768 | 9 |
| 2 | 1 | THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040 | 13 |
| 3 | 5 | TIME IN A BOTTLE JIM CROCE/ABC 11405 | 7 |
| 4 | 6 | THE JOKER STEVE MILLER BAND/Capitol 3732 | 11 |
| 5 | 4 | HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB) | 13 |
| 6 | 8 | HELEN WHEELS PAUL McCARTNEY & WINGS/Apple 1869 | 7 |
| 7 | 13 | SHOW AND TELL AL WILSON/Rocky Road 30083 (Bell) | 12 |
| 8 | 9 | IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/ Stax STA 0170 | 10 |
| 9 | 12 | NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/ 20th Century TC 2058 | 9 |
| 10 | 10 | MIND GAMES JOHN LENNON/Apple 1868 | 8 |
| 11 | 14 | LIVING FOR THE CITY STEVIE WONDER/Tamla T54238F (Motown) | 8 |
| 12 | 15 | I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah 393 | 6 |
| 13 | 17 | SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell) | 12 |
| 14 | 2 | JUST YOU 'N ME CHICAGO/Columbia 4-45933 | 14 |
| 15 | 18 | D'YER MAK'ER LED ZEPPELIN/Atlantic 2986 | 11 |
| 16 | 16 | ROCKIN' ROLL BABY STYLISTICS/Avco 4625 | 11 |
| 17 | 7 | GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 40418 | 11 |
| 18 | 28 | YOU'RE SIXTEEN RINGO STARR/Apple 1870 | 3 |
| 19 | 24 | ME & BABY BROTHER WAR/United Artists XW350-W | 7 |
| 20 | 32 | THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944 | 5 |
| 21 | 27 | LET ME BE THERE OLIVIA NEWTON JOHN/MCA 40101 | 8 |
| 22 | 22 | MY MUSIC LOGGINS & MESSINA/Columbia 4-45952 | 10 |
| 23 | 31 | UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995 | 7 |
| 24 | 26 | ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14672 | 6 |
| 25 | 23 | WHO'S IN THE STRAWBERRY PATCH WITH SALLY TONY ORLANDO & DAWN/Bell 45424 | 8 |
| 26 | 11 | PHOTOGRAPH RINGO STARR/Apple 1865 | 13 |
| 27 | 39 | LOVE'S THEME LOVE UNLIMITED/20th Century TC 2059 | 5 |
| 28 | 29 | TELL HER SHE'S LOVELY EL CHICANO/MCA 40104 | 14 |
| 29 | 34 | SISTER MARY ELEPHANT CHEECH Y CHONG/ Ode 66041 (A&M) | 7 |
| 30 | 21 | TOP OF THE WORLD CARPENTERS/A&M 1468 | 13 |
| 31 | 38 | WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol) | 7 |
| 32 | 37 | LIVIN' FOR YOU AL GREEN/Hi 2257 (London) | 6 |
| 33 | 20 | THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. ZS7 3533 (Columbia) | 14 |
| 34 | 40 | I CAN'T STAND THE RAIN ANN PEEBLES/Hi 2248 (London) | 15 |
| 35 | 33 | PRETTY LADY LIGHTHOUSE /Polydor 14198 | 12 |
| 36 | 19 | COME GET TO THIS MARVIN GAYE/Tamla T54241F (Motown) | 9 |
| 37 | 25 | LET ME SERENADE YOU THREE DOG NIGHT/Dunhill D 4370 | 10 |
| 38 | 44 | SPIDERS AND SNAKES JIM STAFFORD/MGM 14648 | 9 |
| 39 | 41 | THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND/ Dunhill D 4369 | 6 |
| 40 | 35 | SOME GUYS HAVE ALL THE LUCK THE PERSUADERS/ Atco 6943 | 11 |
| 41 | 36 | HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY/ 20th Century TC 2030 | 19 |
| 42 | 59 | IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD/ Capitol 3746 | 5 |
| 43 | 42 | I GOT A NAME JIM CROCE/ABC 11389 | 14 |
| 44 | 50 | AMERICAN TUNE PAUL SIMON/Columbia 4-45900 | 5 |
| 45 | 51 | ROCK ON DAVID ESSEX/Columbia 4-45940 | 7 |
| 46 | 43 | DREAM ON AEROSMITH/Columbia 4-45984 | 13 |
| 47 | 30 | PAINTED LADIES IAN THOMAS/Janus 224 | 12 |
| 48 | 45 | SMARTY PANTS FIRST CHOICE/Philly Groove 179 (Bell) | 8 |
| 49 | 57 | BABY COME CLOSE SMOKEY ROBINSON/Tamla T54239F (Motown) | 9 |
| 50 | 78 | I LOVE TOM T. HALL/Mercury 73436 | 2 |

| | | | |
|----|----|--|----|
| 51 | 55 | THE RIVER OF LOVE B.W. STEVENSON/RCA APBO-0171 | 6 |
| 52 | 52 | RIVER JOE SIMON/Spring 141 (Polydor) | 9 |
| 53 | 60 | KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE/ Columbia 4-45053 | 5 |
| 54 | 48 | KEEP ON TRUCKIN' EDDIE KENDRICKS/Tamla T54238F (Motown) | 19 |
| 55 | 58 | LOVE HAS NO PRIDE LINDA RONSTADT/Asylum 11026 | 6 |
| 56 | 74 | JUNGLE BOOGIE KOOL & THE GANG/Delite 559 | 3 |
| 57 | 64 | A SONG I'D LIKE TO SING KRIS & RITA/A&M 1475 | 5 |
| 58 | 62 | BLUE COLLAR BACHMAN TURNER OVERDRIVE/ Mercury 73417 | 6 |
| 59 | 67 | LET YOUR HAIR DOWN TEMPTATIONS/Gordy G7133F | 3 |
| 60 | 65 | I FOUND SUNSHINE CHI-LITES/Brunswick 55503 | 4 |
| 61 | 79 | JIM DANDY BLACK OAK ARKANSAS/Atco 6948 | 4 |
| 62 | 66 | LAST KISS WEDNESDAY/Sussex 507 | 8 |
| 63 | 70 | WHAT IT COMES DOWN TO ISLEY BROS./T-Neck ZS7-2252 (Columbia) | 3 |
| 64 | 72 | I SHALL SING GARFUNKEL/Columbia 4-45983 | 2 |

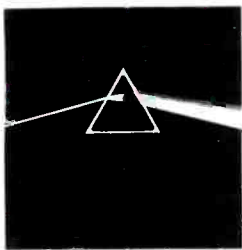
CHARTMAKER OF THE THE WEEK

| | | | |
|----|---|--|---|
| 65 | — | AMERICANS BYRON MacGREGOR Westbound W 222 (Janus) | 1 |
|----|---|--|---|



| | | | |
|-----|-----|--|----|
| 66 | 68 | AIN'T GOT NO HOME THE BAND/Capitol 3758 | 6 |
| 67 | 69 | STONE TO THE BONE JAMES BROWN/Polydor 14210 | 5 |
| 68 | 75 | LAST TIME I SAW HIM DIANA ROSS/Motown M1278F | 2 |
| 69 | 76 | LAST KISS J. FRANK WILSON/Virgo 506 (Roulette) | 3 |
| 70 | 77 | PUT YOUR HANDS TOGETHER O'JAYS/Phila. Int'l. ZS7 3535 (Columbia) | 2 |
| 71 | 73 | SHOWDOWN ELECTRIC LIGHT ORCHESTRA/UA XW337-W | 6 |
| 72 | — | ABRA-CA-DABRA DeFRANCO FAMILY/ 20th Century TC 2070 | 1 |
| 73 | 81 | IT DOESN'T HAVE TO BE THAT WAY JIM CROCE/ABC 11413 | 2 |
| 74 | — | JOY, PT. I ISAAC HAYES/Enterprise ENA 9085 (Stax) | 1 |
| 75 | 86 | RAISED ON ROBBERY JONI MITCHELL/Asylum 11029 | 2 |
| 76 | 87 | A FOOL SUCH AS I BOB DYLAN/Columbia 4-45982 | 3 |
| 77 | 90 | MIDNIGHT RIDER GREGG ALLMAN/Capricorn 0035 (WB) | 2 |
| 78 | — | TEENAGE LAMENT '74 ALICE COOPER/Warner Bros. 7762 | 1 |
| 79 | 80 | LOVE FOR YOU SONOMA/Dunhill D 4365 | 4 |
| 80 | 84 | HANGIN' AROUND EDGAR WINTER GROUP/Epic 5-11069 | 2 |
| 81 | 88 | MEADOWS JOE WALSH/Dunhill D 4373 | 3 |
| 82 | 83 | BIG TIME OPERATOR KEITH HAMPSHIRE/A&M 1486 | 5 |
| 83 | 92 | TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407 | 3 |
| 84 | 85 | WILL YOU LOVE ME TOMORROW MELANIE/ Neighborhood 4213 (Famous) | 6 |
| 85 | — | BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown) | 1 |
| 86 | 96 | THIS IS YOUR SONG DON GOODWIN/Silver Blue 806 (Polydor) | 3 |
| 87 | 97 | A LOVE SONG ANNE MURRAY/Capitol 3776 | 2 |
| 88 | 100 | MY SWEET LADY CLIFF DeYOUNG/MCA 40156 | 2 |
| 89 | — | CAN THIS BE REAL NATURAL FOUR/Curtom 1994 (Buddah) | 1 |
| 90 | 95 | STEP INTO CHRISTMAS/HO, HO, HO ELTON JOHN/ MCA 65018 | 2 |
| 91 | 99 | PLEASE DADDY JOHN DENVER/RCA APBO-0182 | 4 |
| 92 | 94 | IT MAY BE WINTER OUTSIDE LOVE UNLIMITED/ 20th Century TC 2066 | 2 |
| 93 | — | ERES TU MOCEDADES/Tara 100 (Famous) | 1 |
| 94 | 89 | LOVE REIGN O'ER ME THE WHO/MCA 40152 | 4 |
| 95 | — | WANG DANG DOODLE POINTER SISTERS/Blue Thumb BTA 243 | 1 |
| 96 | 91 | TAKE ME TO YOUR HEART MONKEY MEEKS/ Roxbury BRBO-0133 (RCA) | 4 |
| 97 | — | FLASHBACK FIFTH DIMENSION/Bell 45425 | 1 |
| 98 | 46 | SPACE RACE BILLY PRESTON/A&M 1463 | 16 |
| 99 | — | I LIKE TO LIVE THE LOVE B.B. KING/ABC 11406 | 1 |
| 100 | — | DADDY WHAT IF BOBBY BARE/RCA APBO-0197 | 1 |

FLASHMAKER OF THE YEAR



DARK SIDE OF THE MOON
PINK FLOYD
Harvest

TOP FM PICKS OF '73

DARK SIDE OF THE MOON—Pink Floyd—Harvest

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

INNERVISIONS—Stevie Wonder—Tamla

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

THERE GOES RHYMIN' SIMON—Paul Simon—Columbia

WNEW-FM/NEW YORK

DENNIS ELSAS

BLONDEL—Amazing Blondel—Island

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

INNERVISIONS—Stevie Wonder—Tamla

THERE GOES RHYMIN' SIMON—Paul Simon—Col

WBCN-FM/BOSTON

NORM WINER

DARK SIDE OF THE MOON—Pink Floyd—Harvest

INNERVISIONS—Stevie Wonder—Tamla

MARIA MULDAUR—Reprise

THE HARDER THEY COME (Soundtrack)—Jimmy Cliff—Mango

THERE GOES RHYMIN' SIMON—Paul Simon—Col

WMMR-FM/PHILADELPHIA

DENNIS WILEN

INNERVISIONS—Stevie Wonder—Tamla

PIANO MAN—Billy Joel—Col

SONG FOR JULI—Jesse Colin Young—WB

TUBULAR BELLS—Mike Oldfield—Virgin

VALLEY HI—Ian Matthews—Elektra

WLIR-FM/LONG ISLAND, N.Y.

IRWIN SIROTTA

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

CLOSER TO IT—Brian Auger's Oblivion Express—RCA

DARK SIDE OF THE MOON—Pink Floyd—Harvest

DIXIE CHICKEN—Little Feet—WB

THE CAPTAIN & ME—Doobie Brothers—WB

WCMF-FM/ROCHESTER

BERNIE KIMBLE

BAREFOOT JERRY—WB

BERLIN—Lou Reed—RCA

8TH STREET NITES—Back Door—WB

LORD OF THE RINGS—Bo Hansson—Charisma

SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

WOUR-FM/UTICA, N.Y.

TONY YOKEN

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

LAI D BACK—Gregg Allman—Capricorn

LARK—Linda Lewis—Reprise

THE HARDER THEY COME (Soundtrack)—Jimmy Cliff—Mango

WAKE OF THE FLOOD—Grateful Dead—Grateful Dead

WHCN-FM/HARTFORD

PAUL NESBIT

COUNTDOWN TO ECTASY—Steely Dan—ABC

INNERVISIONS—Stevie Wonder—Tamla

OVER-NITE SENSATION—The Mothers—DiscReet

THRILLER—Cold Blood—WB

TRUE STORIES—Judy Collins—Elektra

WKTK-FM/BALTIMORE

JOE BUCCHERI

ANGEL CLARE—Garfunkel—Col

DARK SIDE OF THE MOON—Pink Floyd—Harvest

EVERYBODY LIKES SOME KIND OF MUSIC—Billy Preston—A&M

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

WELCOME—Santana—Col

WOWI-FM/NORFOLK, VA.

LARRY DINGER

A WHITE SPORT COAT & A PINK CRUSTACEAN—Jimmy Buffett—Dunhill

FOR EVERYMAN—Jackson Browne—Asylum

GREETINGS FROM ASBURY PARK, N. J.—Bruce Springsteen—Col

SONG FOR JULI—Jesse Colin Young—WB

TAKIN MY TIME—Bonnie Raitt—WB

WMC-FM/MEMPHIS

GREG HAMILTON

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

DARK SIDE OF THE MOON—Pink Floyd—Harvest

THE CAPTAIN & ME—Doobie Brothers—WB

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—UA

WORJ-FM/ORLANDO

MIKE LYONS

ALADDIN SANE—David Bowie—RCA

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

DARK SIDE OF THE MOON—Pink Floyd—Harvest

IN THE RIGHT PLACE—Dr. John—Atco

THE LADY'S NOT FOR SALE—Rita Coolidge—A&M

WPDQ-FM/JACKSONVILLE

BILL BARTLETT

A PASSION PLAY—Jethro Tull—Chrysalis

DARK SIDE OF THE MOON—Pink Floyd—Harvest

LYNYRD SKYNYRD—Sounds of the South

SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

STYX—Wooden Nickel

WMMS-FM/CLEVELAND

JOHN GORMAN

DARK SIDE OF THE MOON—Pink Floyd—Harvest

DON'T CRY NOW—Linda Ronstadt—Asylum

HOLLAND—Beach Boys—Reprise

LUCIFER'S FRIEND—Billingsgate

THE HARDER THEY COME (Soundtrack)—Jimmy Cliff—Mango

WEBN-FM/CINCINNATI

MARY DE CIOCCIO

DARK SIDE OF THE MOON—Pink Floyd—Harvest

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

THE SMOKER YOU DRINK THE PLAYER YOU GET—Joe Walsh—Dunhill

THERE GOES RHYMIN' SIMON—Paul Simon—Col

THEY ONLY COME OUT AT NIGHT—Edgar Winter—Epic

WABX-FM/DETROIT

MARK PARENTEAU

BAND ON THE RUN—Paul McCartney & Wings—Apple

DARK SIDE OF THE MOON—Pink Floyd—Harvest

FOR YOUR PLEASURE—Roxy Music—WB

INNERVISIONS—Stevie Wonder—Tamla

OVER-NITE SENSATION—The Mothers—DiscReet

WXRT-FM/CHICAGO

JOHN PLATT

DARK SIDE OF THE MOON—Pink Floyd—Harvest

INNERVISIONS—Stevie Wonder—Tamla

LYNYRD SKYNYRD—Sounds of the South

QUADROPHENIA—The Who—MCA

SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

WZMF-FM/MILWAUKEE

STEVE STEVENS

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

LIVING IN THE MATERIAL WORLD—George Harrison—Apple

MADE IN JAPAN—Deep Purple—WB

PIN UPS—David Bowie—RCA

THERE GOES RHYMIN' SIMON—Paul Simon—Col

KSHE-FM/ST. LOUIS

SHELLEY GRAFMAN

BACHMAN-TURNER OVERDRIVE—Mercury

CHICAGO VI—Col

DARK SIDE OF THE MOON—Pink Floyd—Harvest

LYNYRD SKYNYRD—Sounds of the South

QUADROPHENIA—The Who—MCA

KADI-FM/ST. LOUIS

PETE PARISI

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

DARK SIDE OF THE MOON—Pink Floyd—Harvest

GOATS HEAD SOUP—Rolling Stones—Rolling Stones

THE CAPTAIN & ME—Doobie Brothers—WB

THERE GOES RHYMIN' SIMON—Paul Simon—Col

KUDL-FM/KANSAS CITY

LARRY MILLER

A PASSION PLAY—Jethro Tull—Chrysalis

BETTE MIDLER—Atlantic

MARK-ALMOND '73—Col

MIND GAMES—John Lennon—Apple

OZARK MOUNTAIN DAREDEVILS—A&M

KAFM-FM/DALLAS

LORETTA

BERLIN—Lou Reed—RCA

GOATS HEAD SOUP—Rolling Stones—Rolling Stones

QUADROPHENIA—The Who—MCA

SIX WIVES OF HENRY VIII—Rick Wakeman—A&M

THERE GOES RHYMIN' SIMON—Paul Simon—Col

KINT-FM/EL PASO

W. R. PETERSON

DARK SIDE OF THE MOON—Pink Floyd—Harvest

FOREIGNER—Cat Stevens—A&M

HOUSES OF THE HOLY—Led Zeppelin—Atlantic

LIVING IN THE MATERIAL WORLD—George Harrison—Apple

THE JOKER—Steve Miller Band—Capitol

KBPI-FM/DENVER

FRANK FELIX

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

DARK SIDE OF THE MOON—Pink Floyd—Harvest

HOUSES OF THE HOLY—Led Zeppelin—Atlantic

RINGO—Ringo Starr—Apple

THERE GOES RHYMIN' SIMON—Paul Simon—Col

KDKB-FM/PHOENIX

MIKE "WILLARD" CURTIS

BREEZY STORIES—Danny O'Keefe—Atlantic

ELECTRIC LIGHT ORCHESTRA II—UA

MARIA MULDAUR—Reprise

THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

UNDER FIRE—Gato Barbieri—Flying Dutchman

KPRI-FM/SAN DIEGO

MIKE HARRISON

DARK SIDE OF THE MOON—Pink Floyd—Harvest

INNERVISIONS—Stevie Wonder—Tamla

LYNYRD SKYNYRD—Sounds of the South

QUADROPHENIA—The Who—MCA

10CC—UK

KMET-FM/LOS ANGELES

KATHY KENYON

DARK SIDE OF THE MOON—Pink Floyd—Harvest

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

INNERVISIONS—Stevie Wonder—Tamla

POINTER SISTERS—Blue Thumb

PRELUDE—Deodato—CTI

KSAN-FM/SAN FRANCISCO

BONNIE SIMMONS

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

GOATS HEAD SOUP—Rolling Stones—Rolling Stones

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

IN THE RIGHT PLACE—Dr. John—Atco

TOWER OF POWER—WB

KOME-FM/SAN JOSE

BOB SIMMONS

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

DARK SIDE OF THE MOON—Pink Floyd—Harvest

INNERVISIONS—Stevie Wonder—Tamla

HOUSES OF THE HOLY—Led Zeppelin—Atlantic

QUADROPHENIA—The Who—MCA

KZEL-FM/EUGENE, ORE.

STAN GARRETT

GATO CHAPTER ONE: LATIN AMERICA—Gato Barbieri—Impulse

JERRY JEFF WALKER—MCA

SWEETNIGHTER—Weather Report—Col

THE HARDER THEY COME (Soundtrack)—Jimmy Cliff—Mango

WHATEVER'S FOR US—Joan Armatrading—A&M

CHUM-FM/TORONTO

BENJY KARCH

BETTE MIDLER—Atlantic

BROTHERS & SISTERS—Allman Brothers Band—Capricorn

DARK SIDE OF THE MOON—Pink Floyd—Harvest

GOODBYE YELLOW BRICK ROAD—Elton John—MCA

TUBULAR BELLS—Mike Oldfield—Virgin



Singles Category
Top Duo

1. Carpenters
2. Seals and Crofts
3. Cheech and Chong

P.S. Top Comedy Artists 1973
1. Cheech and Chong



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I'd like to thank you for the year

Love
BTW
/





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THANK YOU

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CASH BOX
#1 TOP DUO, SINGLES ARTIST CATEGORY, 1973
#1 TOP DUO, ALBUM ARTIST CATEGORY, 1973

RECORD WORLD
#2 TOP DUO, TOP SINGLES CATEGORY, 1973
#2 TOP DUO, TOP ALBUM CATEGORY, 1973



COMING SOON
UNBORN CHILD (W 2761)
A NEW ALBUM FROM SEALS & CROFTS



Management by:
Day Artist Management
811 San Fernando Road
San Fernando, Ca.

Publishing by:
Dawnbreaker Music
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San Fernando, Ca.

SALESMAKER OF THE WEEK



BAND ON THE RUN
PAUL McCARTNEY & WINGS
Apple

TOP RETAIL SALES THIS WEEK

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- I GOT A NAME**—Jim Croce—ABC
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore

RECORD BAR/NATIONAL

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- DYLAN**—Col
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- SWITCHED ON BACH VOLUME II**—Walter Carlos—Col
- THE SINGLES 1969-1973**—Carpenters—A&M
- YOU DIDN'T MESS AROUND WITH JIM**—Jim Croce—ABC

DISC RECORDS/NATIONAL

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- BRIGHT WHITE**—Shawn Phillips—A&M
- DYLAN**—Col
- LADIES INVITED**—J. Geils Band—Atlantic
- MONTROSE**—WB
- THE JOKER**—Steve Miller Band—Capitol

KORVETTES/NATIONAL

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- DYLAN**—Col
- I GOT A NAME**—Jim Croce—ABC
- LAST TIME I SAW HIM**—Diana Ross—Motown
- LIVIN' FOR YOU**—Al Green—Hi
- 1990**—Temptations—Gordy
- QUADROPHENIA**—The Who—MCA
- RINGO**—Ringo Starr—Apple
- THE SINGLES 1969-1973**—Carpenters—A&M

SAM GOODY/EAST COAST

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- BEHIND CLOSED DOORS**—Charlie Rich—Epic
- BETTE MIDLER**—Atlantic
- DARK SIDE OF THE MOON**—Pink Floyd—Harvest

- GOATS HEAD SOUP**—Rolling Stones—Rolling Stones
- INNERVISIONS**—Stevie Wonder—Tamla
- OL' BLUE EYES IS BACK**—Frank Sinatra—Reprise
- RINGO**—Ringo Starr—Apple
- THE JOKER**—Steve Miller Band—Capitol
- WELCOME**—Santana—Col

DISCOUNT/BOSTON

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- CREATIVE SOURCE**—Sussex
- I GOT A NAME**—Jim Croce—ABC
- LAID BACK**—Gregg Allman—Capricorn
- SHIP AHOY**—O'Jays—Phila. Int'l.
- SPECTRUM**—Billy Cobham—Atlantic
- THE JOKER**—Steve Miller Band—Capitol
- WELCOME**—Santana—Col

CUTLER'S/NEW HAVEN

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BANG**—James Gang—Atco
- BETTE MIDLER**—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- FULL SAIL**—Loggins & Messina—Col
- I GOT A NAME**—Jim Croce—ABC
- LADIES INVITED**—J. Geils Band—Atlantic
- ORLEANS**—ABC
- RINGO**—Ringo Starr—Apple
- TRES HOMBRES**—Z. Z. Top—London

ALEXANDER'S/N.Y.-N.J.-CONN.

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- FULL SAIL**—Loggins & Messina—Col
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I GOT A NAME**—Jim Croce—ABC
- INNERVISIONS**—Stevie Wonder—Tamla
- MIND GAMES**—John Lennon—Apple
- 1990**—Temptations—Gordy
- RINGO**—Ringo Starr—Apple

WAXIE-MAXIE/BALT.-WASH.

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BEACH BOYS IN CONCERT**—Reprise
- GIMME SOMETHING REAL**—Ashford & Simpson—WB
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- IT'S BEEN A LONG TIME**—New Birth—RCA
- QUADROPHENIA**—The Who—MCA
- SHIP AHOY**—O'Jays—Phila. Int'l.
- THE JOKER**—Steve Miller Band—Capitol
- THE SINGLES 1969-73**—Carpenters—A&M
- WILD & PEACEFUL**—Kool & The Gang—Delite

POPLAR TUNES/MEMPHIS

- BETTE MIDLER**—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- I GOT A NAME**—Jim Croce—ABC
- LIVIN' FOR YOU**—Al Green—Hi
- LYNYRD SKYNYRD**—Sounds of the South
- PIANO MAN**—Billy Joel—Col
- SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville
- THE JOKER**—Steve Miller Band—Capitol
- THE SINGLES 1969-1973**—Carpenters—A&M
- VIVA TERLINGUA**—Jerry Jeff Walker—MCA

MUSHROOM/NEW ORLEANS

- BAND ON THE RUN**—Paul McCartney & Wings—Apple

- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- HEADHUNTERS**—Herbie Hancock—Col
- LAST TIME I SAW HIM**—Diana Ross—Motown
- 1990**—Temptations—Gordy
- ON THE ROAD TO FREEDOM**—Alvin Lee & Mylon LeFevre—Col
- ON THE THIRD DAY**—Electric Light Orchestra—UA
- PRESERVATION ACT I**—Kinks—RCA
- TEXAS TORNADO**—Sir Douglas Band—Atlantic
- TRAVELING UNDERGROUND**—Stories—Kama Sutra

NATL. RECORD MART/MIDWEST

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- DYLAN**—Col
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- LAST TIME I SAW HIM**—Diana Ross—Motown
- 1990**—Temptations—Gordy
- SHIP AHOY**—O'Jays—Phila. Int'l.
- SUNSHINE (Soundtrack)**—MCA
- THE SINGLES 1969-1973**—Carpenters—A&M

RECORD REVOLUTION/CLEVE.

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- I GOT A NAME**—Jim Croce—ABC
- MONTROSE**—WB
- QUADROPHENIA**—The Who—MCA
- RINGO**—Ringo Starr—Apple
- SABBATH, BLOODY SABBATH**—Black Sabbath (Import)
- SELLING BY THE POUND**—Genesis—Charisma
- TALES FROM TOPOGRAPHIC OCEANS**—Yes (Import)

ROSE DISCOUNT/CHICAGO

- A NICE PAIR**—Pink Floyd—Harvest
- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- DYLAN**—Col
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- LIVIN' FOR YOU**—Al Green—Hi
- TOM JONES' GREATEST HITS**—London
- UNREAL**—Bloodstone—London

DISC SHOP/EAST LANSING

- BEACH BOYS IN CONCERT**—Reprise
- BETTE MIDLER**—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- MUSCLE OF LOVE**—Alice Cooper—WB
- NEW BEGINNINGS**—Morgana King—Paramount
- RINGO**—Ringo Starr—Apple
- SWEET REVENGE**—John Prine—Atlantic
- VILLAGE OF THE PHAROAHS**—Pharoah Sanders—Impulse
- WELCOME**—Santana—Col

1812 OVERTURE/MILWAUKEE

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- DYLAN**—Col

- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- LIVE DATES**—Wishbone Ash—MCA
- 1990**—Temptations—Gordy
- ON THE ROAD TO FREEDOM**—Alvin Lee & Mylon LeFevre—Col
- QUADROPHENIA**—The Who—MCA

FOLKLORE CENTER/DENVER

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BANG**—James Gang—Atco
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- BRIGHT WHITE**—Shawn Phillips—A&M
- DYLAN**—Col
- FOR EVERYMAN**—Jackson Browne—Asylum
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- MARIA MULDAUR**—Reprise
- SPECTRUM**—Billy Cobham—Atlantic

WHEREHOUSE/CALIFORNIA

- BEACH BOYS IN CONCERT**—Reprise
- BEHIND CLOSED DOORS**—Charlie Rich—Epic
- BETTE MIDLER**—Atlantic
- KOOL JAZZ**—Kool & The Gang—Delite
- LAST TIME I SAW HIM**—Diana Ross—Motown
- 1990**—Temptations—Gordy
- ROCKIN' ROLL BABY**—Stylistics—Avco
- THE SINGLES 1969-1973**—Carpenters—A&M
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

LICORICE PIZZA/LOS ANGELES

- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- FULL SAIL**—Loggins & Messina—Col
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I GOT A NAME**—Jim Croce—ABC
- INNERVISIONS**—Stevie Wonder—Tamla
- JONATHAN LIVINGSTON SEAGULL**—Neil Diamond—Col
- PIN UPS**—David Bowie—RCA
- QUADROPHENIA**—The Who—MCA
- THE JOKER**—Steve Miller Band—Capitol
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

TOWER/SAN FRANCISCO

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BEHIND CLOSED DOORS**—Charlie Rich—Epic
- BETTE MIDLER**—Atlantic
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I AM A SONG**—Cleo Laine—RCA
- I GOT A NAME**—Jim Croce—ABC
- MONTROSE**—WB
- 1990**—Temptations—Gordy
- STONE GON'**—Barry White—20th Century
- THE SINGLES 1969-1973**—Carpenters—A&M

RECORD FACTORY/S.F.

- BEACH BOYS IN CONCERT**—Reprise
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- FOR EVERYMAN**—Jackson Browne—Asylum
- LET'S GET IT ON**—Marvin Gaye—Tamla
- MYSTERY TO ME**—Fleetwood Mac—Reprise
- OCCUPATION: FOOLE**—George Carlin—Little David
- RINGO**—Ringo Starr—Apple
- SONG FOR JULI**—Jesse Colin Young—WB
- SUNSHINE (Soundtrack)**—MCA
- SWEET REVENGE**—John Prine—Atlantic



THE ALBUM CHART

PRICE CODE
 A — 5.98 C — 7.98
 B — 6.98 D — 9.98
 E — 11.98

| DEC. 29 | DEC. 22 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 5 | THE SINGLES 1969-1973 CARPENTERS A&M SP 3601 | 4 B |
| 2 | 2 | JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550 | 9 B |
| 3 | 1 | GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003 | 11 E |
| 4 | 3 | THE JOKER STEVE MILLER BAND/Capitol SMAS 11235 | 11 A |
| 5 | 6 | YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCX 756 | 31 A |
| 6 | 4 | RINGO RINGO STARR/Apple SWAL 3413 | 7 B |
| 7 | 9 | BETTE MIDLER /Atlantic SD 7270 | 3 A |
| 8 | 7 | MIND GAMES JOHN LENNON/Apple SW 3414 | 7 A |
| 9 | 8 | BROTHERS AND SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB) | 19 A |
| 10 | 31 | I GOT A NAME JIM CROCE/ABC ABCX 797 | 3 A |
| 11 | 10 | QUADROPHENIA THE WHO/MCA 2-10004 | 8 E |
| 12 | 13 | FULL SAIL LOGGINS & MESSINA/Columbia KC 32540 | 8 A |
| 13 | 15 | LAI D BACK GREGG ALLMAN/Capricorn CP 0116 (WB) | 5 A |
| 14 | 17 | MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748 | 4 A |
| 15 | 34 | BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415 | 3 B |
| 16 | 14 | IMAGINATION GLADYS KNIGHT & THE PIPS/ Buddah BDS 5141 | 11 A |
| 17 | 39 | BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic) | 3 A |
| 18 | 18 | MOONDOG MATINEE THE BAND/Capitol SW 11214 | 7 A |
| 19 | 11 | LIFE AND TIMES JIM CROCE/ABC ABCX 769 | 45 A |
| 20 | 20 | DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI | 7 A |
| 21 | 26 | BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247 | 18 A |
| 22 | 12 | GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic) | 14 A |
| 23 | 23 | INNERVISIONS STEVIE WONDER/Tamla T326L (Motown) | 20 A |
| 24 | 24 | STONE GON' BARRY WHITE/20th Century T423 | 6 A |
| 25 | 45 | WELCOME SANTANA/Columbia PC 32445 | 4 B |
| 26 | 16 | OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155 | 8 A |
| 27 | 47 | JOHN DENVER'S GREATEST HITS /RCA CPL1-0374 | 3 B |
| 28 | 19 | PIN-UPS DAVID BOWIE/RCA APL1-0291 | 8 A |
| 29 | 21 | UNDER THE INFLUENCE OF LOVE UNLIMITED/ 20th Century T414 | 8 A |
| 30 | 22 | JOY ISAAC HAYES/Enterprise ENS 5007 (Stax) | 10 A |
| 31 | 36 | SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB) | 4 B |
| 32 | 37 | LADIES INVITED J. GEILS BAND/Atlantic SD 7286 | 4 A |
| 33 | 25 | LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M) | 18 A |
| 34 | 40 | SHIP AHOY O'JAYS/Phila. Int'l. KZ 32408 (Columbia) | 5 A |
| 35 | 32 | FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067 | 8 A |
| 36 | 35 | JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160 | 14 B |
| 37 | 30 | DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064 | 9 A |
| 38 | 27 | ANGEL CLARE GARFUNKEL/Columbia KC 31474 | 14 A |
| 39 | 44 | CHICAGO VI /Columbia KC 32400 | 25 A |
| 40 | 38 | BARBRA STREISAND & OTHER MUSICAL INSTRUMENTS / Columbia KC 32655 | 7 A |
| 41 | 41 | OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic) | 7 A |
| 42 | 49 | SPECTRUM BILLY COBHAM/Atlantic SD 7268 | 5 A |
| 43 | 42 | DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol) | 36 A |
| 44 | 29 | 3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia) | 15 A |
| 45 | 28 | ON THE ROAD TRAFFIC/Island SMAS 9336 (Capitol) | 8 A |
| 46 | 43 | HAT TRICK AMERICA/Warner Bros. BS 2728 | 6 A |
| 47 | 54 | BEACH BOYS IN CONCERT /Reprise 2RS 6484 | 4 D |
| 48 | 33 | LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown) | 15 A |
| 49 | 48 | CYAN THREE DOG NIGHT/Dunhill DSX 50158 | 11 A |
| 50 | 50 | LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213 | 20 A |



| | | | |
|----|----|--|-------|
| 51 | 46 | WAKE OF THE FLOOD GRATEFUL DEAD/Grateful Dead GD 01 | 9 A |
| 52 | 53 | MYSTERY TO ME FLEETWOOD MAC/Reprise MS 2158 | 5 A |
| 53 | 52 | DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699 | 35 A |
| 54 | 61 | TAPESTRY CAROLE KING/Ode SP 77009 (A&M) | 102 A |
| 55 | 88 | A TIME FOR US DONNY OSMOND/MGM SE 4930 | 2 A |
| 56 | 56 | LYNYRD SKYNYRD /Sounds of the South 363 (MCA) | 10 A |
| 57 | 75 | SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387 | 2 A |
| 58 | 68 | LIVE DATES WISHBONE ASH/MCA 2-8006 | 4 D |
| 59 | 57 | ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450 | 9 A |
| 60 | 60 | IT'S LIKE YOU NEVER LEFT DAVE MASON/Columbia KC 31721 | 5 A |
| 61 | 81 | DYLAN /Columbia PC 32747 | 2 B |
| 62 | 58 | THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694 | 40 A |
| 63 | 76 | TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 | 3 A |

CHARTMAKER OF THE WEEK

64 109 **BETWEEN NOTHINGNESS
AND ETERNITY**
MAHAVISHNU ORCHESTRA
Columbia KC 32766



| | | | |
|-----|-----|---|------|
| 65 | 62 | KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271 | 18 A |
| 66 | 73 | HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035 | 5 A |
| 67 | 72 | BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. KZ 32407 (Columbia) | 4 A |
| 68 | 59 | THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50240 | 25 A |
| 69 | 64 | DELIVER THE WORD WAR/United Artists UA LA128-F | 18 A |
| 70 | 55 | WE'RE AN AMERICAN BAND GRAND FUNK/ Grand Funk SMAS 11207 (Capitol) | 19 A |
| 71 | 51 | EVERYBODY LIKES SOME KIND OF MUSIC BILLY PRESTON/ A&M SP 3526 | 10 A |
| 72 | 63 | TIME FADES AWAY NEIL YOUNG/Reprise MS 2151 | 10 A |
| 73 | 65 | MARSHALL TUCKER BAND /Capricorn CP 0112 (WB) | 22 A |
| 74 | 86 | ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia) | 2 A |
| 75 | — | 1990 TEMPTATIONS/Gordy G966VI (Motown) | 1 A |
| 76 | 69 | HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32194 | 28 A |
| 77 | 77 | JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia) | 17 A |
| 78 | 70 | FULL MOON KRIS & RITA/A&M SP 4403 | 14 A |
| 79 | 99 | RAISED ON ROCK ELVIS PRESLEY/RCA APL1-0388 | 2 A |
| 80 | 90 | ROCKIN' ROLL BABY STYLISTICS/Avco AV 11010 | 2 A |
| 81 | 78 | DAWN'S NEW RAGTIME FOLLIES /Bell 1130 | 10 A |
| 82 | 71 | SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734 | 11 A |
| 83 | 66 | PAPER ROSES MARIE OSMOND/MGM SE 4910 | 10 A |
| 84 | 74 | WITNESS SPOOKY TOOTH/Island SW 9337 (Capitol) | 5 A |
| 85 | — | LAST TIME I SAW HIM DIANA ROSS/Motown M812VI | 1 A |
| 86 | 67 | EDDIE KENDRICKS /Tamla T327L (Motown) | 11 A |
| 87 | — | LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London) | 1 B |
| 88 | 79 | SWEET FREEDOM URIAH HEPP/Warner Bros. BS 2724 | 12 A |
| 89 | 82 | HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255 | 38 A |
| 90 | 85 | LED ZEPPELIN 4 /Atlantic SD 7208 | 48 A |
| 91 | 92 | THERE GOES RHYMIN' SIMON PAUL SIMON/Columbia KC 32280 | 32 A |
| 92 | 93 | NOW & THEN CARPENTERS/A&M SP 3519 | 30 A |
| 93 | 80 | AMERICAN GRAFFITI SOUNDTRACK/MCA 28001 | 15 D |
| 94 | 102 | FM LIVE CLIMAX BLUES BAND/Sire SAS 2-7411 (Famous) | 1 A |
| 95 | 83 | JUST OUTSIDE OF TOWN MANDRILL/Polydor PD 5059 | 12 A |
| 96 | 89 | SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2629 | 50 A |
| 97 | 91 | MARIA MULDAUR /Reprise MS 2148 | 11 A |
| 98 | 94 | BIG BAMBU CHEECH Y CHONG/Ode SP 77014 (A&M) | 5 A |
| 99 | 96 | TOULOUSE STREET DOOBIE BROS./Warner Bros. BS 2634 | 40 A |
| 100 | 87 | THE POINTER SISTERS /Blue Thumb BTS 48 | 20 A |

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101 THE ALBUM CHART 150

DECEMBER 29, 1973

| DEC. 29 | DEC. 22 | |
|---------|---------|--|
| 101 | 84 | OVER-NITE SENSATION THE MOTHERS/DiscReet MS 2149 (Reprise) |
| 102 | 119 | BRIGHT WHITE SHAWN PHILLIPS/A&M SP 4402 |
| 103 | 95 | TRES HOMBRES Z.Z. TOP/London XPS 631 |
| 104 | 112 | ASS BADFINGER/Apple SW 3411 |
| 105 | 113 | BUFFALO SPRINGFIELD/Atco SD2-806 |
| 106 | 97 | I'M A WRITER, NOT A FIGHTER GILBERT O'SULLIVAN/MAM 7 (London) |
| 107 | 115 | A NICE PAIR PINK FLOYD/Harvest SABB 11257 (Capitol) |
| 108 | 116 | HYMN OF THE SEVENTH GALAXY RETURN TO FOREVER FEATURING CHICK COREA/Polydor PD 5536 |
| 109 | 110 | SWEET REVENGE JOHN PRINE/Atlantic SD 7274 |
| 110 | 98 | TOUCH ME IN THE MORNING DIANA ROSS/Motown M772L |
| 111 | 114 | SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350 |
| 112 | 108 | BEGINNINGS ALLMAN BROTHERS BAND/Atco SD 2-805 |
| 113 | 123 | ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA VPSX 6089 |
| 114 | 100 | TAKIN MY TIME BONNIE RAITT/Warner Bros. BS 2729 |
| 115 | 122 | PRESERVATION ACT I KINKS/RCA LPL1-5002 |
| 116 | 118 | 1967-70 THE BEATLES/Apple SKBO 3404 |
| 117 | 117 | WAR OF THE GODS BILLY PAUL/Phila. Int'l. KZ 32409 (Col) |
| 118 | 120 | THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238 |
| 119 | 127 | SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic) |
| 120 | 125 | A SONG FOR YOU CARPENTERS/A&M SP 3519 |
| 121 | 111 | HIS CALIFORNIA ALBUM BOBBY BLUE BLAND/Dunhill DSX 50163 |
| 122 | 135 | ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/UA LA188-F |
| 123 | 103 | BERLIN LOU REED/RCA APL1-0207 |
| 124 | 128 | 1962-66 THE BEATLES/Apple SKBO 3403 |
| 125 | 131 | POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499 |
| 126 | 126 | I'M COMING HOME JOHNNY MATHIS/Columbia KC 32435 |
| 127 | 104 | ERIC CLAPTON'S RAINBOW CONCERT/RSO SO 877 (Atlantic) |
| 128 | 105 | THE BEST OF BREAD/Elektra EKS 75056 |
| 129 | 129 | QUEEN/Elektra EKS 75064 |
| 130 | — | ON THE ROAD TO FREEDOM ALVIN LEE & MYLON LeFEVRE/Columbia KC 32729 |
| 131 | 106 | HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY/20th Century T 422 |
| 132 | 132 | THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584 |
| 133 | 101 | PAT GARRETT AND BILLY THE KID BOB DYLAN/Soundtrack/Columbia KC 32450 |
| 134 | 107 | CRAZY EYES POCO/Epic KE 32354 |
| 135 | — | BANG JAMES GANG/Atco SD 7037 |
| 136 | 121 | LIVE AT THE RAINBOW FOCUS/Sire FAS 7408 (Famous) |
| 137 | 134 | FOREIGNER CAT STEVENS/A&M SP 4391 |
| 138 | 140 | HAVE A GOOD TIME FOR ME JONATHAN EDWARDS/Atco SD 7036 |
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| 143 | 133 | RAINBOW NEIL DIAMOND/MCA 2103 |
| 144 | 138 | ANTHOLOGY TEMPTATIONS/Motown M782A3 |
| 145 | 136 | MOTT MOTT THE HOOPLE/Columbia KC 32425 |
| 146 | 146 | FANTASY CAROLE KING/Ode SP 77019 (A&M) |
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| 148 | 148 | LIVE IN EUROPE CREEDENCE CLEARWATER REVIVAL/Fantasy CCR1 |
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Mass. Pirates Scuttled

■ BOSTON — A temporary restraining order has been issued by the Superior Court of Massachusetts against Wildlife Enterprises, Inc., and the Stop & Shop Companies, Inc., doing business as Bradlee's, a chain of retail stores located throughout New England. A hearing on a preliminary injunction is scheduled for December 26.

'Unfair Competition'

The action was taken in a suit brought against the defendants by Warner Bros. Records, Inc., charging Wildlife with distributing pirated tapes and Bradlee's with retailing them. The suit, alleging that the sale of pirated tapes were acts of unfair competition, asked for an injunction, damages and the payment by the defendants of court costs and attorneys' fees.

Rabinowitz Jets Neiman to States

■ NEW YORK—CBS International Vice President Sol Rabinowitz is presently playing host to Czeslaw Neiman, Polish rock singer, whom Rabinowitz brought to the U.S. in order to explore the possibilities of recording the artist. Rabinowitz has arranged for Neiman to meet with American lyricists who will be asked to write English lyrics to Neiman's songs.

Stiles to Fantasy Promotion Post

■ NEW YORK—Cal Stiles has just been appointed east coast director of promotion for Fantasy/Prestige/Milestone Records. The announcement was made by Ron Granger, executive assistant to President Ralph Kaffel.

THE ALBUM CHART ARTISTS CROSS REFERENCE

DECEMBER 29, 1973

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Congratulations ...And A Capitol New Year To All!

Pink Floyd
#1 Album
Dark Side Of
The Moon

Helen Reddy
Top Female
Vocalist
Singles and
Albums

Paul
McCartney
& Wings
Top Vocal
Combination
Singles and
Albums

Skylark
Top New
Vocal
Combination
Albums

Tavares
Top New
Male Group
R&B



Randy Bachman's Back!

By LARRY LeBLANC

■ EVANSVILLE, INDIANA — It's the second time around the star circuit for Randy Bachman, leader of Mercury group Bachman-Turner Overdrive, who has turned up with a best-selling debut album and a current hit single, "Blue Collar."

First time around for Randy Bachman was as co-founder of the Guess Who. Guitarist Bachman and the group's singer Burton Cummings co-wrote most of the group's hits until Bachman decided to split from the group two years ago. He went into semi-retirement in Winnipeg, Manitoba with his wife Larayne and two kids Talmadge and Kezie.

About seven months later Bachman surfaced with a new group called Brave Belt that contained his brother Rob (drums) and singer Chad Allen (also an original member of the Guess Who). The group's debut album for Warner Bros., a simple, unadorned set full of country and folk echoes, sneaked into town and then left again before anybody realized it.

For the second album, titled "Brave Belt II," Bachman added guitarist-bassist-singer Fred Turner to the group. The strength of the group's music shifted to a gritty rock and roll, and Allen, whose vocals were a shade too mellow for the new group, left as the album was being completed. Surprisingly, it was Allen's beautiful composition "Dun-robin's Gone" that was pulled from the album by CKLW in Detroit and launched into a Canadian hit. The album, however, did not sell and the group was dropped from Warners. About this time Randy added another brother, Tim (guitar) and the group moved to Vancouver.

Once in Vancouver, Randy set up managerial ties with well-known west-coast booker Bruce Allen and then proceeded to lay down tracks for a new album without a label commitment in sight.

Once the album was recorded (it was to become the Mercury debut album) Bachman went shopping. Several Canadian firms turned him down flat and every American company approached told him to take a walk. Mercury's Charlie Fach, however, a long time fan of Bachman, decided the album could happen and decided to sign the quartet. The

group was renamed Bachman-Turner Overdrive and Mercury started the push to sell the new album under a different packaging. Three singles later they've got a hit single and today the album has sold over 200,000 units in the American market.

In Canada, the group has suddenly become star material (quickly eclipsing Bachman's ex-mates the Guess Who) and Polydor, which distributes Mercury in Canada, expects the new Bachman-Turner album due in late January to be one of the company's biggest sellers.

It's ironic that the album that is now a hit for Mercury was passed on by several Canadian companies as being "too hard for Canadian radio."

"Canadian music seems to be going in a very strange direction," said Randy. "I'm trying to go in the opposite direction. The major impression Americans have of Canada has been a very MOR soft sound. It's almost like a bad impression. You try and name every hit that's come out of Canada in the past few years. I don't think you'll find many hard singles since 'American Woman.'

"With the first album I went to GRT in Canada. Ross Reynolds was very nice but said it was too hard for Canada. I never heard back from A&M of Canada. Complete silence. With RCA I wanted too much.

"I made up a list of every American company and went and saw them. Absolutely everybody. RCA, Dunhill, Atlantic, Columbia, Elektra, Ode, A&M (twice), Polydor and so on. They all said it was too strong, too overpowering, that there was no diversity. It's funny how your weaknesses suddenly become your strengths when you make it. People now say that is our strong point. It's strange."

Surprisingly, what one would of thought to be sure-fire hard hit singles, "Gimme Your Money Please," "Hold Back The Water" and "Little Gandy Dancer," fizzled.

"That was strange," recalls Bachman, "we thought sure one of those were going to be hits. Rosalie at CKLW looked at the album and wanted to find something to play. She was going to go on 'Stayed Awake All Night' but

(Continued on page 120)

Century II Reorganizes

■ EDMONTON — Tommy Banks, President and a partner in the Century II recording complex, has announced a reorganization program for the firm.

"We have separated our operation into two companies," said Banks. "One is called the Henway Group Ltd. and the other Century II Studio Ltd. It's simply a separation of the powers of operation because we were going in too many directions at once with the company."

The original Century II concept was to have a record label, a 16-track studio designed by Welton Jetton of Auditronics Inc. of Memphis, Tennessee, a publishing house and an advertising agency set up to manufacture ID packages and library services.

Under the new set-up the Henway Group, headed by Lynne Reusch and Bank's partner Dale Partridge, will handle all commercial production, concentrating on local retail production, ID packages and library production. Century II studios will continue to operate the studio and record label as well as custom production and outside film soundtrack work.

Banks noted: "It's a very posi-

tive move. We're going to be more aggressive. We don't have to pussyfoot anymore. It's pretty awkward doing too many things at once. The difference is that now the Century II label will be more aggressive in finding new artists and getting out more product. It's no longer one of the things Century II does. It has become the most important thing Century II does."

Terry McManus, manager of a&r at Century II and its key producer, commented on the situation: "I was expecting the worst at first. But it's like night and day. It's from working on 23 projects to working solely on a record company."

The Century II complex houses two studios, a control room, a storage area and a practice hall. The studio board, 20 channel input and 16 output, is the same as that installed at TMI Studios, Trans Maximus and Stax of Memphis.

The Century II label was officially launched last September with the release of "Cantata Canada," an unique album on Canadian history packaged by

(Continued on page 120)

RECORD WORLD BORDER LINES

By LARRY LeBLANC



■ TORONTO — A&M's Greg Adams has completed a musical score for the feature film "Quiet Day in Belfast" . . . Don Hunter, manager of the Guess Who, here talking with Concept 376's Tom Wilson. Meeting concerns upcoming Guess Who-Scrubaloe Caine-Valdy-Crowbar 10-date Canadian tour in April . . . John Allen Cameron recording at Manta Sound . . . Quality Records has signed Harmonium. A&R chief Bob Morten will produce the French act's debut album at Temple Sound in Montreal . . .

A&M will release the infamous Phil Och's lp "Shoot Out at Carnegie Hall" taped in 1971 . . . Concept 376's divisional booking manager John St. Clair returns to Australia to be married . . . Subway Elvis and his group Sunburst have gone their separate ways . . . Concerts West's Peter Sherwood of Seattle in town scouting for bands and locations . . . Chilliwack manager Tom Riley in L.A. . . . Producer Bob Ezrin is not producing demos for Brutus as was reported in this space a few weeks ago . . . At his Edmonton concert Rod McKuen appeared with the Edmonton Symphony conducted by Tommy Banks. On his encore McKuen arrived on stage attired in an "Ol' Blue Eyes" sweater given to him by WEA's Don Boas and Lew Blaire . . . Mike Reed has been named manager of special projects at WEA. Bob Krol and Paul Richards are now working out of the national office . . . David Wiffen and Manager Harvey Glatt have decided to part . . . Pepper Tree has returned to the Maritimes . . . CKXL (Calgary) out to break debut Phyllis Brown disk for A&M . . . January releases on Canadian product

(Continued on page 120)

This must be a record.

WAR

“THE WORLD IS A GHETTO”

Billboard: Top LP of 1973

Record World: Top LP group of 1973

Cash Box: Top LP group of 1973

CONGRATULATIONS

We're looking forward to '74.

(This must be a record.)



Conversation With Don McLean

(Continued from page 28)

RW: But in a sense, I haven't yet seen you trying at all consciously to recreate the hysteria with another "American Pie."

McLean: No, I don't want it to ever happen again. I think if it happened again, I'd quit, because I wasn't happy—I didn't like it. There may be people that crave it, and they're welcome to it.

RW: Seeing you perform live, one gets an understanding of the song that doesn't come from listening to it on a record. There's a great difference in the way you do the lyrics.

McLean: It translated differently on the record into a more bubble-gummy thing. Live, it takes on much more force. But you know I think there is something happening in music now. There is a return to the ballad, a return to an awareness of singing and singers. I'm very much at home with ballads, I'm very much at home being a singer—that's my instrument.

RW: That comes through on the new album. As much as you talk in terms of matching a rock drummer with bluegrass—the thing that comes through is a singer.

McLean: That's the beginning. The idea of the album is to focus on the playing and what I'm playing is my voice.

RW: How does an artist who has had considerable commercial success and great critical acclaim maintain the drive and ambition that you would seem to need to stay creative and productive? I mean if you don't feel like writing or performing for awhile you probably don't have to.

McLean: That's something I try to avoid thinking about because I know that my greatest happiness does not come from any kind of reliance on external things. My greatest happiness comes from finding the right note, the right word, the right phrase and I am always searching for it and if my mind isn't in a state where it can do it, then I'll write about that. That's my happiness. I guess someone that's that narrowed in on a particular area is bound to burn through eventually.

RW: Has singing always been a driving passion?

McLean: Yes, the bottom of it all. I was singing from the time I was seven or eight years old—it's a natural thing. For awhile I was very ashamed of the way I sang, in the beginning, because I was really sort of alone. I was singing ballads and I was singing softly and I was singing high and I was singing melodically while everybody was singing rock & roll and singing hard. From 1969 through 1971 I was opening to Rare Earth and Three Dog Night, Blood Sweat & Tears, Steppenwolf and every group on the scene at that time, every heavy act.

RW: Was that out of choice or was that a way to get bookings?

McLean: Because I needed bread. I needed to survive and it was also because most people who do what I do would never do it. I sort of figured that there's no sense in playing safe. I've got nothing else to do and I enjoy the challenge so what it really was, (you know I had years of club work before that—some folk clubs and stuff) what working in front of those big audiences that were geared up to see Ten Wheel Drive or Steppenwolf did was to really make me fearless of an audience that size. I'm not afraid of them. A lot of singers who walk out with a guitar are frightened of big crowds, especially if they view the first act as a little meat thrown to the lions.

RW: It can be just that in New York.

McLean: It never was because fortunately for me I learned how to
(Continued on page 121)

FMers Speak Out On State of Medium

(Continued from page 26)

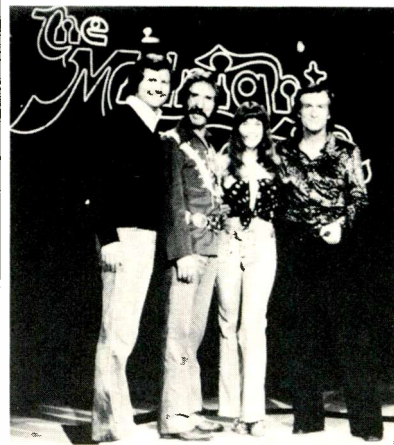
Buccheri of Baltimore's WKTK-FM agrees to an extent, but feels that "there seems to be a transition towards country-rock and jazz, which is something that I personally am glad of. The door is slowly shutting on the old 'hard rock' sound that so characterized FM for a long period of time."

Record World's FM Airplay Report, devoted this week to the top album picks of the year as chosen by 30 of the nation's top FM outlets, may well be the best indicator of the kind of music receiving significant response at these radio stations. The album that garnered the most attention was, by a large margin, Pink Floyd's "Dark Side of the Moon" (Harvest). Other primary attention-getters covered a wide range of sounds, including "Brothers and Sisters" by the Allman Brothers Band (Capricorn), Elton John's "Goodbye Yellow Brick Road" (MCA), "Innervisions" by Stevie Wonder (Tamla) and Paul Simon's "There Goes Rhymin' Simon" (Columbia).

Finally Arriving At Pre-Set Goal

In an overall sense, the mood that now permeates FM radio throughout the country is one of finally arriving at a pre-set goal of acceptability, both in terms of musical presentation and the recognition of the medium as a viable sales force in the record industry. The carefree irreverence that has always been such an integral part of FM, has, much to the pleasure of most individuals, not fallen by the wayside. As Mark Parenteau of WABX-FM in Detroit tersely put it, "After all, we still break all the rules."

Ms. Benton & The Boys



Executive producer Burt Sugarman (left) welcomes Marty Robbins, Barbie Benton and Playboy publisher Hugh Hefner to "The Midnight Special." Robbins is the host of an all-country music segment of the NBC-TV late-night music show in which Ms. Benton makes her network singing debut.

'Lettermen Month' Set

■ HOLLYWOOD, CAL.—In conjunction with the release of their "All-Time Greatest Hits" album, January will be "Lettermen Month" at Capitol Records, announced Don Zimmerman, CRI Vice President, sales and merchandising.

The "Lettermen Month" campaign will feature a comprehensive marketing and promotional program geared to spotlight the trio and the new album.

April/UK Gets Giltrap

■ NEW YORK — Ivan Chandler, recently appointed general manager of April Music U.K., has finalized an exclusive world-wide publishing deal with singer/songwriter/guitarist Gordon Giltrap.

Giltrap has just released a new album in the U.K. titled "Giltrap"—and a single, "No Way Of Knowing," on Phonogram.

Listening Post (Continued from page 26)

engineering aside, but it should be treated as an art. It still seems to be more of a juggling act, balancing those balls of music, personality, commercials and public service without dropping the big one, profits. In order to keep those balls in the air at all times, stations keep switching jugglers, sometimes in mid-act. One ex-radio guy said that being in radio was like being a stewardess—you always had to have your bags packed, because you didn't know which city you would be winding up in. Longevity doesn't seem to be a word in the broadcasting manual.

Some people, however, are gone forever and we still miss them . . . **Jim Patton, Morgan Tell, George Brewer, Jim Croce** . . . caring was a trait that they all had in common, and one which we all could easily emulate and carry on for them and ourselves. Interestingly, there's the group at station KCSP, operating out of the Colorado State Prison, who all consider broadcasting a life-giving and life-saving program for each of the inmates involved either in the programming or listening. They work without any funding and with only the help that the industry donates, but they know intimately the benefits of communication. No doubt, there are similar programs in other locations which need our help and support, and in return we all might re-learn some of the reasons that we first entered the communications media. TO ALL OF YOU EVERYWHERE: HAPPY HOLIDAYS . . . PEACE AND PLENTY IN '74.

GODSPELL MUSIC • NEW CADENZA MUSIC • DRAMATIS MUSIC



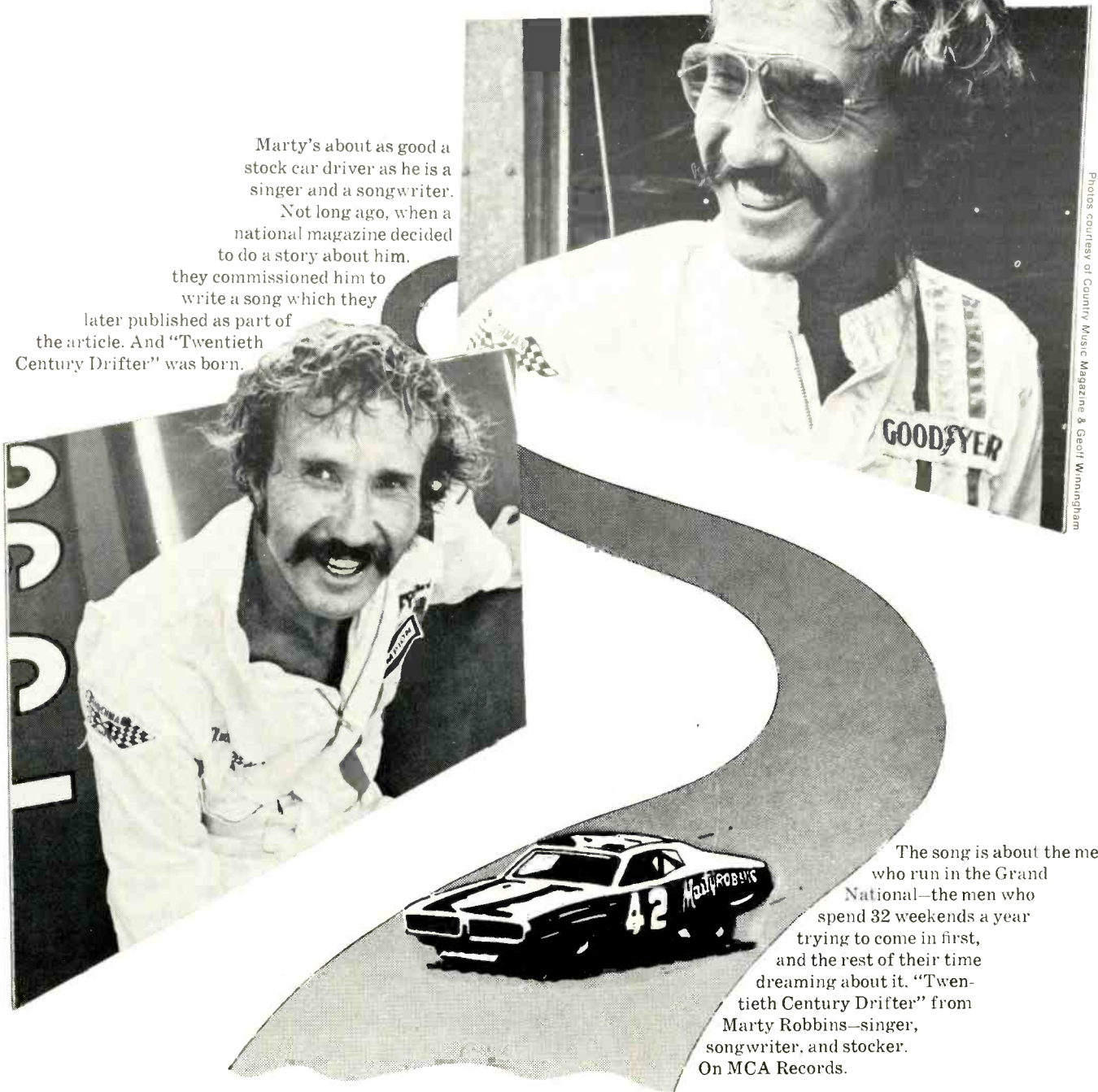
Thanks to all our friends for another great year!

NEW YORK: 1650 BROADWAY
NEW YORK, NEW YORK
FRANK MILITARY • NAN PERLMAN

CALIFORNIA: 6430 SUNSET BLVD.
HOLLYWOOD, CALIFORNIA
JAY MORGENSTEN

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.



Photos courtesy of Country Music Magazine & Geoff Winingham

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.

Marty will be singing "Twentieth Century Drifter" when he hosts the Midnight Special, December 28.

(MCA-40172)

Marty Robbins Enterprises
713 18th Avenue South
Nashville, Tenn. 37203
(615) 327-3752



Personal Manager
Texas Bob Hinkle
Box 8044
Universal City, Calif. 91608
(213) 980-7373

©MCA RECORDS

The Coast (Continued from page 56)

IN JUNE, Watergate was on everyone's mind—industryites being no exception. Among the singles in release: **Dickie Goodman's** "Watergate," **Don Imus' "Son of Checkers,"** the **Waves' "At the Watergate (The Truth Come Pourin' Out),"** **Tom T. Hall's "Watergate Blues"** and **David Allen Coe's "How High's the Watergate, Martha"** b/w "Trickey Dickey, the Only Son of Kung Fu" . . . And Maryland, meanwhile, enacted an anti-piracy law, with a penalty of up to one year in prison and/or a fine of up to \$2500 . . . **Robert Feiden** and **Bob Moore Merlis**, former **RW** staffers both, became managers, talent development, a&r, at **RCA** . . . **Mike Becce**, after a brief stint as director of promotion for **Metromedia Records**, returned to **Polydor** as national promotion manager . . . **Bill Lowery** was elected National President of **NARAS** . . . **Dennis Lavinthal** went from Vice President in charge of promotion to Vice President in charge of sales and merchandising at **ABC/Dunhill** . . . **Jules Stein** retired as chairman of **MCA's** board of directors—after 27 years in the position—but announced that he would continue as a director and executive of the corporation . . . **Mo Ostin** was honored by the City of Hope at a Beverly Hilton banquet, and execs and artists from near and far joined in the tribute . . . **L.A.'s Brown Bag Productions** changed its name to **Brown Giant** . . . **T-Bone Walker** signed with **Warners** . . . And then **Clive Davis** was dismissed by **CBS**, who simultaneously undertook a civil suit in New York's Supreme Court charging him with improper use of company funds. **Goddard Lieberston** took over for **Davis** as President of the **CBS/Records Group**, and **Irwin Segelstein**, a Vice President of **CBS-TV**, was installed as President of the **CBS Records Division**. **Dave Wynshaw**, according to **CBS'** presentment to the New York court, had acted as **Davis'** agent in several improper financial transactions . . . **Minnesota** enacted an anti-piracy law stipulating a fine of not more than \$25,000 for a first offense . . . **Ben Bernstein** joined **ABC/Dunhill** in the newly created position of Vice President in charge of artist acquisition and development, while **Craig Bowers** assumed the new post of director of creative services there . . . **David Clayton-Thomas** filed another suit in Los Angeles—this time against **Columbia Records**, **CBS** and **Clive Davis**. Lotsa bucks involved in this one, also lotsa charges . . . **Sussex** announced that it would be distributed independently after July 1, following three years of distribution by the **Buddah Group** . . . **Norman Weiser** became President of **Chappell** . . . At **MCA**, **Lew Wasserman** was elected chairman of the board and **Sidney Sheinberg** was elected President . . . Back at **Columbia**, **Ted Feigin** was upped to Vice President of a&r on the West Coast, while at **ABC/Dunhill**, **Charley Nuccio** became Vice President and director of promotion . . . **Dick Krizman** was appointed director of marketing at **UA** . . . **Penelope Ross** became manager, publicity, **Columbia** and **Epic** custom labels . . . **Bhaskar Menon** was elected to the Board of Directors of **EMI** . . . **Sasch Rubinstein** was upped to director of special projects at **UA** . . . **Atlantic** signed **Nikki Giovanni** . . . In a 5-4 decision, the Supreme Court upheld California's anti-piracy statute, and Chief Justice **Warren Burger** elected to write the majority opinion . . . The **New York Dolls** began their first album for **Mercury** in New York, with **Todd Rundgren** producing . . . **Raymond Schwartz** was appointed Vice President, finance and planning, of the **CBS/Records Group** . . . **Nicholas Ashford** and **Valerie Simpson** signed with **Warners** . . . The **Grateful Dead**, it was revealed, were proceeding apace with plans for their own label, and at least one distributor, **Record Merchandising** in **L.A.**, was already inked . . . **Ronnie Lane** departed the **Faces**. "I feel the need for a change" was the gist of his amicable announcement . . . **Raymond Gurrera** and his band were still going strong . . . Fantasy signed Australian chart-toppers **Mississippi**, and **ABC/Dunhill** got **Punch** . . . The **Blues Project** reunited in Central Park as part of the **Schaefer Festival**—which concert was recorded . . . **Ahmad Jamal** signed with **20th** . . . **It's a Beautiful Day** split up . . . **Jeff Wald** inked **Iggy Popp** . . . And **Dr. Hook & the Medicine Show** were awarded a Congratulatory Motion by the Texas House of Representatives, honoring the appearance of their mugs on the cover of what's-its-name . . . So much for June . . . Thereafter . . .

IN JULY, **Bob Altshuler** was appointed Vice President, information services, of the **CBS/Records Group** . . . Sen. **James Buckley** called for a "three-pronged" probe of the record/music industry, and so far as we know, is still calling . . . There were some promotions at **Atlantic**, too: **Bob Rolontz**, already a Vice President, had his duties expanded into the TV area; **John Gibson** was appointed director of artist development, and **Sandy Gibson** was named publicity director . . . **Cyril Havermans** left **Focus** and signed with **MGM** as a solo performer . . .

(Continued on page 80)

Credit Cards Catching Cash

By GARY COHEN

■ NEW YORK—The retail record business, once a strictly cash field, has now joined other retail operations in the credit card field. A survey of the nation's retailers, including large and small record stores, department stores and discount centers, show that while there are still a few stores that do not accept credit cards at all, they are in the minority; most accept at least one of the bank cards (**Master Charge** or **BankAmericard**), some accept one of the travel and entertainment cards, with the large department stores offering their own charge cards, like **Sears**, **Jordan Marsh** or **Abraham & Strauss**, etc.

One of the reasons given by retailers for strong credit card sales is the uncertainty over the economy, and the fact that people would rather charge and pay for an item after January 1, or in the case of larger, more expensive purchases, spread payments out over several months. "People just don't have the cash," is typical of the reports received; the lack of cash is not, however affecting sales. People tend to purchase more with a charge card than they would if they had to pay cash. Another reason for heavy charge card purchases is that many people dislike walking around with large amounts of cash.

The **Record World** survey also shows that about half of the stores have a "minimum purchase" required for a charge sale, usually about \$5. Others, however, allow the customer to charge whatever amount he wants.

A number of retailers pointed out that credit cards are just as safe as cash if the merchant follows the rules on how to use the card. Most queried answer that they had never gotten stuck with a purchase on a stolen card, because they always took the time to verify the card or request an authorization number. Others report that when the store was too busy or understaffed, it was difficult to stop and take the time necessary to verify the card, thereby leaving the store unattended. Users of stolen credit cards obviously know this too, picking the busiest times to try and use stolen cards. The merchants surveyed cautioned their fellow retailers to always take the extra minute and check to make sure the card is valid; violation of this principle might lead to the retailer holding the bag on a "hot" card.

There is also some comment on the service charge percentage lost with charge cards. Most retailers say the three to five percent charged by the credit card companies is a fair charge, and is

more than compensated for by the increased business. A number of merchants also report that the percentage taken out by the bank cards decreases as the number of outlets opened and the number and amount of purchase increases.

The most widely accepted credit card, according to the retailers surveyed, is **Master Charge**, which is not surprising considering **Master Charge** is reportedly the most widely-held charge card in the country. As of September, 1973, there were over 30 million **Master Charge** cards in use, and well over one million participating merchants. There are 6,000 participating banks with over 13,000 branches; gross sales for the year ending Oct. 1 were \$5½ billion, a 32 percent increase over last year. While official figures for the other cards were not readily available, it was estimated that there are between 26 and 27 million **BankAmericards** and over five million **American Express** cards.

Card Use

Credit card sales account for close to 30 percent of the sales at **Cutler's** in New Haven, where owner **Jason Cutler** says of credit cards, "I love 'em." Like most retailers who were canvassed, **Cutler** indicated he would much rather charge a sale than accept the customer's personal check. They have no minimum purchase requirements, and "we never got stuck on a bad card except if we were too lazy to look it up."

Tower Records accepts both **Master Charge** and **BankAmericard** as do the **National Record Marts**, **Wherehouse**, **Musicland**, **Record Bar**, **Discount** and **Disc Records** chains. All of the chains report charge sales between five and fifteen percent. **Sam Goody** stores accept both bank cards in addition to **American Express**, and a spokesman says a "significant amount" of the sales are charged; **Rose Records** in **Chicago** also takes **American Express**.

The lone holdout in accepting charge cards was **Poplar Tunes** in **Memphis**, who accept payment by cash or check only. **Poplar's** buyer, **Linda Alter**, says the store "never believed in them, and we haven't lost business because of it." She gave the reason for not accepting charge cards as not wanting to sacrifice the percentage points to gain the business.

While credit card sales may achieve a substantial share of the market, there will always be cash sales to accommodate the teenager who wishes to purchase some singles or an album. If the future should bring a cashless society, though, record retailers will be ready for it.

Seasons Greetings
from Capricorn Records, Inc.



The Allman Brothers Band Captain Beyond Cowboy
Duke Williams & The Extremes Eddie Henderson Hydra
The James Montgomery Band The Marshall Tucker Band
Maxayn Martin Mull Kenny O'Dell Dexter Redding
Livingston Taylor Wet Willie White Witch

Phil Walden And Associates

CAPRICORN RECORDS

The Coast (Continued from page 78)

Sire Records and JEM Records joined forces to create a new label—Passport Records . . . **Chuck Kaye**, Vice President in charge of a&r for A&M, and in charge of publishing for Irving/Almo Music, announced that he was resigning those positions effective in October . . . **Derek Sutton** was upped at Chrysalis, to a vice presidency . . . **Goddard Lieber-son** was unanimously elected Chairman of the RIAA Board of Directors. He succeeded **Clive Davis** . . . **Des Brown** was appointed general manager of Warner Bros. Records UK and its associated labels . . . And Atlantic opened offices in London, with **Phil Carson** in charge . . . **Tunc Erim** was also promoted at Atlantic, to the post of director of special projects . . . Columbia held its annual convention in San Francisco. Some 1,000 of the folks swarmed over Nob Hill and environs . . . Rocket Records held a spectacular launching on the Western street of Universal Studios' backlot; **Elton John** wore satin shorts . . . **Art Linson** dissolved Spindizzy Records, but **Nils Lofgren** and **Grin** went to A&M. **Dave Mason**, on the other hand, remained with Columbia . . . **Keith Richard** was busted in London, on charges including possession of cannabis, a revolver and ammunition. Also busted were his erstwhile companion **Anita Pallenberg** (of "Performance" fame) and one **Jean Stainslaw Klossowski**, described in news accounts as an "actor-prince" . . . **David Bowie**, in concert at London's Odeon Theatre, announced that he was making his last public concert appearance. No one believed him . . . **Murray the K** filed for bankruptcy—and was believed . . . Motown signed **Diahann Carroll** . . . **Marty Cerf** departed UA, though he's continued to edit Phonograph Record . . . **Carly Simon** was reported pregnant . . . In London, **Stealers Wheel** broke up, but **Joe Egan** and **Gerry Rafferty** reported that they'd continue recording under that name and use studio musicians when on the road. Their drummer **Rod Coombes**, meanwhile, joined **Strawbs**—which group had only **Dave Cousins** and **Dave Lambert** remaining from its original configuration . . . MCA signed **Antonio Carlos Jobim** . . . In San Diego, the Navy said farewell to two destroyers, the USS BUCK and the USS OWENS, which they afterwards turned over to the Brazilian Navy. **Buck Owens** sent the Brazilian government a recorded message stating "smooth sailing in time of peace" . . . In Gotham on business (of course), **Garry George** was held up at gunpoint, and complained, later, that he could replace his credit cards, but not those precious receipts . . . **David Crosby**, **Stephen Stills**, **Graham Nash** and **Neil Young** did some recording in La Honda . . . **Steve Paul**, it was revealed, had formed Blue Sky Records . . . And Swensen's Ice Cream Shoppes debuted their newest creation: a "Rocky Mountain High" Sundae, consisting of alternate layers of vanilla ice cream and blueberries, with whipped cream and a cherry on top. Said sundae was to honor an unnamed celebrity . . . Continuing . . .

IN AUGUST, a spokesman for **Ray Charles** announced that the singer and his label, Tangerine Records, were no longer affiliated with ABC/Dunhill . . . The William Morris Agency joined forces with Nashville's Neal Agency, thus becoming the first international talent agency to establish operations in that Tennessee burg . . . Columbia announced three new Vice Presidents: **Alvin Teller** in Merchandising, **Arnold Levine** in Advertising and Sales Promotion Materials and **John Berg** in Packaging Art & Design . . . **Philip Wattenberg**, counsel to Chappell Music since 1958, was named a Vice President of the company . . . **Spence Berland** was made a Vice President of **Record World** . . . News of a press conference held jointly in Los Angeles by Sen. **James Buckley** and **John Phillips** reached the stands. Among other things, Phillips asserted that he estimated ABC/Dunhill had defrauded artists, writers and publishers of as much as \$60 million during a seven-year period, adding: "Everybody should be more concerned with the rip-off of the artists instead of a little bit of payola here and there" . . . **Buzz Willis**, after six years at RCA, showed up at Polydor as a Vice President in charge of r&b operations and special projects . . . Announcement was made of yet another rock TV show, "Rock Concert," to be offered through syndication beginning in the fall by executive producer **Don Kirshner** . . . **John Hammond** was promoted to Vice President of label talent and acquisition at Columbia, while at RCA, **Robert D. Sumner** was appointed Division Vice President, International . . . Atlantic and Manticore closed a deal for the former to distribute the latter worldwide . . . **Kip Cohen** resigned as Vice President, East Coast a&r, for Columbia, and the next week was announced as the new Executive Director of a&r for A&M, replacing **Chuck Kaye** . . . Oregon passed an anti-piracy law—the 15th state to do so. This statute made violations punishable by a jail sentence of six months and a fine of \$500 for each sound recording illegally copied . . . **Robert Stigwood** opened offices in Los Angeles, with **Jeff Tornberg** in charge . . . Zoo World went na-

(Continued on page 82)

Dave Mason—It's Like He Never Left

By ROBERT NASH

■ NEW YORK — Dave Mason, fabled and much travelled performer/writer, is quietly enthusiastic about his new Columbia album, "It's Like You Never Left," his first major release in several years. On the new album Mason plays a collection of songs written rather recently, and he describes his writing pattern as being extremely irregular, experiencing extremely creative spurts and periods of unproductivity. Mason, always renowned for his mastery of the guitar as well as his fine singing and writing, is assisted on his new set by such superstars as George Harrison and Stevie Wonder, and a number of the cuts, especially "Every Woman," feature beautifully pristine harmonies from Graham Nash.

Mason has known the pressures of stardom for a longer span of time than many hitmakers, and his reactions to his own fame are refreshingly modest and thoroughly low key. "I'm really just totally into music," he relates, "and I went through a long period of time when I really had to find myself and my identity. It took me a while to realize that you have to start doing what you want to do, not what everyone else

James Gang Cookin' With New Label

■ LOS ANGELES—The James Gang have both a new label, Atco Records, and a new guitarist, Tom Bolin. With their initial Atco lp, "James Gang Bang," added to their previous ABC/Dunhill releases, the group has now issued nine albums.

Originally from Sioux City, Iowa, Tommy Bolin began his professional career with a group called Zephyr. Bolin, joined the Gang on the recommendation of former lead guitarist Joe Walsh, and has had the opportunity of recording some of his own songs on the group's new album.

Bolin joins bass player Dale Peters, who joined the Gang in 1969 after working with a Cleveland band called E.T. Hooley, vocalist Roy Kenner, who refers to his r&b roots as "very greasy" and drummer Jim Fox, who calls the new lp "just good music; that's all we've ever tried for".



James Gang



Shown (from left) is Columbia's Ed Naha, Dave Mason and RW assistant editor Bob Nash.

thinks is right." In line with his expressed desire to captain his own ship, Mason has recently formed his own management company to handle his affairs. Dubbed "Indaba Enterprises," the new firm, at 209 E. 48th St. in New York, will be run by Mason and his personal assistant/liaison, Avori St. Michel.

Dave is currently planning a major tour in conjunction with the album and will tour with band members Rick Jaeger, Jim Krueger, Charles Fletcher and Mike Finnegan. In a short "warmup" tour of some major colleges in the east the Mason show played to capacity audiences and received ecstatic reviews.

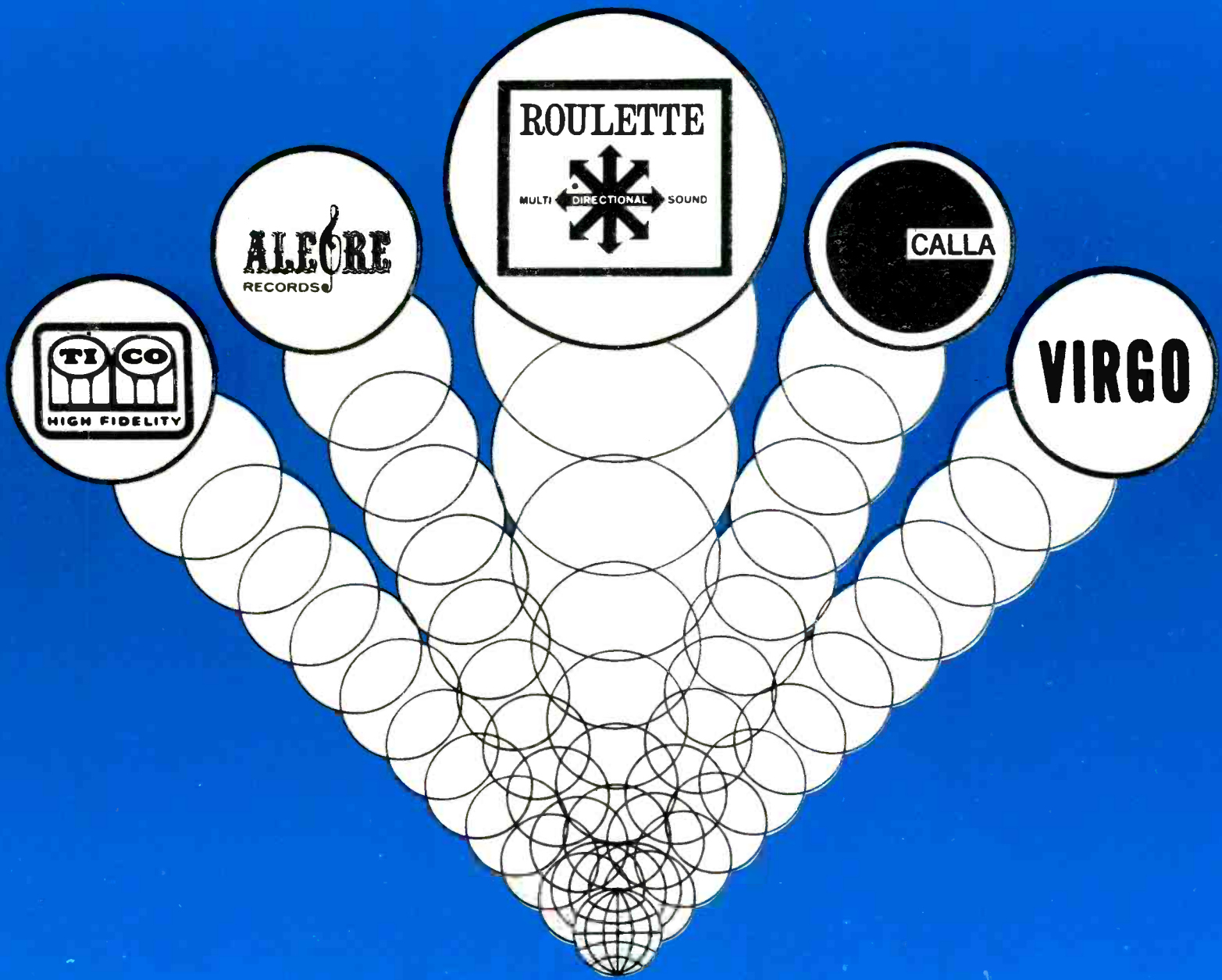
For an artist who was a founding father of Traffic, toured with Eric Clapton on the historical Delaney & Bonnie & Friends tour, and who had tremendous success as a solo album artist, Mason would seem to have realized a lifetime worth of goals, yet he seems to feel that his best days still lie ahead of him. Perhaps this relates to his burning desire to "do things his own way," and he is quite emphatic about his goal of "progress and production." Based partly on what he says, but mostly on the music he has made on "It's Like You Never Left," Dave Mason is only now getting his creative musical career into high gear.

R. Nelson Does 'Rock Concert'

■ LOS ANGELES — Rick Nelson, MCA Records recording star and top concert performer, has been signed to star in a forthcoming "Don Kirshner's Rock Concert" 90-minute television special, it has been announced by Don Kirshner, executive producer of the series.

Nelson's appearance on the pop-rock show marks his first guest-starring appearance on television in a variety format since he appeared with Andy Williams in 1970. The Kirshner show will air in early 1974. Nelson will be joined on the show by the Stone Canyon Band.

A WORLD OF HITS



ROULETTE RECORDS
17 WEST 60th STREET
NEW YORK, NEW YORK 10023

The Coast (Continued from page 80)

tional, after 18 months of distribution in only the Southeast . . . RCA signed a bunch of talent, they being **Linda Timm**, **N.Y. Central**, **Jessica Harper**, **David Werner**, **Granicus** and **White Chocolate** . . . **Stevie Wonder** sustained a brain contusion in a North Carolina auto accident, while enroute from one gig to another. He began recovering immediately, however . . . Playboy Records signed a multi-year production agreement with **Sam Phillips** and **Ray Harris**, the former having started with Sun Records in the '50s and the latter an organizer of Memphis' Hi Records . . . Some climbing was done on the Warner Communications Inc. corporate ladder. To wit: **Jac Holzman** was named Chairman of the Planning Committee and Senior Vice President of WCI, while at the same time **David Geffen** became Chairman of Elektra/Asylum Records and **Mel Posner** was made the label's President . . . The New York Times Company formed The New York Times Music Corporation, and **Murray Deutch**, President of United Artists Music since 1970, was made the new company's President and Chief Executive . . . **Record World** inaugurated a Japanese column . . . **Charles Koppelman** was appointed Vice President, national a&r, for Columbia . . . The **Rolling Stones** were announced as the premiere act on "Don Kirshner's Rock Concert" . . . At a Hollywood Bowl benefit for the Los Angeles Free Shakespeare Festival, **Alice Cooper** joined celebs like **Tony Randall**, **Jack Klugman** and **Ann Miller**, and performed (were we ready?) excerpts from "West Side Story" . . . **Dan Hicks** announced he was going solo . . . **Steely Dan** added two girl singers . . . Warners signed **Montrose** (from the Bay Area) and Columbia got **King Biscuit Boy**, while **Patti Page** went to Epic and Bell grabbed **Rodney Allen Rippy** . . . **Lewis Segal** departed Capitol . . .

A little Festival was planned in Watkins Glen, N.Y. with the **Grateful Dead**, the **Allman Brothers Band** and the **Band**—and 600,000 Festival-goers went . . . **Mel Brooks** and **Carl Reiner** recorded "2000 And Thirteen" before a celebrity audience in Burbank . . . The three UDC-distributed labels—MGM, Polydor and UA—held their annual conventions at Los Angeles' Beverly Hilton Hotel. Product was presented, and **Lance Loud** showed up for UA's show . . . MCA promoted **Jeff Dengrove**—to the post of national director of artist relations . . . **David H. Horowitz**, formerly Vice President, general counsel and secretary of Columbia Pictures, was announced as a Senior Vice President at WCI . . . Capitol ceased operations at its Scranton, Pa., pressing plant, leaving it with three operating plants . . . And on the 22nd, ABC/Dunhill sued **Ray Charles** and Tangerine Records for \$1.5 million, claiming that it had failed to receive certain Charles records it had been promised . . . After that . . .

IN SEPTEMBER, **Frank Zappa**, **Herb Cohen** and **Zach Glickman** debuted DiscReet Records in Los Angeles with a new album by Zappa and the **Mothers of Invention**, and one by **Tim Buckley**, as its first two releases. **Bob Glassenberg** was announced as general manager of the label, which Warner Bros. distributes . . . **Ron Henry** was named general manager of Shelter . . . Columbia signed **Billy Joel** . . . Atlantic appointed **Barbara Harris** as its new director of artist relations . . . Capitol debuted the new-to-the-U.S. EMI label, with releases by **Shoot** and **Ross Ryan** . . . **Nicholas J. Cirillo** and **Bernard Di Mateo** were named Vice President, operations, and Vice President, administration and development, respectively, of CBS Records' International Division . . . In Mobile Ala., four men were indicted on charges of attempting to shake down major music performers in return for favorable dates at the city's Municipal Auditorium. They were all partners in an obviously ill-named company—Soul Productions . . . **Howard Bloom** was named director of press and artist relations at Famous; he was previously editor of Circus . . . **Patti Wright** was named Capitol's national publicity manager, succeeding Lewis Segal . . . In Los Angeles, **Larry Newton** formed Crossover Records. His first signing—**Ray Charles** . . . And **Mike Curb** resigned as President of MGM—a post he had held since November, 1969 . . . **Karin Berg**, too, made a switch: she was appointed national director of press relations for Elektra/Asylum . . . Wornirz sind **Slade** . . . Atlantic made a deal with Virgin Records to distribute it in the U.S. and Canada. The first release was **Mike Oldfield's** "Tubular Bells" . . . In Los Angeles again, **Michael Viner**, President of Pride Productions, announced that the company was in the process of forming its own label . . . The Country Music Association, the RIAA and NARM announced a coordinated drive—including a "model" anti-piracy statute—aimed at the 34 states yet to pass anti-piracy laws . . . **Wes Farrell** formed a second label as a companion to his Organization's Chelsea Records. This one was named Roxbury and RCA, natch, got its distribution . . . In England, meanwhile, EMI got distribution rights to Elektra/Asylum and MCA . . . **Steve Backer** was named general manager of ABC/Impulse . . . RCA pacted **Leopold**

(Continued on page 84)

1973—A Year of Progress

(Continued from page 6)

Simon's "No Secrets" were among the 10 best-selling albums of the year, although a number of singer/writers with more of a rock sound, including Paul McCartney with "Red Rose Speedway;" Elton John with "Don't Shoot Me I'm Only the Piano Player" and George Harrison with "Living In the Material World" had albums among the year's 20 best sellers. Two singer/writers with an important r&b audience had great years as Marvin Gaye did splendidly with his "Let's Get It On" album and Stevie Wonder made a tremendous smash with his "Innervisions" set.

Except for Carly Simon's album, Diana Ross' "Lady Sings the Blues" soundtrack and the Carpenters' "Now & Then" album (Karen Carpenter's vocals are the group's focal point), no female vocalist had an album in the top 20 of the year list although Helen Reddy, Carole King, Roberta Flack and Joni Mitchell had extremely successful records.

A dazzling array of brand new talent burst upon the music world including Bette Midler, whose albums "The Divine Miss M" and the new "Bette Midler" created a sensation. Two other groups who look forward to many years of stardom are the Pointer Sisters and Love Unlimited.

Other exciting and successful new performers included Steely Dan, Loggins and Messina, 10CC, Lynnyrd Skynnyrd and Garfunkel. Garfunkel, out on his own for the first time had an enormous hit single, "All I Know" as well as a hit album, "Angel Clare," while his former partner, Paul Simon, received lavish critical acclaim and great commercial response for his second solo album, "There

Goes Rhymin' Simon."

Probably more good comedy material is finding its way onto records than ever before, and the most successful albums have come from Cheech Y Chong, with "Los Cochinos;" from George Carlin with "Class Clown" and "Occupation: Foole" as well as from Carl Reiner and Mel Brooks who have reintroduced Brooks' fabulous character the 2000 year-old man, with "2000 and Thirteen" along with a recent reissue of the duo's three previous comedy albums.

Other strong comedy albums have come from various segments of the Firesign Theatre such as the quartet's "We're All Bozos On This Bus," Proctor and Bergman's "TV or not TV" and David Ossman's "How Time Flies." Several comics who have been successful in clubs and on TV made excellent albums last year including Robert Klein's "Child Of the 50s," Albert Brooks' "Comedy Minus 1" and Britisher Monty Python's "Previous Record."

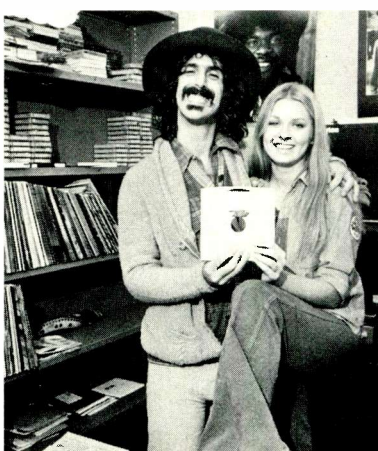
Media Attention

Besides the enormous press and media coverage lavished on allegations of payola and drug and crime involvement in the record business, recording artists are now accorded the same degree of attention as had been focused on film, TV and sports stars. In addition to widely expanded critical coverage of pop music concerts and record review columns, gossip columnists were busy examining the personal lives of rock and pop artists and a number of recording personalities landed choice dramatic roles on TV and in major feature films.

Record executives point out that although major hit albums do not sell as grandly as the biggest hits did several years ago, the greatly increased quantity of hit albums this year has meant good financial returns to the record companies. Trends that have been developing within the record industry—shifts to more efficient staffs and a greater sense of well-trained professionalism among company executives—are paying off with greater organization and better financial results.

Overall, 1973 was a year of progress for the recording industry—not just in terms of corporate profits, but also in the way the industry has matured into America's number one entertainment field. Judging from the great quantity and quality of product the recording business has created, and from the increasingly alert, avid and perceptive music audience, the industry can look upon 1973 as one of its all-time great years.

He's a Mother



Frank Zappa visited WRKO (Boston) before his recent concert in Lowell, Mass. He's presenting his "I'm A Slime" b/w "Montana" to Christy Wright, the station's music directress. This marks the first time Zappa has ever gone to an AM station to promote his music.

Some Rising Stars for '74



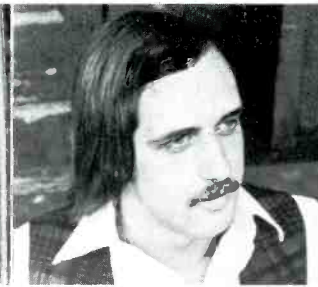
BRUCE SPRINGSTEEN
(Columbia)



KEITH HAMPSHIRE
(A&M)



HENRY GROSS
(A&M)



STU NUNNERY
(Evolution)



BARNABY BYE
(Atlantic)



DARYL HALL & JOHN OATES
(Atlantic)



10 CC
(UK)



IAN THOMAS
(Janus)



ANN PEEBLES
(Hi)



MICK RONSON
(RCA)



TAVARES
(Capitol)



MELISSA MANCHESTER
(Bell)



AEROSMITH
(Columbia)



DAVID ESSEX
(Columbia)



BILLY JOEL
(Columbia)



RICK DERRINGER
(Blue Sky)



LYNYRD SKYNYRD
(Sounds of the South)



PHILLIP GOODHAND-TAIT
(20th Century)



MARIA MULDAUR
(Reprise)



MARSHALL TUCKER BAND
(Capricorn)

'Sting' Track Set

■ UNIVERSAL CITY, CALIF.—MCA Records has set December 26 as the release date for the original motion picture soundtrack of the Universal/George Roy Hill film, "The Sting." The film and album features the music of Scott Joplin, conducted and adapted by Marvin Hamlisch. Paul Newman, Robert Redford and Robert Shaw star.

Marvin Hamlisch not only composed three songs for the soundtrack in the Scott Joplin vein, but is also credited for writing and conducting the musical scores of "Kotch" "Save The Tiger," and, most recently, the Streisand-Redford film, "The Way We Were."

MCA Maps International Plans

■ LOS ANGELES—MCA Records President J. K. "Mike" Maitland has announced plans for a major international campaign on the company's British acts following meetings in Los Angeles with Peter Robinson, newly appointed label manager for MCA Records London. Robinson, who was formerly marketing manager, came to the company's U.S. headquarters to discuss the development of such British artists as Tony Christie, the Average White Band, Stackridge and Budgie.

Maitland said that Christie, who received a gold record for "Amarillo" and is one of MCA's biggest international sellers, will be recording for the first time in the U.S. next year. Snuff Garrett, who has had success with such artists

as Sonny and Cher and Vicky Lawrence, will produce.

The company is currently undertaking an aggressive campaign to break its Scottish soul group, the Average White Band, who closed their first U.S. tour at the Whisky in L.A. last week, after three weeks on tour with B.B. King.

English band Stackridge, whose new album, released in Britain, is "The Man in the Bowler Hat," produced by George Martin, will be making their first tour of the U.S. in the spring to coincide with the album's U.S. release.

Maitland and Robinson also discussed European promotional plans for Blue Mink, whose worldwide recording agreement with MCA takes effect in April.

Lovullo Does 'Celebration' TVer

■ LOS ANGELES — "Hee Haw" producer Sam Lovullo has produced a CBC-TV special entitled "Celebration."

The Toronto-based production stars Tommy Ambrose, guest stars Barbara Fairchild and the Oak Ridge Boys and is set for CBC airing in March.

Produced as a special with an aim toward a weekly series, the "Celebration" hour was produced by Lovullo and directed by Bill Davis. Stateside distribution for the special is owned by Lovullo and Davis.

The Coast (Continued from page 82)

Stokowski for a minimum of 10 albums to be recorded with several of London's contracted orchestras over the succeeding 18 months . . . News of **Kris Kristofferson** and **Rita Coolidge's** marriage reached print. They tied the knot Aug. 19 in Malibu, with Rita's dad, an ordained minister, officiating . . . L.A.'s Roxy Theater finally opened. **Neil Young** headlined, and **Bill Graham**, it was revealed had taken over some of the club's booking chores . . . **Marvin Gaye** and **Diana Ross** were hard at work on their first album as a team . . . **Rick Springfield** signed with Columbia, and his album "Comic Book Heroes," already released on Capitol, went with him . . . MGM chartered the lavish Starship I and took a number of west coast press people from L.A. to San Francisco to see its hot new singing sensation, **Judi Pulver** . . . **Pete Townshend** arrived in L.A. to start mixing "Quadrophonia" . . . **Coke Escovedo**, **Azteca's** founder, departed the group . . . **Denny Seiwell** and **Henry McCullough** departed **Wings** . . . Former **Spooky Tooth** member **Luther Grosvenor** joined **Mott the Hoople**, under the name "Aerial Bender" . . . ABC/Dunhill signed **Gato Barbieri** . . . **Richie Furay** left **Poco** . . . **Allan Clarke** rejoined the **Hollies** . . . The **Eagles** began recording their next effort at London's Olympic Studios, with **Glyn Johns**, as usual, producing . . . And **Record World** switched to photo offset and a new printer—Dispatch Press in Jersey City, N.J.—where it joined such other illustrious publications as *Floor Covering Weekly*, *Shipping Digest*, *Intermodal World* and *Brandon's Shipper and Forwarder*. All this preceded what happened . . .

IN OCTOBER, when **Larry Douglas** was appointed general manager of Mums and Prophecy Records . . . **Fred Ruppert** was named national promotion director for Famous, and **Steve Swaine** got the same position at Crossover Records . . . JEM Records acquired the U.K.'s Trojan Records catalog for distribution in the U.S. . . . RCA named **Gil Beltran** Division Vice President and general manager. He came to the post from Brazil, where he was general manager and managing director of RCA there—and he was definitely heard from again . . . **Bill Yaryan** was named director of artist development at MCA . . . New Hampshire passed an anti-piracy law, providing for injunctive relief, for seizure of the offending sound recordings and the equipment used to produce them and for treble damages to the companies whose recordings were unlawfully duplicated . . . **Don Anti** became director of national promotion for Playboy . . . At Warners, **David Herscher** joined **Clyde Bakkemo** and **Don Schmitzerle** as a general manager . . . "Let's Get It On" went platinum . . . **Neil Bogart** resigned as Buddah's President . . . Another rock TV show was announced. This one, called "In Session," and to be produced by **Sam Riddle** and **Kip Walton**, was scheduled to premiere Nov. 9 following "In Concert" and to be syndicated through Hollywood's TransAmerican Video . . . **Diana Balocca** left Warners and, skittering through the streets of Burbank, ended up at Capricorn, where she assumed the post of director of advertising and creative services . . . Famous Music signed a distribution agreement with Denver's eight-month-old Crested Butte Records . . . At Nashville's Country Music Association Awards, **Charlie Rich** walked off with a slew of trophies—including Single of the Year, Album of the Year and Male Vocalist of the Year—but **Roy Clark** was named Entertainer of the Year . . . News of the coming vinyl shortage was being bruited . . . **Jim Aubrey** announced that he and **Arthur B. Krim**, Chairman of the Board of United Artists, had concluded negotiations whereby UA would buy Robbins, Feist and Miller from MGM, as well as the corporation's half-ownership of Canada's Quality Records . . . CTI Records announced its decision to be distributed through independents . . . **Al Kooper** came back from Atlanta to L.A., and he not only got himself a house, but moved Sounds of the South's corporate offices to the west coast as well. Was there, we wondered, a connection? . . . From London came word that **Joe Cocker** would be recording again, and that **Jim Price** would produce . . . **Ronnie Spector** and **Liza Minnelli** dropped by New York's Record Plant to do some background vocals for **Alice Cooper** . . . A doberman pinscher bit **Brown Meggs'** leg while the latter was out motorcycling. Stitches were required . . . From Africa came word that **Phil Ochs** had cut two sides in Nairobi. The new tunes were penned by Phil, one being in Swahili and the other half in Congolese and half in English . . . **Yoko Ono** played Kenny's Castaways in the Big Apple. She wore hot pants . . . **Sharon Lawrence** was installed as head of Rocket Records' west coast office . . . And in fashion news: **John Hartman**, the **Doobie Brothers'** drummer, bleached his hair blond. What, we wondered, could this mean? . . . Moreover . . .

IN NOVEMBER, **Helen Reddy** returned to Australia and did an eight-city concert tour, concluding at Sydney's newly-opened opera house . . . At Blue Thumb, **Bob Krasnow** announced some changes. He became chairman of the company's board of directors and **Sal Licata** was

(Continued on page 98)

Hark! The Herald



Shown heralding the recently held **Ann Murray Thanksgiving Feast** at Los Angeles' Troubadour is Capitol page **Calvin Smith**, inviting **Record World's** **Spence Berland** and **Beverly Magid** to "a sumptuous feast of victuals, wine and spirits to be given in honor of the faire and beautiful **Lady Anne**."

NARAS Holds Talk On Film Scoring

■ NEW YORK—The composer's attitude and techniques for scoring for films and the engineer's frustrations in trying to reproduce sound properly on films predominated in an emotion-packed panel/membership meeting of the New York chapter of NARAS on the evening of December 6th in Reeves Cinetel Studios.

The lively, standing-room-only, two hour confab began with a showing of the BMI film, "The Score," then evolved into a talk-fest led by BMI's Russ Sanjek and featuring composers Michel Legrand and Thomas Shepard, producer/composer Alexandro Jodorowsky, engineer Phil Ramone and music editor Norman Kasow. An involved audience poured forth pertinent questions that evoked sometimes passionate observations.

Snow, Isis Flame at Kenny's

■ ADRIFT AT KENNY'S CASTAWAYS, NYC—Entering the nautically-decorated confines of this upper-East Side club proved to be a most worthwhile adventure as **Phoebe Snow** (*Shelter*) and eight-piece all-girl rock band **Isis** generated white-heat as a shield against the cold outside.

Ms. Snow, who's been kicking around New York's folk circuit for the last year or so, did a most enjoyable set, as she used her dry-toned voice to project some of her own tunes, the best of which were "Poetry Man," a sly rocker called "It Must Be Sunday" and "No Show Tonight," which uses the imagery of the theatre to create a rather light-hearted (yet pointed) view of the break-up of a romance.

Strangely enough, Ms. Snow, whose voice simply cries for her to do blues, did none at all, except for a totally defunked and somewhat mannered reading of "San Francisco Bay Blues." Though her

CLUB REVIEW

Rich Packs Palomino

■ LOS ANGELES—It was like the return of a conquering hero as a somewhat tired **Charlie Rich** (Epic) took the stage of the Palomino Club recently amid the first of several standing ovations. The star-studded turnout included many of the industry's top brass as well as a goodly number of the Los Angeles Rams. All were there to hear a man they had admired for years, a man who, until recently, did not hold the superstar status he has now attained.

Playing songs in a style which has become the essence of contemporary c&w, Rich cranked out the oldies to the avid approval of the hundreds gathered. "Peace in the Valley," "Mohair Sam," and, of course, "Behind Closed Doors" and "The Most Beautiful Girl in the World" went over especially well.

Communication

There is a certain something that sets **Charlie Rich** apart from other singers, as is evidenced by the incredible rise in national popularity he has made in both the c&w and pop fields. One factor, of course, is the increasing fusion of c&w and pop. But another, more important one is that he really communicates. And judging by the size and response of the crowd at the Palomino, there is no doubt that the communications of **Charlie Rich** are being received.

S. L. Smoke

show was good, one wanted her to get down and let herself rip.

Isis, on the other hand, is another matter altogether. The band, though weak in some solo spots, puts out a full throated and powerful ensemble sound as all eight pieces roar and rock. Basically a rock band with a horn section (trumpet, trombone and sax) added, the group features good songs, solid r&b underpinnings and some good vocalists. The group's r&b foundation was quite evident in "Do The Football," a James Brownish chugger, while the band's lyrical side was beautifully manifested by a superb ballad (their best tune) called "It's Starting to Grow," one of the band's more musically adventurous songs.

Other goodies included "April Fool," a rocker that builds nicely but needs tightening and a rolling rock-dixielander called "Cocaine Elaine."

Isis can make you reel and rock.

Allen Levy

**Looking Forward To
Looking Back On
Another Great Year For
Marc Gordon Productions &
Artists / The 5th Dimension /
Tony Orlando & Dawn /
Al Wilson /
& Rocky Road Records Artists /
Al Wilson / Climax Featuring
Sonny Geraci / Sweetgrass**

Dialogue *(Continued from page 58)*

to various engineers advocating various systems, and, for example, one system right now can only master the product properly if they go to Japan. What do we talk about? It's nonsense. So we haven't adopted anything. What we did was to put out a couple of albums in quad, although on Impulse almost all of our product is in that line. But I haven't felt any kind of a feel for quad. I don't think we've sold any Impulse records, really, because they were in quad.

I'll tell you what it really was. Our a&r head at Impulse, Ed Michel, is a very dedicated and terrific guy. He's dedicated to the record business and to sound in general and to the products that he makes. And he asked me if he could make these records in quad. He felt that it does add to the Impulse product. So I said, "Go ahead. If you feel you want to make them in quad, it's o.k. with us."

RW: What about the vinyl shortage? Are you actually pushing back releases?

Lasker: No, we haven't. I don't know where the vinyl shortage is. I'm told by certain people whom I have great respect for that there really is a vinyl shortage. But there are a lot of people I saw get on television and say there was a gasoline shortage and I don't know of anybody who wasn't able to get a tank of gasoline. And then there was the meat shortage and I didn't know anybody that couldn't get meat. It's probably like one of Aesop's Fables where the boy cried wolf all the time and nothing was there, and unfortunately the problem is that when the boy cried there's no vinyl, I've perhaps been thinking he's crying wolf again and there may really be a vinyl shortage. Certainly we've been alerted by our present boy who said there was a shortage and we are thinking about certain areas in which we could cut down on the use of vinyl. Certainly our returns that come in which have been in the past to some extent sold off at a lower price—that has to be reconsidered. The area of putting out two-record sets instead of putting out one record has to be considered. The area of how many samples we make up for radio—there probably could be some savings there. There might be some duplication where a station is used to getting five records to program with, and maybe we'll have to say, "Hey, you'll have to get along with one record." I mean, we'll have to move in those areas.

I think that if there is a vinyl shortage and it does hit us, there's going to be a lot of restructuring in everybody's mind in terms of product. People are going to have to look to get as much volume on the least vinyl as they can get, so I think that some of the product that's out today—it might be jazz, maybe gospel, things in that area, catalogue things that other companies have and possibly certain types of country records that aren't the big sellers—is going to get the primary cut. The marginal things. But again, I don't know if there is a vinyl shortage.

RW: You've moved into the black record market pretty heavily. Can you point to ways in which your merchandising and promotional structures have changed because of that?

Lasker: I don't think that there's any change in philosophy. When you say we've moved into the black record market, I don't know. What is the black record market? I saw in a recent article, again by a trade, that they broke down the different categories of records and they listed pop, r&b, country, jazz, classics and so forth; and I tried to see what percentages we have in our company as against what this trade paper said was the percentage they felt the business was broken down into. I could figure out what we represented in classical music, or country music, but the one category I couldn't break down was the pop/r&b business. I can't tell. What are the Four Tops? Are they r&b or pop? Are they both? It's impossible to a great extent to weigh so-called r&b business today, unless you were to say that an r&b record is one that you know basically, 90 per cent of the white-oriented stations are not going to play right away, but will wait for the r&b stations in their markets to give it its first thrust. Maybe that's the category that you can say is r&b. But then again, I'm sure a lot of pop stations jump on Al Green. I know a lot of pop stations will jump on the Four Tops. So I ask you, is that an r&b record or a pop record? What is it?

RW: You've made your point. So does that mean you're just applying the same techniques that you've used to promote records all along?

Lasker: It is the same. White or black or anything. Those techniques go with country records, too. They go to a great extent in every kind of record business. The majority of people does not buy a record until they've heard it.

RW: Can you articulate the ABC/Dunhill secret? You know the company has a reputation for really breaking singles strongly. Is that just J.L. at the top saying "Get that record on the station"? Or does it have something to do with the organization?

(Continued on page 92)

The Story of the American Song Fest

By BEVERLY MAGID

■ LOS ANGELES—Last year, after attending the Rio Song Festival in Brazil as the manager of guest artist David Clayton-Thomas, Larry Goldblatt was asked by the head of the sponsoring television network to compile his advice and criticisms on how the festival had been run. After writing his ideas Goldblatt began to have the inspiration to run a festival himself. Since he was by this time no longer managing Clayton-Thomas and about to separate from the management of the Canadian group Edward Bear, Goldblatt naively thought that he would have ample time, help and financing to put the First Annual American Song Festival on all by himself.

With offices in New York, Los Angeles and Saratoga, the site selected to hold the festival, a \$60,000 advance and \$40,000 of his own savings invested, Goldblatt found that he couldn't be in three places at once and that it would take about \$935,000 to finance the whole venture with 100,000 entries. He notes, "I had expected to be able to raise the funds necessary, and I also found that I'm not really an organizer, a detail man. I can see the large plan, but I'm not able to communicate the problems to others." Not getting the money in time forced the postponement of the whole plan and all the entities were returned with the option to remain in the competition this year if the festival were held.

When the plans fell through, Goldblatt took his family to visit his hometown of Seattle, where he was contacted by Fred Danz, Sterling Recreation Corp.'s President (and a member of the Mayor's Committee on Entertainment) about the possibility of holding



Larry Goldblatt

the festival in Seattle. As it turned out, Sterling Recreation Corp. decided to fund and sponsor the entire festival, with the site remaining in Saratoga. Mal Klein, once head of Sterling's Broadcasting Division (the corporation owns radio stations, bowling alleys and entertainment complexes) assumed the presidency of the festival, and Larry Goldblatt named founder, chairman and creative head.

The First Annual American Song Festival is now scheduled to run from August 29 through September 1, with competition for both amateur and professional songwriters in each of the following categories: country & western, rock, pop/MOR, r&b, gospel and religious and folk. The entrants choose which category they wish their song to be entered, and thirty-six finalists will be chosen, three in each category in the two divisions. Each finalist wins \$500 and the opportunity to compete in the final judging in Saratoga. Each category winner then will be awarded \$5000 and the grand prize winner will be awarded an additional \$25,000 and a grand piano. The panel of 11 judges has yet to be named but will include Jerry Wexler of Atlantic Records, and songwriters Sammy Cahn and Julie Stein.

"The judging will be fool-proof, with the initial entries competing with unnamed, numbered cassettes," assured Goldblatt. The judging will be certified by a top writers' union. "There will be no influence except that of the music."

In addition to having managed Clayton-Thomas and Edward Bear, Goldblatt has also managed Blood, Sweat and Tears, Al Kooper and Miles Davis and can lay claim to the fame of having given Raquel Welch her first movie part in the first film he produced, "A Swingin' Summer," which had music by the Righteous Brothers and Gary Lewis and the Playboys, back in 1962.

James Montgomery Band: On the Move



The James Montgomery Band, whose first album on Capricorn "First Time Out" has been released to strong radio action (including RW's FM Sleeper of the Week), are in the midst of a series of concert dates. Of the group's six members, three were the original group, while three others from Detroit joined the Boston three. After headlining concerts in New England for the past few years, they have begun to appear elsewhere around the country, and seem destined for success.

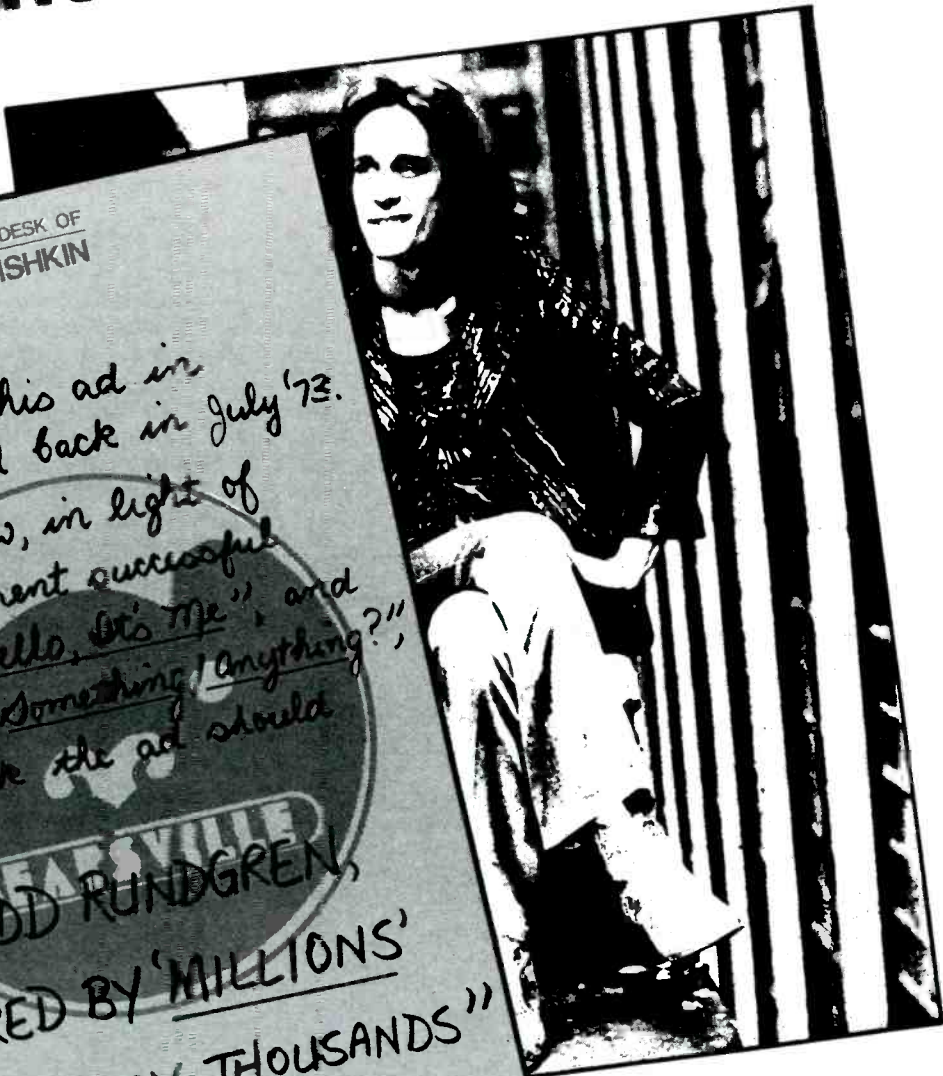
TODD RUNDGREN, ADORED BY ~~THOUSANDS~~ IGNORED BY ~~MILLIONS~~

FROM THE DESK OF
PAUL FISHKIN

We ran this ad in
Record World back in July '73.

Right now, in light of
Todd's current successful
single, "Hello, It's Me", and
album, "Something/Anything?",
we think the ad should
read:

TODD RUNDGREN,
ADORED BY 'MILLIONS'
IGNORED BY 'THOUSANDS'



'Quotes of the Year' From Key Radio Personalities

(Continued from page 26)

format, not making much money. And now they see that by taking most of the human element out, and playing only what sells, they can make lots of numbers."

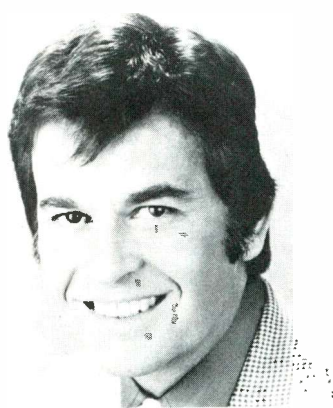
■ **WOLFMAN JACK**—WNBC . . . "To me radio is a visual thing. People hear sounds and they put pictures to the sounds. What I try to do is to put a visual thing to the sound for them. If I sound crazy, or even if it's stupid, it's something more than what you'd ordinarily hear on a radio. People have so much free time that they have to be entertained so much. My whole idea in order to keep people listening to me is to give them something more than just the music."

■ **JAY LAWRENCE**—KLAC . . . "Country music has become more relevant to the needs of the people today. It's based on one-to-one relationships. A lot of people out there are tired of electronic music and we can give them a real alternative."

■ **MURRAY THE K**—WNBC . . . "Radio is still a sleeping giant in certain respects and they're not doing too many new things. I think that you have to be more than a jock doing a format, you have to be a personality. If the personality happens to be myself, I've already done all of the crazy talk, all of the gimmicks that I could possibly do of the teeny-bop nature, the very soft-sell on FM, the intellectual approach. I've tasted it all. It's like sex; if you've tasted everything, you've had it all."



ROBERT W. MORGAN: "I listened to 'I Want To Hold Your Hand' . . . and I said, 'Well that's a piece of junk.' . . . I have what you'd call your tin ear."



DICK CLARK: "That's scary when guys in the radio business say, 'you know, I've been watching you since I was a kid.'"

■ **RUTH MEYER**—PD/WHN . . . "To be a good program director, you have to respect the men you have working for you and care about them a lot. And I think you have to tell them that you care about them and you admire their work. There's nothing groovier than a very talented air man, and working with him is a very exciting thing. Frequently, talent can't really reach their full potential by themselves; they do need some, semi-objective at least, outside help and some direction. When you have the talent and the direction working together so well, then it's such a terrific relationship that you trust each other and you believe in one another and you respect each other professionally. The only limit is your own talent and finding outlets for it."

■ **JULIAN GOODMAN**—NBC President at AWRT Convention . . . "As people professionally concerned, we have seen our medium become an increasingly powerful communications force and a positive force in the national life. We have also seen it pulled and pushed in recent years by those who would use broadcast regulation as a whip to drive us into conformity, and political pressure as a wedge to divide us from our audience. We have seen over the last five years—from the White House, from Congress, from various governmental agencies—a clear pattern of intrusion into the editorial content of broadcasting, and a general governmental trend toward suppression of a free press. Broadcasting is more vulnerable than the print media because it is licensed and regulated by the government."

■ **NEIL McINTYRE**—PD/WPIX . . . "People tune into a station that sounds good. That's what we're trying to do here; besides if it doesn't work out in New York, I'm always afraid that they'll send me back to Cleveland."

■ **GEORGE WILSON**—General Manager/National Program Director of Bartell Broadcasting . . . "We don't get involved in trying to set new trends in radio and trying to come up with any gimmicks. We watch other people and if anybody comes up with something, after they've tried it for six months to a year and it works, then we steal it. It's as

simple as that. We're not innovators. We do a few things. Jack McCoy of course with the "Last Contest," has done that, but we're just basically old line folks. We don't try to get involved with finding out the news, we let other people do the testing, and nine out of ten times it doesn't work. But if something does work, then we rip it off."

■ **MIKE HARRISON**—PD/KPRI/FM . . . "We're a free form progressive station operating within a disciplined framework. In the old days, too many people in progressive radio were playing primarily to each other, not the listeners. We're geared for our audience. I don't believe it's good radio to be self-indulgent."

■ **CHUCK BLORE**—Chuck Blore Creative Services/Creative Supervisor at KIIS . . . "I think generally that you're right that there is not a lot new going on (in radio) and some of the things that are being done, especially at the rock stations, are retreating into very safe areas where they've been, like shorter playlists. That's traditional in Top 40 areas. Whenever you get a little shaky about your audience, you cut your playlist. It doesn't really make sense to me, but it happens."

■ **ROBERT W. MORGAN**—K100 . . . "To give you an idea of what kind of program director I was—I was PD and handled the music at a station in Sacramento in 1964. The guy from Capitol came up and said "Listen, I've got an exclusive for you this weekend that you can play all weekend and give away copies. It's this new group called the Beatles and the song is 'I Want To Hold Your Hand.'" And we were neck and neck in competition with another station then and having an exclusive like that was very important. And I listened to 'I Want to Hold Your Hand' by the Beatles, and I said, 'Well that's a piece of junk. I'm not going to play that. Give it to the other station.' So little things like that made me think that perhaps I should stay on the performing end! I have what you'd call your tin ear."

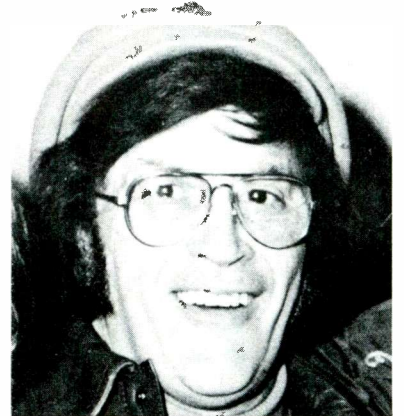
■ **DICK CLARK**—Dick Clark Productions . . . "I have been in the broadcasting business 26 years. And I remember the period of time I was one of the most envied and singularly hated young guys in the broadcasting business, by guys that were either on against my program or by guys that said what the hell's he's got that I haven't got. That was the difficult time. I was very fortunate. I worked very hard and I was sorry that I was a competitor. Then as time went by I became the non-competitor and we became part of Americana, helping the music business. The theme gradually got to being an elder statesman of music and that was nice. Creedence Clearwater made their first appearance on the Bandstand and said, 'we've been waiting 20 years to get on this show.' That's scary when guys in the radio business say, 'you know I have been watching you since I was a kid.'"

■ **NORM WINER**—PD/WBCN/FM . . . "For the past year we've had no control over the content of the commercials we run, which makes us upset, but we're aware of the problem. We just try to make the commercials, in some cases, almost fade into the background. They're there, but people will regard them in the same way as someone regards newspaper ads as they're flipping the pages."

■ **RICK CARROLL**—PD/KKDJ . . . "I'd like if possible as my contribution to change the image of top 40 radio, by adding some progressive elements to a top 40 format. We want to sound human, on a one-to-one basis, a sort of 'I'm okay, you're okay' attitude to communicate to the audience."



WOLFMAN JACK: "My whole idea . . . to keep people listening to me is to give them something more than just the music."



MURRAY THE K: "Radio is still a sleeping giant in certain respects . . . I think you have to be more than a jock doing a format, you have to be a personality."

Thanks to all my friends
who made it all possible

Warm regards
Charl Huch

Triple Gold Winner of 1973:

GOLD SINGLE
"Behind Closed Doors"

GOLD ALBUM
"Behind Closed Doors"

GOLD #1 SINGLE
"The Most Beautiful Girl"

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Jazz Goes Contemporary, Becomes Pop Force

By ALLEN LEVY

■ NEW YORK — 1973 might be called the year that jazz continued its movement out of its heretofore narrow orbit and truly became "contemporary music," a euphemism for jazz that record companies prefer to use, feeling (with some reason) that "jazz" has esoteric connotations that hurt its commercial value.

In any case, the year was marked by a strong upsurge in the marketability of contemporary music, as many jazz albums crossed over to become pop and r&b giants, as jazz became an ever increasing part of rock soloing and as audiences, raised on rock, began to listen to jazz looking for the intricacy and power of America's only native art form.

Without doubt the crossover story of the year was Eumir Deodato, pianist, arranger and CTI artist. In the early part of the year an album by Deodato appeared, "Prelude," and a single, "2001 (Also Sprach Zarathustra)" was pulled from it. Both the album and single soared up the charts to become top ten items, as the percussive piano playing of Deodato and a slashing and funky guitar solo made the record an instant smash. Naturally, having the song associated with the hugely successful "2001" film of a few years ago didn't hurt, for it made the melody readily recognizable—and when that melody was added to jazz rhythm and Deodato's powerful swinging arrangement, the record was earmarked as a hit.

Such was the power of that

album and single that Deodato immediately became a pop artist and his next album, "Deodato II" and single, a "contemporized" version of "Rhapsody in Blue" instantly went on the pop charts. In a related development, albums which featured the musician as either sideman or arranger used stickers to announce that Deodato appeared on the album, hoping to cash in on what was (and is) one of the hottest pop properties around.

Another artist who became a pop figure in music was Kudu artist Grover Washington, whose album "Soul Box" became a pop, r&b and jazz item, as he revealed himself to be a sax player using his blue roots to create accessible down-home music that was visceral without being simplistic.

No discussion of the place of jazz in contemporary music would be complete without mention of one of the hottest acts in the industry, Columbia's Mahavishnu Orchestra. The group's album "Birds of Fire" began as an underground item, but quickly moved into the pop charts as more and more people were turned on to the group's thickly textured sound, a sound made rich by the inclusion of former Flock violinist Jerry Goodman. The record became a pop charter, and this with a minimum of AM airplay.

Blue Thumb's Crusaders used to be called the Jazz Crusaders—another example of the stigma the term "jazz" used to have. The Crusaders, however,

went on the pop charts with "Don't Let It Get You Down" and became another group that is now considered a pop act. The group uses horns and strong African rhythms to create a truly unique sound—and one that sells to many types of music buyers.

Columbia's Weather Report is another group that has narrowed the gap between pop and jazz. Led by keyboardman extraordinaire Joe Zawinul, the group continues to come up with innovative albums, and their appearance at this summer's Newport Jazz Festival in New York was met with a standing ovation.

Miles Davis, bop pioneer, trumpeter, a man who has influenced a whole generation of trumpet players, has also evolved into a pop and jazz artist because he has always kept abreast of new musical trends. His current band, one that has released several Columbia albums over the past year, is composed of rock, soul and jazz elements.

Polydor's Chick Corea, an artist who has really gone out of his way to avoid the "jazz" label, is making some noise with his current release "Hymn of the Seventh Galaxy." The pianist, once known for his introverted and highly intellectual piano style, has opened up his attack, surrounded himself with sterling sidemen (such as Billy Connors on guitar and Stan Clarke on bass) and has really come on with a combination of the best of latin, rock and jazz.

Blue Note's Donald Byrd made

inroads into the pop market with his superstrong UA-distributed album "Black Byrd." A single of the same name hit the r&b charts and Byrd, another trumpet giant who had been recording as both leader and sideman for twenty-years, suddenly found himself a pop artist.

The latest artist to make the jazz-pop crossover is drummer Billy Cobham, once a member of the Mahavishnu Orchestra, whose Atlantic album "Spectrum" is a pop powerhouse. Cobham, whose talents have been heard in rock groups such as Dreams, on latin albums such as Ray Barretto's "The Other Road" and on countless sessions, really steps out on this one—and the music is redolent of influences from various aspects of music.

Herbie Hancock, Columbia's jazz-pop aspirant and Polydor's Roy Ayers, he of the "Ubiquity," are two other artists seeking to bridge the gap between jazz and pop.

Herbie Mann has long been a pop force to be reckoned with. His latest Atlantic opus, "Turtle Bay" is another exploration of those points at which jazz improvisation can be used to enhance pop tunes.

In the "pure" jazz category, though that again causes record companies to get purple in the face, Gato Barbieri was discovered by a wider spectrum of the public than he had enjoyed before, with the release on UA of his soundtrack for "Last Tango In Paris." Barbieri, who began the year signed to Flying Dutchman, eventually ended up at Impulse (though he still owes Dutchman one album, we understand) and was part of Impulse's end of year jazz push featuring a series of concerts with such Impulse acts as Alice Coltrane and Keith Jarrett.

Rock groups, that is groups that are known as purely pop acts, have also taken to at least incorporating some jazz into their performances. Such a group as the Pointer Sisters, who skyrocketed out of Blue Thumb's hit factory, do such tunes as the old Lambert, Hendricks and Ross "Cloudburst" on their album—and Polydor's Mandrill (along with UA's War) have come increasingly to incorporate jazz into their albums and live sets.

What it comes down to is that great coming-together that rock and jazz (once mortal enemies—the advent of rock almost caused jazz to disappear as a force on records altogether, something that jazz musicians and producers freely admit) seem to be moving toward. And the record buying public can only benefit.



Stars in 1973's contemporary music constellation included (top, from left) CTI's Deodato; Columbia's Mahavishnu Orchestra; Atlantic's evergreen Herbie Mann; (bottom, from left) Atlantic's Billy Cobham; Polydor's Roy Ayers; and Polydor's jazzpop powerhouse Return to Forever featuring Chick Corea.

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INTERNATIONAL FAMOUS AGENCY

Dialogue (Continued from page 86)

Lasker: Well, I really can't talk about the business because I never was in another business. But I think all record companies really reflect the philosophy of their Presidents. My particular philosophy is that promotion is the key. First, of course, you've got to have something good and great in the group. That we must accept right away. But once we have something good and great in the group the whole key is promotion. Now in our company I spend most of my time in that area—in watching the promotion and trying to figure out new ways to promote records. Other presidents spend most of their time, perhaps, in acquiring talent. But we have people in our company who are great at acquiring new talent. So you let people do what their forte is.

The head of our promotion, Dennis Lavinthal, who is terrific, he's got the worst job in the record business in my opinion. Because of my particular interest in promotion, I'm on his back all of the time. You talk about singles. This week on one of the major charts we have nine out of the top 100 albums. Singles are still the most important vehicle to sell albums. They're a promotional tool. So our philosophy is really, "Make singles where you have the type of artist who, after he has a hit single, can develop into an album act." In other words, we don't look at single records as single records. We've turned down many records that have been presented to us by producers, that I know, or we felt, could be hit singles. But we said to ourselves, "Where do you go after that?" I mean, there's no building of an act there. For the same energies and aggravations that you put into developing a single like that, you're better off developing a single where there's a potential to build an act. Anyway, this year people say, "Boy, you're great in breaking singles." But two years ago they told us we were great in breaking albums. It just so happens a kind of ball is bouncing that year. But the overall philosophy is that a single record, in most cases, is the most important tool in breaking an act or an album.

Now I don't say that that's the only way it's done. We know of acts who have sold a lot of albums and have never had singles, or they've only had moderate success in singles. Yet they became huge albumers. That's really, though, if you analyze it, the exception to the rule.

"... I think all record companies really reflect the philosophy of their president. My particular philosophy is that promotion is the key."

RW: You've got a comedy artist now, too. How did it happen that Albert Brooks ended up with you?

Lasker: Well ABC had some experience—not really in comedy, but they had Frankie Fontaine years ago when he was on the Jackie Gleason show. I'm not aware of any comedy records on ABC prior to that, and there haven't been any since my takeover as President. But you know comedy records have been successful since the days of Shelley Berman—though even there it's interesting to note that before Shelley Berman hit with a comedy record there was never a successful spoken word record in the record business. Comedy records were not new, but they were never successful until Shelley Berman. Interesting analysis. In the same way, until the Richard Harris "Jonathan Livingston Seagull" which we put out, there has never been a chart spoken word record, non-comedy. So I just think that this is a great opportunity, talking about new horizons on the record business. I think there's going to be a broad market for spoken word records. But again, it's got to be done with the right kind of material. It's just like a vocal single or lp. It's got to be something the public wants on records.

And you know, we don't have to be right all the time. Our average of being right on what we do is not very good, you see. We're easy settlers in terms of percentages of being right or wrong, and we certainly are wrong many more times than we're right. But this is a great industry because you can make a decision like that and be wrong many more times than you're right and still survive—maybe even have a healthy business. You could be right 100 per cent of the time if you said no to everybody. On the other hand, you could be right 15 per cent of the time and have a successful business and be right 95 per cent of the time by turning everything down and have a business that isn't a business. Interesting.

RW: The last thing I want to know is: What's wrong with the company?

Lasker: What do you mean what's wrong?

ASCAP Inks Fountain



Jazz great Pete Fountain officially signs in as an ASCAP writer member. Fountain co-wrote one of the songs on his new MCA album, recorded at Studio-In-The-Country, Bogalooosa, Louisiana and produced by Bill Evans, (right) owner of the studio-recording complex. Ed Shea, (second from right) ASCAP southern region director, and Gerry Wood, (left) associate director, watch the clarinetist ink his contract. The scene took place in the office of Fountain's Bourbon Street Nightclub.

Krupa Benefit Concert Set

■ NEW YORK—The Gene Krupa Fund for Retarded Children will benefit from the proceeds of a mammoth all-star jazz and big band concert to be presented at Radio City Music Hall by Art Trefferson of Steady Records and Peter Mallon of Counterpoint Concerts, Inc. The event, scheduled for January 17, 1974, will be taped for a television special and released as a two-record album package on Trefferson's Steady Records via Columbia House.

Former Governor Nelson A. Rockefeller is serving as honorary chairman and Lionel Hampton is chairman of the concert with a great array of top names in music lined up to perform. All profits from the concert, television show and album package will go to the retarded children's fund recently established in the name of the late Krupa who died early this fall following a life-time of activity in jazz and a deep concern for the plight of retarded youth.

RW: Well, I'm sure there are things that aren't working well at ABC/Dunhill. I'd just like to know what things you're going to concentrate on now to make better.

Lasker: Well, it's really a concentration in two areas: to keep looking for better products, and to promote them better. That's the whole key and that's the whole thing we have to keep re-examining. It's a daily re-examination. We don't say we'll have a meeting every six months and take a look and see what we're doing in terms of product and what kinds of acts we're bringing in. You've got to do it daily almost. And it's the same with promotion. What we did two weeks ago or two months ago could be subject to great changes at almost any time.

CLUB REVIEW

Cody, Daredevils Glow at Troubadour

■ LOS ANGELES — Commander Cody and his Lost Planet Airmen (Paramount) gave a rousing performance recently at the Troubadour and showed themselves to be masters of almost every musical genre. Their sounds ranged from boogie woogie to rock to country western to blues and each one was more fun than the one before. The songs included "Too Much Fun," "Little Sally Walker," "Beat Me Daddy, Eight To the Bar," "There's A Riot Goin' On," and, of course, the famous "Hot Rod Lincoln." The group may be hard to categorize, but the good time had by the audience was easy enough. Musical fun!

A&M's new group the Ozark Mountain Daredevils opened the bill, and their country songs tended to sound like c&w spoofs; their rock and roll number "If You Want to Get to Heaven You Gotta Raise a Little Hell" showed their musical abilities off to better advantage, and also gets the prize for one of the longer song titles in history.

Roy Clark of Dot Records performed a surprise guest set which was too long and offered no surprises at all.

Beverly Magid

Disneyland's New Catalog

■ LOS ANGELES — Disneyland Records, in cooperation with the art department of Walt Disney Productions, has printed a 12 page full color "Profit Centers" catalog for use by record distributors and retailers.

The new 8½"x11" catalog contains full color photos and complete information covering Disneyland Records varied assortment of wire racks, floor merchandisers, shelf extenders and counter browsers.

A pad of colorfully coordinated supplemental order forms is sent with each "Profit Centers" catalog. The supplemental order forms simplify repeat ordering of the displays, and permit the catalog to remain intact for long use and ready reference.

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The Campus Scene in 1973

By GARY COHEN

■ NEW YORK — Reviewing 1973, it is somewhat difficult to find major college radio breakthroughs or highlights. Maybe it's because college radio is sufficiently accepted by the industry — accepted to the point where announcements such as "Record company X will now service college radio" are visions of the past.

News Commentary

As a result, and a survey of recent Campus Report columns in *Record World* will verify this, the main news of the campus scene these days appears to be college radio conferences. Practically every campus column since the fall has had news about a college radio conference; in jest, one college radio promotion director suggested renaming this column to "College Radio Convention Report."

Maybe the lack of other types of articles is a positive step. Aside from the yearly articles on record service and sales, and the reminders to new college station music directors on how to operate their stations professionally and how to communicate with record labels, there really hasn't been much else in terms of campus news developments. College radio has come a long way. College campuses are viewed by record manufacturers and retailers as a prime force in record sales. And new, unknown, or progressive artist appearances at dates on college campuses are reaching all-time highs. It's no

wonder: the college campus is the youth market with the money to spend on albums and concerts.

Maybe, then, the trend of devoting considerable space to college confabs is a worthwhile one. Each year, the turnover in college radio reaches approximately 25 percent, and there must be opportunities for college radio station personnel, involved in all areas of station operation to meet and discuss their problems. In this sense, the importance of conferences remains undiminished. In fact, most of these meetings allow college radio people to mingle with industry veterans, and the contact and chance for interaction is invaluable. It's just that they may be somewhat overpublicized.

The labels—and now there are really only two of them, Columbia and A&M—who believe strongly in campus promotion, have campus promotion directors, and campus reps either on a specific campus, or covering a specific market or territory. The reason why these two labels have campus promotion programs is simple: they make money for the labels. Anyone who thinks they are operated out of charity is seriously mistaken.

College radio does sell records; the specific hows and whys have been discussed here previously in great detail. It is up to the various record labels to agree or disagree with the "college radio does sell records" statement. But remember . . . Columbia and A&M aren't throwing their money away.

Williams Boys Visit ASCAP/Nashville



The notorious Williams brothers—Mentor (second from left) and Paul (second from right) visit ASCAP's Nashville office. They're greeted by ASCAP southern region director Ed Shea (center), associate director Gerry Wood (right) and assistant director Charlie Monk (left). Paul Williams wrote such songs as "We've Only Just Begun," and "Rainy Days and Mondays" while Mentor penned the Dobie Gray hit "Drift Away."



COLLEGE RADIO AIRPLAY REPORT

WLUC—LOYOLA UNIV. Chicago, Ill.

BAND ON THE RUN—Paul McCartney & Wings—Apple
HIGH ROLLERS & OTHER FINE LADIES—Jambalaya—A&M
NEU—Billingsgate
PRESERVATION ACT I—Kinks—RCA
VILLAGE OF THE PHAROAHS—Pharoah Sanders—Impulse

WRPI-FM—RENSSELAER POLY. Troy, N.Y.

ATOMIC ROOSTER IV—Elektra
BETTE MIDLER—Atlantic
HOT TRACKS—Buckwheat—London
PRESERVATION ACT I—Kinks—RCA
THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

WAER-FM—SYRACUSE UNIV. Syracuse, N.Y.

BRIGHT WHITE—Shawn Phillips—A&M
PIANO MAN—Billy Joel—Col
PRESERVATION ACT I—Kinks—RCA
SANTAFELY (single)—Martin Mull—Capricorn
SAY WHAT YOU MEAN—Hot Dogs—Ardent

WCBN-FM—UNIV. OF MICH. Ann Arbor, Michigan

BRIAN ALEXANDER ROBERTSON—Ardent
HENRY GROSS—A&M
PAINTER—Elektra
RIDIN' THE STORM OUT—R.E.O.—Speedwagon—Epic
STU NUNNERY—Evolution

WBCR—BROOKLYN COLLEGE Brooklyn, N.Y.

BAND ON THE RUN—Paul McCartney & Wings—Apple
HAVE A GOOD TIME FOR ME—Jonathan Edwards—Atco
PRESS ON—David T. Walker—Ode
SHE IS A SONG—Rick Roberts—A&M
TRIBUTE TO THE AMERICAN DUCK—Dillard's—Poppy

WAMU—AMERICAN UNIV. Washington, D.C.

AEROSMITH—Col
DRIVIN' NAILS IN MY COFFIN (single)—Asleep At The Wheel—UA
GONE CRAZY—Grin—A&M
TEXAS TORNADO—Sir Douglas Band—Atlantic
WILD IN THE STREETS (single)—Garland Jeffreys—Atlantic

WVBR-FM—CORNELL UNIV. Ithaca, N.Y.

ASS—Badfinger—Apple
BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
BRIGHT WHITE—Shawn Phillips—A&M
JUMPIN' THE GUNNE—Jo Jo Gunne—Asylum

WBRF-FM—BRANDEIS UNIV. Waltham, Mass.

ADDRESSED TO THE CENSORS OF LOVE—Gary Farr—Atco
HAVE A GOOD TIME FOR ME—Jonathan Edwards—Atco
HENRY GROSS—A&M
SKYMONTERS—Hamid Hamilton Camp—Elektra
THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

WRSU—RUTGERS UNIV. New Brunswick, N.J.

BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
HENRY GROSS—A&M
ON THE THIRD DAY—Electric Light Orchestra—UA
PIANO MAN—Billy Joel—Col
STU NUNNERY—Evolution

WRCU-FM—COLGATE UNIV. Hamilton, N.Y.

BRIGHT WHITE—Shawn Phillips—A&M
JUMPIN' THE GUNNE—Jo Jo Gunne—Asylum
SAY WHAT YOU MEAN—Hot Dogs—Ardent
SHE IS A SONG—Rick Roberts—A&M
SLEWFOOT—David Rea—Col/Windfall

WBRU-FM—BROWN UNIV. Providence, R.I.

BAND ON THE RUN—Paul McCartney & Wings—Apple
BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
ON THE THIRD DAY—Electric Light Orchestra
PRESERVATION ACT I—Kinks—RCA

KCFR-FM—UNIV. OF DENVER Denver, Colo.

BRIGHT WHITE—Shawn Phillips—A&M
KEEP YOUR LAMP TRIMMED & BURNING—Fred McDowell—Arhoolie
RELATIVITY SUITE—Don Cherry—JCOA
SOLO CONCERTS—Keith Jarrett—ECM
WELCOME—Santana—Col

Levy Coordinates Buchanan Tour

■ NEW YORK — Roy Buchanan and his management have appointed the Milton Levy Company to tour-coordinate all personal appearances for Roy Buchanan. Jay Reich, Jr. and Milton Levy will work in close association in arranging a national tour for Buchanan. Present plans

call for a six-week tour to begin in late January. It is expected that the tour will include both promotional and college dates.

Buchanan's third Polydor album, "That Is What I Am Here For," will be released on January 1.



The Osmonds
Dale
Donnie
Alan
Boyz
Donnie

Dale

Thank You The Osmonds



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#3 TOP NEW MALE VOCALIST

(From the Annual Record World Year End Poll)

TIMMY THOMAS



ON GLADES RECORDS

tk PRODUCTIONS

Henry Stone, President
495 S.E. 10th Court, Hialeah, Florida 33010

Money Music (Continued from page 20)

computer" went to overload. I had three "soul attacks," this record pulled the scalp skin clean off my skull-bone, the wah-wah guitar gutted my autonomic nervous system, my hormone endocrine balance is now shot, my soul doctor told me I had to get a little bit better just to die. This record was produced by the MASTER, the Vice President of Brunswick Records, Carl Davis. Nat Tarnopol says: "I have not been as excited about an artist since I found Jackie Wilson in Detroit City in 1957." Pete Garris says: "I modestly admit that this record is a 'soul orgy.'"

LP cut of the year: "Captain Jack" Billy Joel on Columbia. We predict that Billy Joel will be the new FM radio superstar exploder in the year 1974. Sales on the album in Philadelphia are close to 15,000. It is already a legend in New York City, and Linda Alter of Popular Tunes out of Memphis who sells to the entire South reports that she cannot keep the album in stock (especially since WMC-FM Memphis consultant Jonathas Frick put it on the air).

Eddie Kendricks This record is a Tasmanian soul sales monster and will become a smash follow-up.

Lamont Dozier The record detonated to #1 at CKLW from #10 and came on new at 38 WIXY which means that it will be a hit for most markets. The album is totally out of sight.

Natural 4 This record jettied from 27-15 at CKLW and it is #2 r&b in town. It came on new at 37 WIXY Cleveland. Look for a big winner.

War Powerhouse new believers: 27 WABC, 30 KDBW, 26 WTIX, KGW. It exploded 13-8 KLIF, 20-14 WRKO. It is charted at KILT, KHJ, WKGN, 16 WCOL.

Wednesday This record is now #1 in phones and sales at powerhouse major barometer station WOKY and is top 10 at KJR. It is pulling #1 phones at WIBG and PD Jerry Del Colliano reports: "It will jump from 16-13 next week." It jumped 25-20 at barometer station WCOL and is now on WKGN . . . the J. Frank Wilson version is pulling #4 phones WSAI, exploded 19-12 WMAK, and also #1 in Louisville.

Diana Ross New: KQV, 30 WRKO, WSG, WFOM, WBBQ, KJR, WHHY.

Alice Cooper Powerhouse believers: 39-36 WCFL, WOKY, WCOL, KJR, KELP. We guarantee that the combined sales of the single and album will be huge.

Aretha Franklin This should be the big week for Aretha because we expect at least two major powerhouse stations to jump on the soul bandwagon. New believers: 30 WTIX, WTAE, WKGN. It is now #10 at CKLW and is a legitimate pop hit in Detroit. It exploded 15-11 WPGC, 19-16, 29-21 KLIF.

Black Oak Arkansas This was the big week for new believers. We have been predicting from the beginning that this record would be the hit single they have been waiting for for 8 years. This one will do for their album sales what "Frankenstein" did for Edgar Winter, that is, escalate the sales exponentially or should we say geometrically (2-4-8-16-32-64-128, etc.). 38 WCFL!!, 29 KDWB, 41 WIXY. Chart debuts: 34 WKGN ("Heavy requests from people of all ages"), 22 WAYS, 38 KLIF (Randy "Trash Mouth" Robbins says: "Hit"), 25 WHBQ, 27 WCOL, 39 KILT. It exploded 7-5 WHHY who report: "Huge phones," 6-4 WSGN, 16-6 WMAK who say "Monster," 29-23 WBBQ.

Rick Derringer on Blue Sky. You should consider this record by this artist (who is the good-looking producer of the aforementioned Edgar Winter Group)

(Continued on page 121)

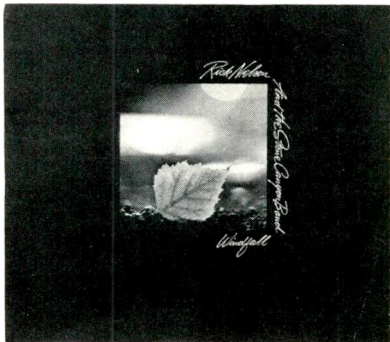
ALBUM PREVIEW

Nelson's Windfall Simply Wonderful

■ NEW YORK — "Windfall," the latest MCA effort by Rick Nelson and the Stone Canyon Band, is bound to emerge as one of the new year's most surprising and totally pleasing conglomerations of sound. The collective abilities of Dennis Larden, J. DeWitt White, Ty Grimes and Tom Brumley are handled superbly in Nelson's self-produced album, with Rick and the band moving from driving boogies to country sounds and ballads with a degree of ease that signifies the musicians' total immersion in and enjoyment of their work.

The album kicks off with a tune titled "Legacy," penned by lead guitarist Larden and highlighted by some sweet pedal steel work from the hands of Tom Brumley. From there, the group moves into two of the disk's standout tunes. "Someone To Love," written by Nelson, is a hard rockin' boogie that features some fine lead guitar work and fully exhibits Rick's abilities to move through the driving sounds often thought of as outside his musical milieu.

"How Many Times," written by the group's bassist J. DeWitt White, may well be the lp's show-stealer. A quiet, lilting tune, somewhat reminiscent of the Spoonful's "Coconut Grove," its vocals are handled in CSN&Y manner, totally soothing to the soul.



The album contains several well-handled uptempo numbers including "Evil Woman Child," featuring nifty wah-wah guitar, "Don't Leave Me Here" with a George Harrison guitar hook, "Wild Night In Tulsa" and a fine boogie, "I Don't Want To Be Lonely Tonight."

The side two standout is far and away "One Night Stand." The tune is solid country, a sound in which the Stone Canyon Band is at its best, and presents a combination of well thought out guitar work and vibrant vocal harmonies.

With release scheduled for mid-January, this piece of musical showmanship should be proof enough that Rick Nelson and the Stone Canyon Band belong in the mainstream of today's music.

Howard Levitt

Big Muff TT This fine distortion device is high on sustain and low on distortion. It is designed for the guitarist who wants his axe to sing like a hummingbird, with a sweet violin-like sustaining sound. The sustain control allows you to optimize long sustain with a hint of harmonic distortion. Jimi Hendrix relied on the Big Muff for his smooth, mellow, supple electric lady sound.



Black Finger DISTORTION-FREE GUITAR SUSTAINER Black Finger is an 80 db compressor which gives a pure, completely controlled long, long sustain with NO distortion. It sustains whole chords as well as single notes without any muddiness. And when you feel like adding a little flash to your act, Black Finger's extreme sensitivity makes fast, loud one-handed playing easy. Your guitar will respond instantaneously to your touch. Black Finger produces a silvery, liquid sound that can be greatly varied by different settings on the tone and sustain dials, giving you a variety of natural overtones, from opaque to translucent.

Crying Tone Pedal At last Electro-Harmonix has developed the Wah-Wah pedal with all the features you've been looking for: a 4 position TONE BANK that gives you 4 ranges of the tone spectrum to sweep thru; a REVERSE switch, so you can sweep the frequencies in either direction, giving you an 'aaawaa' as well as a 'wahwah' effect; a MODE switch which deactivates the wah wah effect and converts it into a volume control pedal. This gives you an effect similar to that of a tape recording played backwards. As a caper, the Crying Tone Pedal is the most ruggedly built pedal of its kind, bar none.



Bad Stone This PHASE SHIFTER cycles any instrument or microphone signal through 1080 degrees of Phase rotation, generating a bubbling water like doppler frequency shift.



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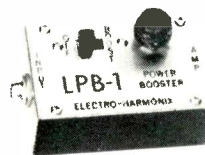
LPB-1 This linear power booster is a compact solid state preamplifier that can up to quadruple the acoustic output of any amplifier. It will increase guitar sustain and improve the performance of all wah-wah pedals and distortion units.

Screaming Bird A treble booster that will give your instrument the razor sharp cut of a screeching harpsichord whose strings are whipped instead of plucked. Use two Birds and turn your guitar into an electric banjo

Muff This funkier distortion device will give you that dirty sound reminiscent of the natural distortion of the tube amps used by the Rhythm'nBlues bands of yesteryear.

Mole The mole bass booster will extract the highs and amplify the subharmonics, giving your instrument the depth, resonance and heavy penetration of the foot pedals of a church pipe organ.

Ego This microphone booster is designed for the vocalist whose PA system isn't strong enough to cut through the noise generated by the other members of the band. The Ego will match any microphone and up to quadruple the output of your PA system.



Floor Boosters

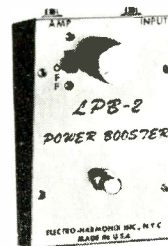
A new generation of boosters down on the floor with handy heavy-duty foot operated switch. Cut in or out without dropping a note. Add flash, depth, and range to your live performance.

LPB-2 Beef up your amplifier to 10 times the normal power with a tromp of your foot with this floor controlled version of the famous LPB 1 Power Booster. All amplifiers are overdesigned to handle the most powerful pickups, so the LPB 2 will allow you to tap the power implied in your amplifier.

Screaming Tree Howling high highs! This foot operated treble booster based on the legendary Screaming Bird is a must for lead guitarists! Gives you a razor sharp attack that cuts through ANYTHING!

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The Coast (Continued from page 84)

named the new President of the label . . . Atlantic made another deal, this one to distribute England's Charisma records here . . . **Ed Ochs** was upped to director of creative services at Playboy . . . **Larry Uttal** announced that **Bob Hope** would record a series of albums for Spear Records, a newly-formed label to be distributed by Bell . . . **Betsy Volck** was appointed east coast publicity director for Phonogram . . . Polygram bought UDC from United Artists Records, and **Wornall F. (Bill) Farr** was named President of the distributing company . . . North American Music Industries purchased Capitol's inactive pressing plant in Scranton, Pa., and announced that it would be operating again within the month. **Lou Guarino**, NAMI's President, said that the plant would continue to press Capitol's classical lines as well as the former Capitol custom accounts . . . In Los Angeles Superior Court, MGM's hot new singing sensation, **Judi Pulver**, sued her managers, **Joe X. Price** and **David Chackler**, for \$2 million, alleging that they had failed to fulfill the terms of an agreement she signed with them in August . . . **Saul Saget**, up till then MGM's Vice President, creative services, resigned and formed Aden-Abet, his own creative studio, in Hollywood . . . The Sterling Recreation Organization of Seattle purchased the American Song Festival . . . **Rick Derringer** joined the **Edgar Winter Group** fulltime, as its lead guitarist . . . Formation of Granite Records, a country music label designed to emphasize west coast-based artists, writers and production facilities, was announced by **Sam Trust**, head of the ATV Music Group in the U.S. . . . **Charlie Johnson** was appointed Famous Music's first national director of artist development and artist relations and moved from New York to Los Angeles to assume the position . . . **Don Heckman**, Division Vice President, east coast a&r, for RCA, resigned . . . Massachusetts' anti-piracy law was in its second month, making the piracy of sound recordings in the state punishable by a fine of up to \$5,000 or by imprisonment of up to one year . . . The members of **Bloodstone** received a special resolution from Los Angeles Mayor Tom Bradley for their contributions to the community . . . **Jeff Dengrove** resigned as director of artist relations at MCA . . . And **David Forest** announced he was leaving the agency business but would continue to function as a promoter through a new firm, Fun Productions . . . When asked by **RW's Beverly Magid**, in her Dialogue with him, if he would be appearing at the Roxy, **John Lennon** replied, "I appeared there the other night. On the table I was, but I appeared" . . . **Frank Sinatra** came out of retirement with an album, "Ol' Blue Eyes Is Back," and a TV special of the same title. But it was funny: in all the photos on the album cover, Mr. Sinatra's eyes looked brown . . . A&M signed the **Ozark Mountain Daredevils** . . . **Harry G. Charleston**, Executive Vice President of Viewlex Inc., announced that subsequent to **Neil Bogart's** resignation, **Arthur Kass** became Buddah's sole President . . . at United Artists, **Bob Cato** was named Vice President, creative services . . . At Phonodisc (the new name for UDC), **Donald England** was appointed Vice President, sales . . . **Deep Purple** got a new lead singer: 22-year-old **David Coverdale** . . . Stax signed the **Blue Aquarius Band**, led by **Bhoke Ji**, brother of Guru **Maharaj Ji** . . . **Richie Furay** was reported to be ensconced in his Boulder, Colo., home, where he and **Chris Hillman** and **John David Souther** were working on material, it was said, for an upcoming album . . . **Sandy** and **John Gibson** returned to the West Coast . . . And **Bob Dylan** and the **Band**, it was revealed, would be doing a tour together, beginning Jan. 3 in Chicago and continuing through mid-February. They, too, were ensconced—at Village Recorders, doing an album to be released to coincide with the outings Lastly . . .

IN DECEMBER, Buddah Vice President **Lewis Merenstein** was named director of a&r and general manager of the label . . . In Nashville, **Mike Shepherd**, meanwhile, resigned as general manager of Starday-King Records . . . Sen. **James L. Buckley** issued a 40-page report called "The Record Industry and the Drug Epidemic," which accused such companies as Columbia and Elektra of permitting "drug-oriented advertising" and of tolerating "drug-related lyrics in their records" . . . **Joe Smith** was announced as the keynote speaker for the 1974 NARM convention, to be held March 24-28 at the Hollywood, Fla., Diplomat Hotel . . . Columbia announced that it was establishing a new series of jazz records imported from France, including previously unreleased material by **Miles Davis**, **Duke Ellington**, **Fats Waller**, **Louis Armstrong**, **Benny Goodman** and **Art Tatum** . . . At Paramount, **Michael Barbiero** was named a&r assistant and **Michael Leon** director of artist development . . . In Hollywood, **Art Laboe** announced the formation of Now Records as a division of his Original Sound Record Co. and the appointment of **Brian Ross** as director of a&r and production for the label . . . United Artists got worldwide distribution of Hill Records, on which **Matt Hill**, it was announced, would serve as producer of all artists . . . An agreement in principle was made for the sale of the assets of the

Who Gets Gold in Canada



During their eventful stay in Montreal, the Who were presented with gold albums, signifying sales of 50,000 units, for "Live At Leeds" and "Meaty, Beaty, Big and Bouncy." Platinum albums, signifying sales of 100,000 units were presented for "Who's Next," "Tommy" and "Quadrophenia." Pictured at the presentation, from left, are Roger Daltrey; Scott Richards, national promotion manager for MCA in Canada; Richard Bibby, Vice President, marketing, Canada; John Entwistle; Bob Johnston, sales manager for MCA's Quebec office; Peter Townshend; Keith Moon; Jeff Burns, MCA promotion; and Marck Morell, promotion, Quebec; The Who completed their North American Tour in Washington D. C. on December 6.

New MOR Disc From Tele House

■ NEW YORK — Larry Crane, President of Continental Dynamics, Inc., parent company of both Tele House Inc. and Dynamic House Inc. has announced the release of a four-record set of easy-listening music on the Tele House label. The package is being offered exclusively through mail-order via TV spot advertising. The set sells for \$6.98 record, and \$9.98 tape.

Trini Lopez, who is represented on the package by his hit "Lemon Tree," also serves as spokesman for the package in its TV commercials currently running in 600 markets throughout the U. S.

Mogull Gets 'Carpenter' Rights

■ NEW YORK — Ivan Mogull Music Corp. has been named exclusive world-wide distributor of sheet music and foreign sub-publisher of Alex Zanetis' two-record album — "The Carpenter's Son," based on incidents in the life of Christ.

The operetta contains 35 scenes depicting important moments in the life of Christ.

Chappell Music is the sole selling agent for the song folio for the U.S. and Canada. The agreements were concluded by Norm Weiser and Ivan Mogull.

music publishing companies of Metromedia Inc. to the New York Times Company . . . Gil Beltran returned to Brazil, and **Kenneth D. Glancy**, head of RCA's United Kingdom operations since 1970, was named its new President and chief executive officer, while **Rocco M. Laginestra**, we were told, "would continue in an executive capacity within the RCA Corporate staff" . . . Mercury and Warners, it was announced, would split worldwide album and tape distribution for the Rod Stewart/Faces live album, "Overtures and Beginners," with Mercury to have the lp here and Warners the tape . . . **Dennis Lambert** and **Brian Potter** formed their own label, to be distributed by Capitol worldwide. They named it Haven Records, and they announced that **Gene Redding** and **Diamond Head** had already been signed . . . **Bette Midler** opened a three-week, SRO engagement at the Palace. Gotham went mad . . . At A&M in Hollywood, **Carole King** was hard at work on her next album for Ode . . . Buddah announced that **David Frye's** "Richard Nixon: A Fantasy" was being reserved for the holiday season, stickered with a special red tag reading, "Inside Watergate" . . . Warners, it was announced, would distribute **Neil Bogart's** new label, Casablanca . . . Capricorn signed **Hydra** . . . At Playboy, **Larry Cohn** resigned, as did **Pete Welding** and **Ed Ochs**, and **Tom Takayoshi**, formerly the company's director of marketing, became its Vice President and general manager . . . **Art Kass** announced the appointment of **Ron Weisner** to head Buddah's West Coast offices . . . **Shawn Phillips** was awarded the Grand Prize at Tokyo's Yamaha Music Festival for the best song and performance, for his "The Kings and Castles" . . . And **David Geffen** announced that **Bob Dylan** had formed his own record company, Ashes and Sands Records, and that the new label would be distributed by Elektra/Asylum Records. The first release, said Geffen, would be that album of Dylan backed by the **Band**, adding that Dylan's role will also include recording other artists for the label . . . So that was '73. Remember, **Wasso** was there.

Ode and A&M

(Continued from page 3)

home at A&M," he stated. "We respect each other and the way we operate our companies. . . . Similarly, A&M understands me and my operation as well as my business and music philosophy." In the negotiations, Ode's legal representative was Abe Somer; A&M's was Werner Wolfen.

Adler chose to continue his relationship with A&M whereby Ode is the only "outside" label it distributes. Also, Adler's association with Herb Alpert began in 1958 when they got together to compose and produce many "west coast surfing" hit singles.

Adler's method of running his label is a personal, family-type relationship. He produces all his artists and oversees every aspect of their recordings — from production through graphics and promotion. Similarly, he also manages his artists and takes an overall approach to their careers. And Adler is especially adamant about releasing product when it is ready for release—not according to a pre-determined schedule.

Ode was founded on Jan. 1, 1967, and was originally distributed by Columbia Records under a three-year contract. Adler then chose to have A&M distribute his product under another three-year pact. Their association began on Jan. 1, 1970.

During the past three years, Ode has released 16 albums which have sold a shade under 30-million copies (29.7-million) world-wide (as of the Sept. 1 audit).

During the past 30-months, 10 of those 16 albums have been released and all 10 have made the charts—eight in the top ten; and seven out of those eight have scored platinum-or-better status. Additionally, six of these 10 lps reached the number one rung on the charts.

Leading Ode's sales parade, of course, has been Carole King's "Tapestry" release. It has sold more than 12 million copies worldwide and has been on the **Record World** charts for 102 weeks.

Since "Tapestry," Ms. King has had three other album releases and all three have each sold more than one million units. (They are: "Music," "Rhymes and Reasons" and "Fantasy").

Another phenomenon on the Ode label has been the comedy team of Cheech and Chong. They have not only made the comedy album viable again in the industry, but have catapulted its sales to unheard of highs.

Their first release, "Cheech and Chong," sold more than one million units; their second, "Big Bambu," sold more than 2.1 million units; their third album "Los Cochinos," has been in release for 16 weeks, has already passed

Al Meets Al



On his recent visit to New York, Al Wilson (right) was interviewed by dj Al Gee for the nationally syndicated radio show "Rap n' Rhythm With Al Gee." The vocalist's "Show and Tell" album has just been released following a hit single of the same title. Wilson records for the Rocky Road label, which is distributed by Bell Records.

ASCAPers Honored By Arts Council

■ NEW YORK—Twenty-nine composer members of the American Society of Composers, Authors and Publishers have been honored by the New York State Council on the Arts with major commissions totalling \$151,890. Described as "unprecedented" in scope, the new program to generate works by native composers was announced by Eric Larrabee, executive director of the Council, at a Carnegie Hall news conference.

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

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

the one million unit sales mark and gives every indication of being their biggest hit yet. An additional industry fact-of-interest in connection with Cheech and Chong sales is that an unprecedented percentage are in tapes.

Rounding up the list of Ode's one million unit album sellers was its all-star cast version of the Who's "Tommy," which was recorded in London over a nine month period with the London Symphony Orchestra.

For the New Year, Ode will have two new albums in release: "Tom Scott and the L.A. Express" and David T. Walker's "Press On."

CLUB REVIEW

Ronstadt, Bacon Brighten Exit/In

■ NASHVILLE — There was no power shortage when Linda Ronstadt (Asylum) performed for the standing-room only crowd at the Exit/In recently. Her voice alone can carry any song around—and she was very ably backed by her band.

With a voice richer than Howard Hughes, the attractive brunette knocked out ballads and boogie numbers with equal fervor, leaving no mistake that she is a singer.

Among the highlights were her version of the country classic "Silver Threads and Golden Needles" and her hit "Long Long Time." Her version of "Love-sick Blues" was worth the price of admission alone. She performed a number of selections from her new Asylum album "Don't Cry Now." After a few initial problems with the sound and equipment that seemed to make her a bit uneasy, she charged full force into her act and the audience was right with her—in fact, they demanded an encore as one got the feeling that even if she had sung all night, it would not have been too much.

Performing on the first part of the show was Monument recording artist Michael Bacon, a young writer/singer whose material is of the James Taylor genre. Quiet and acoustic, he presented the audience with sad ballads, a few novelty tunes and some sparse but very witty comments between songs.

Don Cusic

Stewart to Be Honored

(Continued from page 3)

the board of United Artists Corp., and Robert Benjamin, co-chairman of the board, will be co-chairmen of the event. Michael Lipton, Senior Vice President of United Artist Records, will serve as coordinator.

"Joining us in our effort here will be our affiliate companies as well as the major enterprises in the entertainment industry throughout North America," Lipton said.

"All of us recognize the inestimable contributions that Michael Stewart has made in terms of leadership, inspiration and concrete financial help to the upbuilding of the State of Israel," Picker declared.

"I know that all friends of Israel will welcome the opportunity to make this function a truly meaningful and dramatic demonstration of public appreciation to Michael Stewart through their support of the cause to which his great efforts have been dedicated."

Fairchild, Col Begin SQ Circuit Program

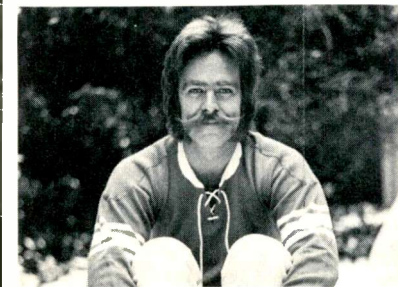
■ NEW YORK—Columbia Records has announced that Fairchild Semiconductor, a leading manufacturer of integrated circuits, will produce the full range of SQ ICs for world-wide distribution to members of the SQ family of audio manufacturers. The Fairchild SQ ICs are expected to make their commercial debut in 1974.

Fairchild Semiconductor, headquartered in Mountain View, California, will be the third major IC manufacturer to introduce SQ ICs. Motorola Semiconductor also manufactures and markets the three SQ ICs and is expected to begin shipping the logic system in January. Heretofore, only the Motorola matrix IC was available. Sony Corporation has also developed a full complement of SQ ICs.

'Speakeasy' TVer Set

■ NEW YORK—Advertising agency J. Walter Thompson Company, in association with Michael L. White, has announced its production of "Speakeasy," a 60-minute talk and entertainment show hosted by Chipmonck and featuring rock talk and performances by today's music stars. Scheduled for airing in New York over WNEW-TV (Channel 5) at 9 pm on Sunday, December 30, the show will also air in Los Angeles over KTVV (Channel 11) at 11 pm (PST) on Saturday, January 5, 1974.

"Speakeasy" will relate performances to personalities, in an environment lending itself to discussion of the music business, lifestyles and influences on today's youth. The guest list for the first show includes James Taylor, Grace Slick, Peter Yarrow (formerly with Peter, Paul & Mary), Dr. John and Waylon Jennings.



Chipmonck

GRT Has Record Day

■ LOS ANGELES—GRT, supplier of pre-recorded tape product, ended the month of November with a day that broke previous records for product shipping volume.

The company Nov. 27 shipped product—cassette and eight track tapes—totalling 146,357 units. The previous one day shipping record was 110,263.

The Gamble-Huff



Kenny Gamble



Leon Huff



Thom Bell

Winners

Male Vocal Group

1. The O'Jays
2. The Spinners
3. Harold Melvin & The Blue Notes

Record of the Year

3. "The Love I Lost"
Harold Melvin & The Blue Notes
4. "Love Train"
The O'Jays
11. "Break Up To Make Up"
The Stylistics

& Bell Family

The Sound Of Philadelphia.®

THANKS

Radio Stations, Radio Announcers
And The Recording Industry
... And A Special Thanks to Those Of
You Who Always Believed

ARTISTS

Ebonys
Dandridge Choral Ensemble
Force Of Nature
Frankie & The Spindles
Friends Of Huff
Intruders
O'Jays
Mello Moods
MFSB
Harold Melvin & The Bluenotes
Billy Paul
Peoples Choice
Bunny Sigler
Spiritual Concept
Talk Of The Town
Three Degrees
Trammps
Yellow Sunshine

PRODUCERS AND WRITERS

Bunny Sigler
Phil Terry

ARRANGERS

Jack Faith
Vince Montana
Lenny Pakula

WRITERS AND ARRANGERS

Richard Rome

PRODUCERS

Earl Young

WRITERS

Vinnie Barrett
Victor Carstarphen
Linda Creed
Allan Felder
Derek Floyd
Cary "Hippie" Gilbert
Jean Lang
Gene McFadden
Charles Simmons
John Whitehead

WRITERS, PRODUCERS AND ARRANGERS

Ronnie Baker
Talmadge Conway
Norman Harris
Bruce Hawes
Joseph B. Jefferson
Theodore Life
Bobby Martin

ADMINISTRATIVE PERSONNEL

Earl Shelton, Vice President, Business Affairs
Harry J. Coombs, Director Of Operations
Edward "Lord Gas" Richardson, National
Field Representative
Charles "Heffer" Godfrey, Southern
Regional Field Representative
Mary Smotrys, Office Manager
Ellen Wilkins, Copyright Department, Secretary
Barbara Hill, Receptionist, Secretary
Caryle Blackwell, Bookkeeper, Secretary
Robert Gaither, Maintenance Engineer
Henry "Lightnin" Neal, Security and
Maintenance Engineer

SPECIAL THANKS TO SIGMA SOUND STUDIOS — JOE TARSIA AND STAFF AND FRANKFORD/WAYNE RECORDING LABS.

PHILADELPHIA INTERNATIONAL RECORDS, GAMBLE RECORDS, TOMMY RECORDS, GOLDEN FLEECE RECORDS

THANKS TO CHESTER SIMMONS & MARK-PRO ENTERPRISES
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... AND ALL OF CBS & EPIC CUSTOM LABELS ...
PROMOTION AND SALES STAFF

... love is the message ...

Record World 1973 Year End R&B Awards

TOP R&B RECORD

1. **LET'S GET IT ON**
Marvin Gaye—Tamla
2. **MIDNIGHT TRAIN TO GEORGIA**
Gladys Knight &
The Pips—Buddah
3. **THE LOVE I LOST**
Harold Melvin & The
Bluenotes—Phila. Int'l.
4. **LOVE TRAIN**
O'Jays—Phila. Int'l.
5. **I'M GONNA LOVE YA**
Barry White—20th Century
6. **I BELIEVE IN YOU**
Johnnie Taylor—Stax
7. **GIVE YOUR BABY A
STANDING OVATION**
Dells—Cadet
7. **KEEP ON TRUCKIN'**
Eddie Kendricks—Tamla
8. **AIN'T NO WOMAN**
Four Tops—Dunhill
9. **KILLING ME SOFTLY**
Roberta Flack—Atlantic
10. **NEITHER ONE OF US**
Gladys Knight & The
Pips—Soul
10. **SUPERSTITION**
Stevie Wonder—Tamla

TOP MALE VOCALIST

1. **MARVIN GAYE**—Tamla
2. **JOHNNIE TAYLOR**—Stax
3. **BARRY WHITE**—20th Century
4. **EDDIE KENDRICKS**—Tamla
5. **STEVIE WONDER**—Tamla
6. **BILLY PRESTON**—A&M
7. **AL GREEN**—Hi
8. **JOE SIMON**—Spring
9. **TYRONE DAVIS**—Dakar
10. **DON COVAY**—Mercury

TOP NEW MALE VOCALIST

1. **BARRY WHITE**—20th Century
2. **TIMMY THOMAS**—Glades

TOP FEMALE VOCALIST

1. **ROBERTA FLACK**—Atlantic
SYLVIA—All Platinum
2. **ARETHA FRANKLIN**—Atlantic
3. **MILLIE JACKSON**—Spring
4. **BETTY WRIGHT**—Alston

TOP NEW FEMALE VOCALIST

1. **VEDA BROWN**—Stax
2. **TOMMIE YOUNG**—Paula

TOP MALE VOCAL GROUP

1. **O'JAYS**—Phila. Int'l.
2. **SPINNERS**—Atlantic
3. **HAROLD MELVIN & THE
BLUENOTES**—Phila. Int'l.
4. **FOUR TOPS**—Dunhill
5. **DELLS**—Cadet

TOP NEW MALE VOCAL GROUP

1. **TAVARES**—Capitol
BLOODSTONE—London
2. **FRED WESLEY &
THE J.B.'s**—People

TOP FEMALE GROUP

1. **FIRST CHOICE**—Philly Groove
2. **LOVE UNLIMITED**—20th Century
3. **EMOTIONS**—Volt

TOP NEW FEMALE GROUP

1. **POINTER SISTERS**—Blue Thumb

TOP VOCAL COMBINATION

1. **GLADYS KNIGHT & THE
PIPS**—Soul, Buddah
2. **STAPLE SINGERS**—Stax
3. **NEW BIRTH**—RCA
4. **SLY & THE FAMILY
STONE**—Epic

TOP NEW VOCAL COMBINATION

1. **CREATIVE SOURCE**—Sussex

TOP DUO

1. **IKE & TINA TURNER**—UA
2. **JERRY BUTLER and BRENDA
LEE EAGER**—Mercury

TOP NEW DUO

1. **DIANA ROSS &
MARVIN GAYE**—Motown
2. **JAMES BROWN & LYN
COLLINS**—Polydor

TOP INSTRUMENTALIST

1. **BILLY PRESTON**—A&M

TOP NEW INSTRUMENTALIST

1. **DEODATO**—CTI

TOP NEW ORCHESTRA

1. **LOVE UNLIMITED
ORCHESTRA**—20th Century

TOP INSTRUMENTAL COMBO

1. **JIMMY CASTOR BUNCH**—RCA

ENCORE AWARD

- ARTHUR PRY SOCK**—Old Town

THANK YOU



Our Second Year At The Top
#1 R&B Instrumental Combination

JIMMY CASTOR
BUNCH

Scott, Bristow Form 'Concepts'

■ NEW YORK — Co-Presidents Rod Bristow and singer Freddie Scott have announced the formation of a new corporation, Freddie Scott Concepts Inc.

FSC will supply artists with the following services: a label (FSC Records), production, regarding material, career consultation and guidance, recording facilities, publishing, public relations and press services, advertising, publicity and photography.

The company is located at 2756 Barnes Avenue, Bronx, New York 10467; (212) 547-0185.

Tavares LP Set

■ HOLLYWOOD, CALIF. — Capitol group Tavares will have their first album released in January, announced Larkin Arnold, general manager, r&b, Capitol Records, Inc.

The new Tavares lp, titled "Check It Out," includes their new single "That's the Sound That Lonely Makes."

West Gets Bennett

■ LOS ANGELES — George Clements, President of West Records has announced the signing of Janice Bennett to the label. First recording date is scheduled for early January and a single release is scheduled for late January, 1974.

MUSIC WORLD EXP
THE MUSIC INDUSTRY'S FIRST
EXPOSITION FOR THE CONSUMER

74
MARCH 1, 2, 3

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a million dollars
worth of soul?



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SOUL TRUTH

By DEDE DABNEY

Diary of Days Done

"Yesterday's dreams are today . . ."

JANUARY



■ After Soul Truth picked "Love Train" as a single for the O'Jays, it sold 150,000 copies in the slowest week of the year — Christmas week.

KUXL in Minneapolis changed their format to all talk.

Jimmy Smith of KUXL became a promotion man for Jewel/Paula.

Handleman & Company, the world's biggest rack jobbers appointed Herb Kole as Vice President.

Appointed jazz promotion man for Atlantic was Greg Hall. At the same time Clarence Bullard ("CB") and Bill Staton were moved into the sales dept.

Leaving radio station KALO in Little Rock was Jerry Boone to take over morning drive and the music directorship of radio station WJBE in Augusta, Ga.

WAOK in Atlanta cut their playlist in half.

Los Angeles radio station KGFJ's Buster Jones Pulse ratings became number 3 in the general market and number 1 in his time slot (afternoon).

Richard Mack was promoted to national r&b promotion director at Atlantic Records.

Trying their hand in changing their sound were the Chi-Lites. The switch up was to country and western.

Plans were in the making for Al Jefferson's testimonial. The date was set for February 16th to be held at the Marriott Twin Bridges.

"Me & Mrs. Jones" by Billy Paul was a record breaker for Columbia Records in the New York area.

Jack Harris of WNOV in Milwaukee was looking for two radio announcers. Wonder if he found them?

George Williams resigned from Right-On Records.

Sussex Records expanded their promotion staff by hiring Bobby Robinson to cover New York and the surrounding area.

Ewart Abner was appointed President of Motown Records.

\$9,000 in cash, \$8,000 in food and \$7,000 in clothes were raised as a result of a radio-thon at radio station WEBB for a family in Baltimore who suffered a tragedy due to a fire. In this fire four children lost their lives and the mother was critically injured.

Otis Smith resigned from Invictus Records. Hank Talbert was appointed general manager of Music Merchants and Hot Wax Records. As a result of Smith's resignation, Ron Granger and two others were relieved of their duties at ABC/Dunhill thus allowing the Smith contingent to move in and take over.

Wanda Ramos became record librarian to radio station WBLS-FM in New York.

Sparky Martin took over regional promotion for Paramount Records.

Replacing Carolyn Willis in the Honey Cone was Denise Mills.

Richard Mack, having recently been promoted at Atlantic Records, left there to assume a position as national promotion manager of Columbia Records.

Leaving WWRL in New York was Jerry Boulding who

(Continued on page 106)



THE R&B LP CHART

DECEMBER 29, 1973

1. IMAGINATION
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
2. STONE GON'
BARRY WHITE—20th Century T423
3. JOY
ISAAC HAYES—Enterprise ENS 5007
(Stax)
4. SHIP AHOY
O'JAYS—Phila. Int'l. KZ 32408 (Columbia)
5. UNDER THE INFLUENCE OF
LOVE UNLIMITED—20th Century T 414
6. LET'S GET IT ON
MARVIN GAYE—Tamla T329VI (Motown)
7. DIANA & MARVIN
DIANA ROSS & MARVIN GAYE
Motown M803VI
8. BLACK & BLUE
HAROLD MELVIN & THE BLUENOTES—
Phila. Int'l. KZ 32407 (Col)
9. DELIVER THE WORD
WAR—United Artists UA LA128-F
10. 3+3
ISLEY BROS.—T-Neck KZ 32408 (Columbia)
11. INNERSIONS
STEVIE WONDER—Tamla T326L (Motown)
12. HEAD TO THE SKY
EARTH, WIND & FIRE—Columbia KC 32184
13. A DRAMATIC EXPERIENCE
DRAMATICS—Volt VOS 6018 (Stax)
14. EVERYBODY LIKES SOME KIND
OF MUSIC
BILLY PRESTON—A&M SP 3526
15. EDDIE KENDRICKS
Tamla T327L (Motown)
16. WILD AND PEACEFUL
KOOL & THE GANG—Delite DEP 2013
17. WAR OF THE GODS
BILLY PAUL—Phila. Int'l. KZ 32409 (Col.)
18. JUST OUTSIDE OF TOWN
MANDRILL—Polydor PD 5059
19. MAIN STREET PEOPLE
FOUR TOPS—Dunhill DSX 50199
20. HIS CALIFORNIA ALBUM
BOBBY BLUE BLAND—Dunhill DSX 50173
21. THE DELLS
Cadet CA 50046 (Chess)
22. CHI-LITES
Brunswick BL 754197
23. ROCKIN' ROLL BABY
STYLISTICS—Avco AV 11010
24. ANTHOLOGY
TEMPTATIONS—Motown M782A3
25. AT THEIR BEST
CRUSADERS—Motown M796VI
26. LIVIN' FOR YOU
AL GREEN—Hi ASHL 32082 (London)
27. IT'S BEEN A LONG TIME
NEW BIRTH—RCA APLI-0285
28. 1990
THE TEMPTATIONS—Gordy G966VI
(Motown)
29. UNSUNG HEROES
CRUSADERS—Blue Thumb BTS 6007
30. ISLEYS GREATEST HITS
ISLEY BROS.—T-Neck TNS 3011 (Buddah)
31. CREATIVE SOURCE
Sussex FRA 8027
32. LAST TIME I SAW HIM
DIANA ROSS—Motown 812VI
33. BE WHAT YOU ARE
STAPLE SINGERS—Stax STS 3015 (Col.)
34. GIMME SOMETHING REAL
ASHFORD & SIMPSON—Warner Bros.
BS 2739
35. SUPERFUNK
FUNK INC.—Prestige PR 10071
36. UNREAL
BLOODSTONE—London XPS 634
37. THE PAYBACK
JAMES BROWN—Polydor PD 2-3007
38. SHOW & TELL
AL WILSON—Rocky Road RR 3601 (Bell)
39. GREATEST HITS
MAIN INGREDIENT—RCA APLI-0314
40. OUT HERE ON MY OWN
LAMONT DOZIER—ABC ABCX 804

RECORD
WORLD **THE R&B**
SINGLES CHART

DEC. 29 DEC. 22

- 1 1 **NEVER, NEVER GONNA GIVE YA UP**
BARRY WHITE—20th Century TC 2058
- 2 5 **I'VE GOT TO USE MY IMAGINATION** GLADYS KNIGHT & THE PIPS—Buddah 393
- 3 3 **IF YOU'RE READY (COME GO WITH ME)** STAPLE SINGERS—Stax STA 0179
- 4 4 **THIS TIME I'M GONE FOR GOOD** BOBBY BLUE BLAND—Dunhill D 4369
- 5 6 **LIVIN' FOR YOU** AL GREEN—Hi 2257 (London)
- 6 11 **UNTIL YOU COME BACK TO ME** ARETHA FRANKLIN—Atlantic 2995
- 7 7 **COME GET TO THIS** MARVIN GAYE—Tamla T54241F (Motown)
- 8 18 **LIVING FOR THE CITY** STEVIE WONDER—Tamla T54242F (Motown)
- 9 2 **ROCKIN' ROLL BABY** STYLISTICS—Avco 4628
- 10 13 **STONE TO THE BONE** JAMES BROWN—Polydor 14210

- 11 17 **SHOW AND TELL**
AL WILSON—Rocky Road 30073
- 12 16 **BABY COME CLOSE**
SMOKEY ROBINSON—Tamla T54238F (Motown)
- 13 10 **ME & BABY BROTHER**
WAR—United Artists XW350-W
- 14 8 **I WANNA KNOW YOUR NAME**
INTRUDERS—Gamble Z57-2058 (Columbia)
- 15 9 **THE LOVE I LOST**
HAROLD MELVIN & THE BLUE NOTES—Phila. Int'l. Z57-3533 (Columbia)
- 16 12 **SOME GUYS HAVE ALL THE LUCK**
PERSUADERS—Atco 6943
- 17 15 **IT'S ALL OVER**
INDEPENDENTS—Wand 11263
- 18 23 **CAN THIS BE REAL**
NATURAL FOUR—Curtom 1990 (Buddah)
- 19 24 **JUNGLE BOOGIE**
KOOL & THE GANG—Delite 559
- 20 19 **COME LIVE WITH ME**
RAY CHARLES—Crossover 973
- 21 14 **CHEAPER TO KEEP HER**
JOHNNIE TAYLOR—Stax STA 0176
- 22 25 **SOFT SOUL BOOGIE**
WOOGIE
WILSON PICKETT—RCA APBO-0174
- 23 28 **LOVE'S THEME**
LOVE UNLIMITED—20th Century TC 2069
- 24 27 **I'M THE MIDNIGHT SPECIAL**
CLARENCE CARTER—Fame XW330-W (UA)
- 25 29 **KEEP YOUR HEAD TO THE SKY**
EARTH, WIND & FIRE—Columbia 4-45953
- 26 20 **COME LAY SOME LOVIN' ON ME**
MARGIE JOSEPH—Atlantic 2988
- 27 21 **FOR YOUR LOVE**
GWEN McRAE—Cap 1989
- 28 22 **I FOUND SUNSHINE**
CHI-LITES—Brunswick 55503
- 29 30 **BOTH ENDS AGAINST THE MIDDLE**
JACKIE MOORE—Atlantic 2989
- 30 34 **STORMY MONDAY**
LATIMORE—Glades 1716
- 31 26 **WHAT CAN I TELL HER**
TIMMY THOMAS—Glades 1718
- 32 38 **POWER OF LOVE**
JERRY BUTLER—Mercury 73443
- 33 43 **I MISS YOU**
DELLS—Cadet 5700
- 34 41 **CAN'T SAY NOTHING**
CURTIS MAYFIELD—Curtom 1993 (Buddah)
- 35 44 **LET YOUR HAIR DOWN**
TEMPTATIONS—Gordy G7133F (Motown)
- 36 42 **SEXY MAMA**
MOMENTS—Stang 5052
- 37 37 **RIVER**
JOE SIMON—Spring 141 (Polydor)
- 38 48 **TRYING TO HOLD ON TO MY WOMAN**
LAMONT DOZIER—ABC 11407
- 39 49 **JOY**
ISAAC HAYES—Enterprise ENA 9085 (Stax)
- 40 46 **I'VE GOT TO BREAK AWAY**
BABY WASHINGTON—Master Five 9107 (Stereo Dimension)
- 41 31 **MIDNIGHT TRAIN TO GEORGIA**
GLADYS KNIGHT & THE PIPS—Buddah 383
- 42 50 **QUICK, FAST IN A HURRY**
NEW YORK CITY—Chelsea BCBO-0150 (RCA)
- 43 45 **YOU'RE SWEET YOU'RE FINE**
YOU'RE EVERYTHING
TOMORROW'S PROMISE—Capitol 3695
- 44 53 **PUT YOUR HANDS TOGETHER**
O'JAYS—Phila. Int'l. Z57-3535 (Columbia)
- 45 33 **KNOW WHAT YOUR DOING**
WHEN YOU LEAVE
ROSCHEL ANDERSON—Sunburst 523
- 46 68 **I'LL BE THE OTHER WOMAN**
SOUL CHILDREN—Stax STA 0182
- 47 47 **FEEL GOOD**
RUFUS—ABC 11394
- 48 55 **WHAT IT COMES DOWN TO**
ISLEY BROS.—T-Neck Z57 2252 (Columbia)
- 49 58 **WISH THAT YOU WERE MINE**
MANHATTANS—Columbia 4-45971
- 50 40 **FRISKY**
SLY & THE FAMILY STONE—Epic 5-11060
- 51 52 **WHAT DO YOU WANT ME TO DO**
LOU COURTNEY—Epic 5-11062
- 52 56 **LOVE CHAIN**
CANDI STATON—Fame XW328-W (UA)
- 53 54 **FOR THE GOOD TIMES**
SEVENTH WONDER—Abet 9454
- 54 59 **SOUL POWER '74**
MACEO & THE MACS—People 631 (Polydor)
- 55 63 **WHAT IS HIP?**
TOWER OF POWER—Warner Bros. 7748
- 56 — **YOU'RE SO UNIQUE**
BILLY PRESTON—A&M 1492
- 57 60 **THE FIRST DAY**
SOFTONES—Avco AV 4626
- 58 65 **I WILL**
RUBY WINTERS—Polydor 14202
- 59 64 **THERE'S GOT TO BE RAIN**
IN YOUR LIFE
DOROTHY NORWOOD—GRC 101
- 60 67 **I NEED SOMEONE**
LINDA PERRY—Mainstream MRL 5550
- 61 — **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla T54243F (Motown)
- 62 72 **I LIKE TO LIVE THE LOVE**
B. B. KING—ABC 11406
- 63 66 **GETTING TOGETHER**
BROTHERS GUIDING LIGHT—Mercury 73389
- 64 — **WITCH DOCTOR BUMP**
CHUBUKOS—Mainstream 5546
- 65 73 **STOP TO START**
BLUE MAGIC—Atco 6949
- 66 70 **I'D RATHER BE CRIPPLED & CRAZY**
O. V. WRIGHT—Back Beat 628
- 67 69 **IT MAY BE WINTER**
OUTSIDE
LOVE UNLIMITED—20th Century TC 2062
- 68 — **WANG DANG DOODLE**
POINTER SISTERS—Blue Thumb BTA 243
- 69 — **TALK TO THE RAIN**
SPRING—IX Chaias 401 (Mainstream)
- 70 74 **THIS FEELING OF LOSING YOU**
DONNY ELBERT—All Platinum 2346
- 71 75 **TALKING ABOUT THE BOSS**
AND I
HARMON BETHEA—Musicor 1483
- 72 71 **YOU BROUGHT JOY**
GERLADINE HUNT—Roulette 7149
- 73 — **NO TIME TO BURN**
BLACK HEAT—Atlantic 2987
- 74 — **SATISFACTORIZE YOUR MIND**
AFRICANO—Hi 2255 (London)
- 75 — **A MOTHER FOR MY CHILDREN**
WHOOPERS—Janus 231

**THANK YOU
FOR VOTING**

ARTHUR

PRY SOCK

**ENCORE ARTIST
OF THE YEAR 1973**

**WE LOOK FORWARD TO
BIGGER AND BETTER
YEAR IN 1974**

Old Town 73 — 12001



Soul Truth (Continued from page 104)

decided to go into the consulting facet of the business.

It was rumored that Bernie Hayes was leaving KWK in St. Louis to go to KATZ of the same city.

Radio station WOL changed their music director from Sonny Jim Kelsy to Bobby Bennett.

Record World moved to new offices.

Frankie Crocker ("Black Satin") was on the west coast filming "Five On The Black Hand Side." It was alleged that Crocker was co-starring with Brock Peters.

Ron Granger and Chuck Fly both started working for GSF Records.

New time slots took place in Savannah, Ga. at radio station WSOK.

Red Forbes, NATRA's Promotion Man of the Year left All-Platinum Records.

Paul Johnson was appointed r&b national promotion director of Atlantic Records.

Jimmy Brooks left Stax Records.

Radio station KATZ in St. Louis demoted Donny Brooks and in turn made Keith Adams music director. Brooks was made full-time radio announcer.

Bill Withers married Denise Nichols of "Room 222."

Bunky Shepherd left Cutlass Records in Nashville.

FEBRUARY

"Masterpiece," the Temptations new album, sold a million.

Jimmy Brooks found a place at Mercury Records.

Bunky Shepherd found a home at Motown Records while Red Forbes located himself at ABC.

A new group walked on the r&b scene — New York City. Their tune was entitled "I'm Doin' Fine Now" written by Thom Bell.

Jim Taylor moved to Memphis.

Ms. Teddie Mason was made Vice President of Zanzee Records.

Otis Smith's title was given as Vice President which involved a&r, sales and promotion.

Questions arose as to the status of "Superfly" as an Academy Award nominee. "Freddie's Dead" was disqualified because the lyrics were not sung in the movie. Along with the Academy Awards, Curtis Mayfield was nominated for four Grammys.

KTYM-FM was approved by the Federal Communications Commission in Inglewood, California. The takeover by Avant Garde Broadcasting took place 45 days later with Clarence Avant as President. The other officers were Del Shields, Ed Wright and Cal Shields.

Jerry Boone left radio station WJBE in Augusta to relocate at WNOO in Chattanooga, Tenn.

Arlinda Frazier was named head of promotion for Pride Records.

The new line-up of time slots was announced by

Calvin Washington for radio station WSOK in Savannah, Ga.

Roland Bynum was looking for an announcer to hold down the 12am to 4:30am shift.

Basketball star Earl "The Pearl" Monroe started at Spring Records.

Marty Mack obtained a position with RCA.

"Superfly" lost out as best song for an Oscar. Warner Brothers failed to submit five audible songs, therefore denying a chance for Mayfield. We found that there are 131 music members, the average age is 50 and there are only two blacks.

The 1973 NATRA convention was announced to be held at the Marriott Hotel in New Orleans.

Radio station WILD in Boston was looking for a jock to handle the drive-time slot.

Chuck Jackson was signed by ABC Records.

Hailing from Houston was Nat Washington. He relocated to radio station KWK where he maintained the 10am to 2pm time slot.

Cinema West Productions announced their 2nd annual Soul And Blues Awards which were held July 17 at the Beverly Hilton. Bill Chappell had been named executive producer, with E.K. Burbridge as the associate producer.

MARCH

"Soul" TV show announced it would no longer bring us the entertainment which we all looked forward to, the reason being lack of funds.

The 25th anniversary of Eddie O'Jay was coming up.

"BAMA is about business and BAMA is me" was stated in a speech made by Al Bell when he was appointed as Executive Director of this new organization. This was a brainchild of a group of men after the Chicago NATRA convention.

PBA, Professional Black Announcers, gave an awards dinner in New York. This dinner had tables selling for \$300 to benefit a tuition-free disc-jockey school.

Radio station WAMO suffered a great loss with the passing away of Al Brisbane.

This was the month in which it was announced that the E. Rodney Jones and Cecil Hale radio shows would be syndicated over radio station XPRS in Los Angeles.

Leo Knott was employed with radio station KOWH in Omaha, Nebraska.

The Grammy Awards saw Aretha Franklin giving one of her awards to Esther Phillips. It also left many wondering why Kenny Gamble and Leon Huff didn't pick up their award for "Me & Mrs. Jones."

WAOK in Atlanta was sold to a group of Philadelphia lawyers for \$2.8 million. The same organization was trying to buy Chicago property.

Jerry Boulding was hired at radio station WOOK in Washington as program director and consultant to the UBC chain.

(Continued on page 108)

IT'S BEEN A GREAT YEAR FOR BOTH OF US!

CHESS-JANUS—WESTBOUND



THANK YOU



Tyrone Davis



BREAKING OUT ALL OVER THE COUNTRY

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE



"THANKS FOR A TOGETHER YEAR

... IT'S JUST A BEGINNING"



MARSHALL, GENE & SQUIRREL

CARL DAVIS, MANAGER

Soul Truth *(Continued from 106)*

Buster Jones was hooked up with Dick Clark on the "Soul" show which Clark produced.

Death knocked on our doors once again. Dr. Bell of WCHB in Detroit passed away due to heart attack. Dr. Bell was co-owner of that station.

We announced that contrary to reports Joe Medlin was not leaving Polydor Records.

The goals for BAMA were announced. BAMA stands for Broadcast and Musical Arts.

The black contingent who bought radio station WLIB were buying WBLS-FM. Both are in New York.

It was rumored that Hal Jackson was suing Ruth Bowen for the use of Miss Black America. This rumor was started after a dinner held in honor of Miss Bowen. After hearing this Jackson stated "Ruth and I are dear friends." He was completely shocked at hearing such a rumor.

Les Anderson was relieved of his duties with Warner Brothers Records.

A dispute occurred in Chicago between E. Rodney Jones and Sonny Taylor, one from WVON and the other from WGRT. Taylor commented on the music policy in Chicago, to which Jones replied quite strongly.

Charlie Brown, formerly with radio station WOL in Washington, became operations manager at radio station WNOV where Jack Harris resigned.

March 26th was the date when Bill Williams was relieved of his job at WCHB in Detroit.

Chuck Offet moved to Dallas to take over southwest promotion for Columbia.

"Black Top 40" was another syndicated radio show. The producers were Don St. John and Barry Gibson.

A new TV show emerged from the motor city entitled "Club Mellow." This show was handled by Larry Dixon and John Burrows.

Invictus Records went to Columbia for a distributing and merchandising deal.

Gamble/Huff started The Great Philadelphia Trading Company.

APRIL

David Banks was hired for the job left open by Les Anderson. His title was director of r&b promotion at Warner Brothers Records.

Enoch Gregory took Jerry Boulding's place as program director of radio station WWRL in New York.

GSF Records had many changes in their promotion staff. Ron Granger went independent, Norman Thrasher started with Joe Tex, then hiring independent promotion people such as Chester Simmons, Tom Ray and Eddie Thomas.

Mercury Records hired Maurice Watkins to handle their southwest region.

The east coast advisory board for the Second Annual Blues and Soul Awards were announced.

"Superfly Meets Shaft" was a novelty tune which included parts of Curtis Mayfield's "Freddie's Dead." This was immediately extracted from the side.

Rick Holmes left KBCA-FM in Los Angeles. He was rumored to be going into another facet of the business.

Another testimonial popped up, this time for David "JoJo" Samuels of station WDIA in Memphis, Tenn.

Andre Montell was relieved of his duties at Mercury Records. According to Montell the reason was "lack of company participation."

Mike Payne and Frankie M were hired at radio station WCHB in Detroit.

(Continued on page 109)

Soul Truth (Continued from page 108)

Roger St. Bethe took Bill Haywood's place temporarily at radio station WOL in Washington, D.C., while Haywood was hospitalized in New York. Sonny Jim Kelsey was appointed their new general manager — Bobby Bennett is still music director.

Harold Melvin & the Bluenotes opened at the Copacabanna April 29 in New York.

Hillary Johnson was retained by MCA Records, leaving the mid-west promotion slot open at United Artists Records.

Sussex Records had plans to release a movie based around Black Expo entitled "Save The Children."

GSF Records let Connie Thomas go.

MAY

Donnie Brooks resigned from radio station KATZ in St. Louis effective May 11.

Andre Perry started with RCA records as product manager, leaving Norman Reed as the new music director of radio station WHUR-FM in Washington, D.C.

Confirmations appeared for the Blues And Soul Awards in reference to artists.

We took up an issue in response to the fact that Dick Clark started a show comparable to Soul Train.

It was announced that the new music director of radio station KATZ was Barry J.

September was designated the month for E. Rodney Jones' Testimonial.

Alan Lott filled the slot left open by Greg Hall at Atlantic Records.

Jimmy Smith of Jewel/Paula Records was appointed co-chairman of BAMA in the southern region.

It was announced that Thom Bell's new label would be entitled none other than "Tommy."

It was rumored that Donnie Brooks new post would

be operations manager of radio station WLOK in Memphis, Tenn., but after detailed investigation we found that it would be program director.

It came to our attention that the first black radio network would start broadcasting July 1 to approximately 11 million listeners. Thirty-eight affiliate stations across the country would assist in relaying five minute hourly news broadcasts over a 17 hour day, transmitting to AM and FM. Unity Broadcasting Inc. was the title of this totally unique system.

"First come, first served" was the basis for the controversial issue surrounding "Soul Makossa."

Bill Mack of radio station WAMM in Flint, Michigan, was looking for a drive-time jock.

Polydor Records hired two new promotion men. They were Ron Early as east coast promotion (regional director) and Mike Becce as national promotion director.

Holding the 10pm to 2am time slot was Bob Stewart at station WYLD in New Orleans.

Two scholarships were established at the Community College of Baltimore as a result of the Al Jefferson Testimonial.

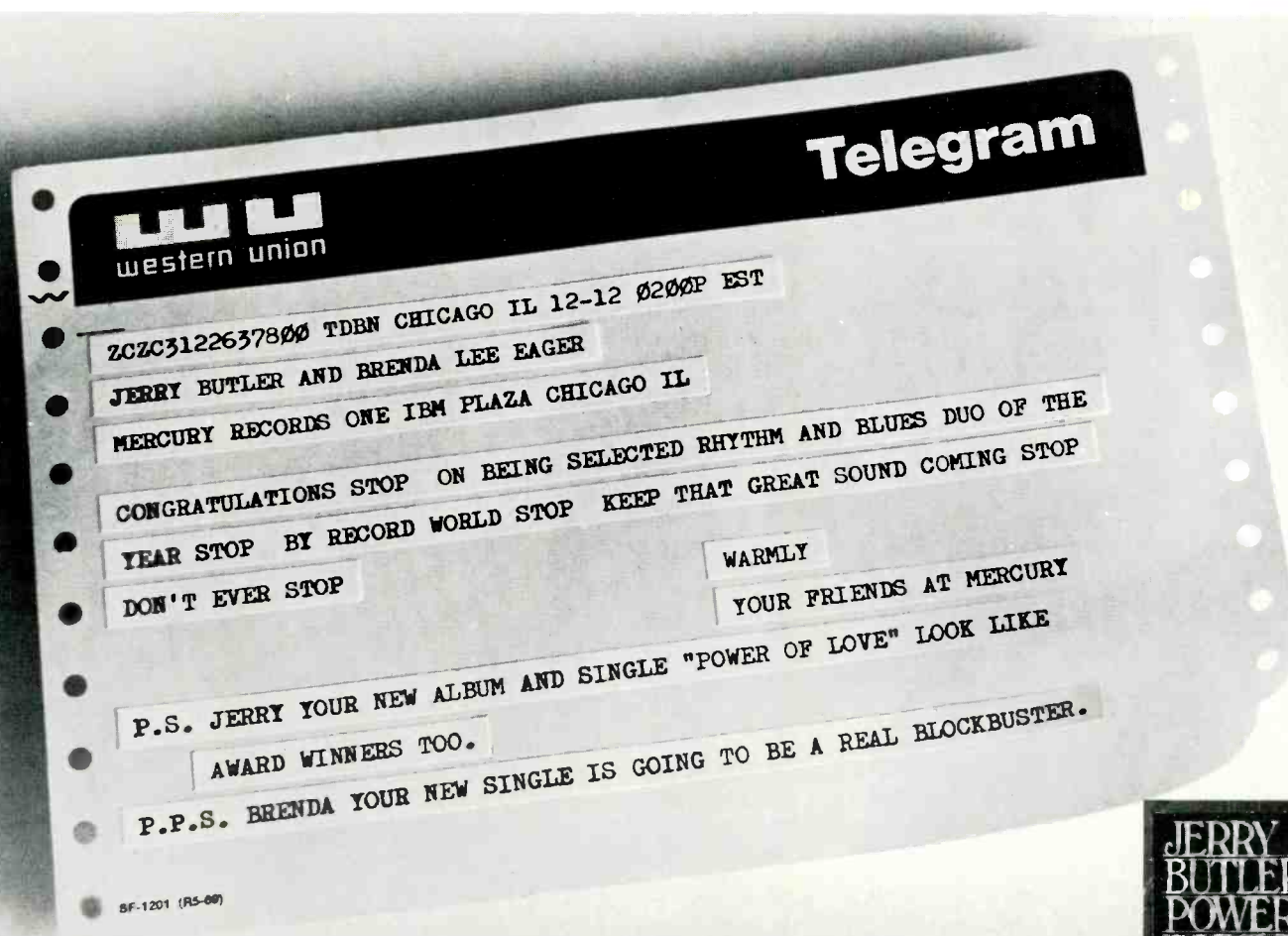
Curtis Mobley left WCSC in Charleston, South Carolina to move to WPAL of the same city.

Early this past summer the Great Philadelphia Trading Company, Ltd. were to open their new offices. The Great Philadelphia Trading Company, Ltd. are Kenny Gamble, Leon Huff and Thom Bell.

This was the month also in which Gamble/Huff signed the Three Degrees.

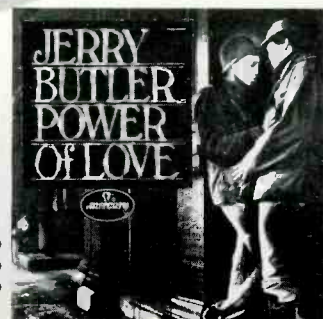
Columbia Records signed T-Neck Records artists, the Isley Brothers.

(Continued on page 110)




products of phonogram, inc., one IBM plaza, chicago, ill.

Mercury SRM-1-689
8-Track MC8-1-689
Muslcassette MCR4-1-689



Soul Truth (Continued from page 109)

JUNE

This was the month that saw many changes in the record industry.

Clive Davis' dismissal from Columbia Records came as a shock to many. Davis brought r&b to its peak with Gamble/Huff, Thom Bell, Holland, Dozier and Holland, and the Isley Brothers.

Andre Montell went to United Artists, filling the mid-west promotion slot left open by Hillary Johnson.

Sussex Records was scheduled to move to the west coast.

The Media Award was given to radio station WDIA in Memphis, Tenn. for contributions to the city of Memphis.

Dates for the BAMA conference were set for June 27-29. Seminars and workshops were the primary functions. June 30 saw a formal dinner held at the Royal Coach Inn in Atlanta, Ga.

Ed Richardson was appointed field representative for labels under the Gamble/Huff banner. Richardson is better known as "Lord Gas."

Chuck Scruggs was recovering from a heart attack.

Curtis Shaw announced he was seeking re-election as President of NATRA.

Peggy Parham was relocated to Epic.

Roberta Flack was seen in a special TV appearance entitled "First Time Ever."

Movie score "Cleopatra Jones" was sung by Joe Simon.

Forced to resign from radio station WAMM was Bill Mack.

It was rumored that Buzzy Willis was going to Spring Records — not so. It also was rumored that

he would be going to Polydor instead, to head a new department.

Jimmy Brooks became national promotion director for Mercury Records.

Shelly Stewart of radio station WENN in Birmingham, Ala. celebrated his twenty-third year in radio.

Chris Hall left radio station WNOV in Milwaukee to take a position with station KATZ in St. Louis.

On June 14th Marlon Scott resigned from radio station KDIA in Oakland, California, leaving the music director slot for Doug Cass.

JULY

Alvin Thomas, son of Eddie Thomas, started in promotion with Invictus Records.

New York was the host for the Newport Jazz Festival once again.

FORE announced that they would be holding meetings at the NATRA convention.

Mercury Records hired Ronald Patterson for east coast promotion.

The payola talk became bigger than ever with many acquisitions made toward the r&b industry. Drugola also became the topic of conversation.

Barry J left radio station KATZ in St. Louis to take a post at WWDC in Washington. Taking his place at the station was Johnny Johnson.

A new music policy took place in Chicago with radio station WVON. It was as follows: 45 records are permitted to be played but they must be on two major charts to be considered.

Bob Long was appointed program director of radio station WCIN in Cincinnati.

(Continued on page 111)

BE ON THE LOOKOUT FOR NEW PRODUCT FROM ALITHIA & JEAN RECORDS

Barbara Jean English • The Escorts
The Pastors • The Ambers • The Relations
Norma Jenkins • Willie James
Sue Rainey • Widsith • Nature

*Thanks to all you d.j.'s who made '73
a successful year.*

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Soul Truth (Continued from page 110)

Patti LaBelle and her husband Armstead Edwards announced the birth of their son, Zuri Kye.

AUGUST

The music industry suffered a great loss the weekend of August 17 with the death of Paul Williams, former member of the Temptations.

Thirty-four year old Williams was born in Birmingham, Ala. and was known for his emotional and sensitive rendition of "For Once In My Life." His baritone voice gave off a fullness and strength that said it all.

Funeral services were held August 24 at the Tried Stone Baptist Church in Detroit.

Paul will be missed by all those who knew him personally and through his music.

J. D. Black of station KALO in Little Rock, Arkansas, was promoted from music director to program director.

Resigning from radio station WLIB in New York was Eddie O'Jay. He walked off his highly rated show after he was reported to be upset over the engineering facilities at that station.

Capitol Records hired Matt Parsons for national r&b promotion.

Frank Barrows, Tam Henry, Ron Thomas and Lorie Miller were discharged from station KYAC in Seattle.

Radio station WAFR-FM in Durham, North Carolina held their second annual marathon to raise \$100,000 for the purpose of sustaining the educational, non-profit station.

Chris Mitchell left United Artists to take a position with Paramount Records.

This was the month of the NATRA convention.

Buzzy Willis became VP of Polydor Records in charge of r&b operations.

Donny Brooks hired Larry Daley for radio station WLOK in Memphis, Tenn. Larry came from WDAS in Philadelphia.

Charm Warren left WJMO in Cleveland, resigning the post of music director. It was rumored that Earnest James would be leaving WABQ of that same city to take the post at JMO.

George Morris left Curtom Records, replaced by Don Gardner.

Andre Montell exited his post at United Artists.

Cecil Hale quietly campaigned for the office of President of NATRA and won.

Winners at the Awards Dinner at the convention were: Most Promising Female Vocalist: Sylvia; Most Promising Male: Barry White; Most Promising Group: Brighter Side of Darkness; Best Instrumentalist: Ramsey Lewis; Best Movie Score: "Superfly"; Best Instrumental Album: MFSB; Best Self-Contained Group: War; Best Blues Singer: Johnnie Taylor; Best Duo: Roberta Flack & Donny Hathaway; Best Mixed Group: Gladys Knight & the Pips; Best Album Of The Year: "Lady Sings The Blues," "World Is A Ghetto" and "Talking Book"; Best Record Of The Year: "Love Jones"; Best Female Vocalist: Aretha Franklin; Best Male Vocalist: Al Green; Best Female Vocal Group: Supremes; Best Male Vocal Group: Spinners. Record Company Of The Year: Columbia Records; Promotion Man Of The Year: Dino Woodward; Record Executive Of The Year: Clive Davis; Producer Of The Year: Thom Bell.

Bobby Bennett handed in his resignation as music (Continued on page 112)



THANKS TO ALL WHO MADE IT POSSIBLE!

BETTY WRIGHT

on Alston Records



Nationally distributed by Atlantic Records

A Kute Picture



Philadelphia International artist Harold Melvin is seen with disc jockey Larry Williams of KUTE-FM during a recent visit to Los Angeles. Harold Melvin and the Blue Notes' single "The Love I Lost" is a current chart climber.

Milestone Signs Purim

■ BERKELEY, CALIF. — Brazilian songstress Flora Purim has signed a recording contract with Milestone Records. Her first Milestone album, "Butterfly Dreams," is now being recorded, with Orrin Keepnews producing. Other musicians contributing to the sessions are her husband, Airto Moreira, Stanley Clarke and George Duke.

CARMEN LINDSAY

TALENTED SINGER,
WRITER

Sings Sizzling New Single

"SHADOWS OF MY MIND"

SHE'S READY
TO EXPLODE
THE TOP 40!

Soul Truth *(Continued from page 111)*

director at radio station WOL in Washington. Replacing him was Bill Haywood. It was stressed that music days were Tuesdays and Thursdays.

Tony Harris left station WOOK in Washington to take a position at WTLC in Indianapolis.

It was then a rumor that Chris Jonz was to go to Motown Records, leaving Scepter.

Frank Barrow found a job with radio station WNOV in Milwaukee.

Guy Brodie took over summer vacation slot at station WOOK. He was also doing weekends. H.B. Bailey was hired at the same station.

Wedding bells rang out for Temptation Damon Harris in New York when he said "I do" to Christina (Tina) Combs.

SEPTEMBER

Barbara Harris was promoted to director of artist relations at Atlantic Records.

It was announced that E. Rodney Jones' testimonial would be held at the Conrad Hilton, Hotel, September 28 in Chicago.

Taking over duties at radio station WJMO in Cleveland was Frank (Hot Dog) Halison.

September 10 saw a change at station WLIB in New York, when Al Gee became operations manager.

Mike "Youngblood" Frisby became corporate program director for the Sheridan Broadcasting chain. He relocated to Pittsburgh from Boston.

Perry Pierce relocated to WGOV in Valdosta, Georgia from WTLC in Indianapolis.

New time slot changes took place at radio station WDAS in Philadelphia. They were as follows: Carl Helm—5am to 9am; Georgie Woods—9am to 12pm; Charlie Neal—12 to 4pm; Butterball—4 to 8pm; Jimmy Bishop—8pm to 12; David Vann—12am to 5am.

Curtom Records hired Andre Montell to handle national promotion.

Chris Jonz moved to the west coast to take over the national promotion slot at Motown Records.

Jesse Jackson blasted payola charges.

Black Expo '73 started in Chicago with a fantastic line-up of talent.

New Birth appeared with Gladys Knight and the Pips at the Latin Casino in Cherry Hill, New Jersey.

Earnestine Mathis went to radio station WFRD-FM in Manchester, Georgia.

Clinton Moon was looking for songwriters for GRC in Atlanta.

George Morris took Chris Jonz' place at Scepter Records.

Sonny Jim White left radio station WHAT in Philadelphia to handle the morning drive-time slot at station WILD in Boston.

Robert Nesbitt became KYAC's new music director in Seattle.

Ernest James left station WJMO in Cleveland. However, Rudy Green who has been with that station for quite some time, took over as program and music director.

Rick Flye was moved to the 3-7pm time slot at WOBS in Jacksonville, Florida.

Jimmy Byrd was hired at Old Town Records as national promotion director.

Jimmy Smith left Jewel/Paula Records, taking a job at radio station WHUR-FM in Washington, D.C.

OCTOBER

Programing changes took place at radio station WLIB when Al Gee came in as operations manager. The

(Continued on page 113)

Offutt Joins UA

■ LOS ANGELES — United Artists Records has appointed Chuck Offutt as midwest regional r&b promotion manager, according to an announcement made by Jack Hakim, national promotion manager for the label.

Offutt will be located in Chicago and report to Mike Abbott, newly-appointed national r&b promotion director.



Chuck Offutt

Ms. Hellweg to Fantasy

■ BERKELEY, CAL.—Vicki Hellweg has been named director of production at Fantasy/Prestige/Milestone. Ms. Hellweg has just completed work on the current release for the family of labels.

ON PESANTE RECORDS

MARK IV Productions
LTD.

P.O. Box 6058
Norfolk, Va. 23508

Soul Truth (Continued from page 112)

format change consisted of oldies, featuring hits. Included with this change came a new staff of announcers: Al Gee—6am-10am; Chuck Stevens—10am-2pm and Sweet Back—2pm to sign off.

Time slot changes took place at station WWRL in New York. They were as follows: 6-10:30pm, Gary Byrd; Jeff Troy, all-night and Bobby Jaye, weekends.

Radio station XPRS in Los Angeles changed their format to a ratio of three or four oldies to one hit.

Jack Harris moved from Milwaukee's WNOV to WAMM in Flint, Michigan.

GSF released many promotion men from that company. They included Chuck Fly and Bob Frost. Jimmy Stewart is still with them.

Resigning from London Records was Emmett Gardner to take a position with Curtom Records.

We found out information about KWK in St. Louis, and the reasons as to why they closed shop. It is alleged they they owed Internal Revenue \$20,000 in back taxes. They also owed their creditors, and the station was losing money, thus just making the payroll and owners wouldn't invest.

Donnie Elbert signed with All-Platinum Records.

The new lineup for radio station WLOK in Memphis came out this month, as follows: Larry Daley, 6-10am; Jay Thomas Smith, 10-2pm; Donny Brooks, 2-6pm; Garland Markham, 6-10pm; Jim Gates, 10pm-2am; Woodrow Bland, 2-6am.

Andre Montell started looking for a position with a company.

Steven "Soul Poppa" Campbell went full-time at WOL in Washington.

Working part-time with WDAS in Philadelphia is Tal Forrest who had left WHAT of that same city.

Champe Haggins resigned from WDAS-FM in Philadelphia for monetary reasons.

NOVEMBER

Jay Butler of station WJLB in Detroit announced his new music policy; staying on a record for eight weeks if it shows the potential of staying there by moving up to the top 14. According to Butler "the life span of a record is 12 weeks."

Confrontations were flaring at WLOK in Memphis, Tenn. between Donny Brooks and the sales manager of that station. Due to these altercations the front office offered Jim Gates the position that Brooks held down. Gates, however refused that position.

WHUR-FM's music director was announced as being Jesse Fax. HUR is located in Washington, D.C.

In Chicago, radio station WGLD-FM left the solid gold format and became black progressive. Also WGRT of the same city became WJPC (Johnson Publication Company).

Kenny Gamble and Leon Huff, along with Thom Bell finally relocated their offices to 309 S. Broad St. in Philadelphia, Pa.

Perry Pierce, formerly of radio station WGOV in Valdosta, Ga., relocated to WIPE in Americus, Georgia.

It was announced that there would be a testimonial for Larry Hayes of station KALO in Little Rock, Ark., December 16.

Carol King, formerly with Warner Brothers, was announced as being the assistant to Freddie Mancuso of GRC (General Record Corporation). She would be actively involved in coordinating promotion and marketing for that company.

Thom Bell will be producing the 5th Dimension beginning the 1st of the new year.

Bobby O'Jay, formerly with station KYOK in

Houston, and Melvin Soul, formerly with WAWA in Milwaukee, started with radio station WAMM in Flint, Mich.

Columbia announced their new line-up of promotion people. Gerald Griffin, west coast regional; Russell Timmes, southeast regional; Curtis Mobley, southeast local; Ralph Bates, northeast regional and Sherrie Santifer, New York local.

A new radio station, WDXX will appear in Rochester, New York. Bill Mack will be the music and program director of this newie.

Eddie O'Jay is now at station WNBC in New York.

Sonderling Broadcasting chain obtained another station in simulcast with WWRL in New York. The new station is located in Westchester, New York and the call letters are WRNW. This will all happen upon approval of the FCC.

DECEMBER

Eddie O'Jay, Vice President of the eastern region of NATRA, is attempting to reconstruct the New York chapter in honor of the late Jack Walker. O'Jay is very concerned about obtaining names of those jocks and advertising firms in the eastern region.

It was said that Hugo & Luigi would produce the Stylistics with Van McCoy doing the arranging.

The announcement that the O'Jays were being sued for \$10,000 by Teddy Powell, promoter, was made known to the public.

Motown announced detailed plans for expansion in the field of movie production.

Hank Talbert left Hot Wax Records and is now with Buddah in charge of album product and merchandising.

Charlie Brown left United Artists. Chris Mitchell came back to that company as east coast regional promotion director with Mike Abbott as national promotion director.

Thom Bell, contrary to reports, is still producing the Stylistics. He is also coming out with a tune entitled "Just As We Have Love" recorded by the Spinners and Dionne Warwick.

WNJR in Newark had an increase in salary — \$21,000 per year making them the third highest paid black-oriented station in the country.

Oscar Fields and Jim Jeffries will start working for GRC in Atlanta beginning January 7th. Fields will be Vice President of marketing and Jeffries will be national promotion director. Both were holding down positions with Bell Records.

As of December 8th Larry Daley was no longer affiliated with WLOK in Memphis.

Bill Mack is looking for disc jockeys to hold down slots at the new radio station WDKX in Rochester, New York. This station will be on the air February 15th.

Chuck Offutt will be relocating to Chicago to handle the mid-west region for United Artists. He officially started December 17th after leaving Columbia.

Aretha Franklin re-signed with Atlantic Records.

The Temptations went to Japan and we understand that it was a complete success. Speaking of the Temptations, their new lp has many cuts in it that should be extracted for single purposes. The one cut which we feel would prove to be a million seller is "Heavenly."

A double sided hit is that of the Fatback Band — "Soul March" and "To Be With You" on Perception.

In closing may we feel that '74 will be a productive and fruitful year for all. HAPPY NEW YEAR!!!

Artista de la Semana (Artist of the Week)

■ **Roberto Torres:** un hombre joven que siente predilección, por la expresión artística de sus sentimientos y es feliz cultivando las formas musicales típicas de su pueblo.

Nació en Guines, provincia de La Habana, Cuba. Desde pequeño se destacó entre sus compañeros por su carácter vivaracho y dispuesto, así como por su indiscutible talento musical. Estas fueron las cualidades que le valieron su "primer estrellato" ya que se convirtió en la figura principal de todas las actividades musicales y culturales del Colegio San Julián donde cursó sus primeros estudios.

A los 17 años se unió al Conjunto Universal de Melena del Sur, cantando en los programas de Radio Cadena Habana.

Como era el más joven del conjunto, los compañeros por bromear le decían que por ser "casi un niño" resultaría de más en el grupo, pero el público decidió a su favor, ya que desde el primer momento contó con el apoyo y el entusiasmo de todos los radioyentes.

De inmediato comenzó a cantar la orquesta "Swing Casino" y después trabajó en programas conocidos en La Habana, como "El Show del Mediodía", y otros.

Al trasladarse de su tierra natal a la ciudad de Nueva York, fundó la **Orquesta Broadway** y más tarde comenzó a cantar con la **Sonora Matancera**.

Su primera grabación para Mericana Records fue cantando como solista de conjunto **Latin Dimensions**. Este incluye números tan conocidos como "Son" y "Comparación."



Roberto Torres

Roberto se encuentra actualmente en la etapa más prometedora de su carrera, ya que se ha separado de la orquesta para poder dedicar a su público su estilo personal y su sentida interpretación, tanto de los ritmos típicos de salsa como de las melodías románticas que llegan al corazón.

Acaba de grabar un elepé con el título **Roberto Torres, "El Castegador,"** donde interpreta los números de sus dos sencillos. El primero, con las selecciones "El Caminante" y "Pan de Piquito," ésta última inspirada en la forma del pregón criollo; y el segundo con los temas "En Casa de mi Compañy" y "Echale Salsita" que estará próximamente en el mercado. "El Caminante" le ha abierto las puertas del éxito, ocupando los primerísimos lugares de las tablas de éxito de Puerto Rico y Nueva York, donde su grabación ha roto records de ventas. En el área de Miami, el número "Soy Guinero" le ha colmado de sucesos. Como solista, **Roberto Torres** ha traspasado los umbrales del triunfo con gran fuerza, impulsado por su dnde de gentes, sencillez y gran talento interpretativo.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

(This column appears first in Spanish and then in English.)



La noticia de la semana, sin lugar a dudas, la constituye la firma entre **John Bush**, en representación de Capitol de México y **Pepe García** de G&G Records de los Angeles, del documento por el cual Don Pepe obtiene los derechos de prensaje y distribución del producto de Capitol de México, para Estados Unidos y Puerto Rico. No dudo que esta firma situa-ase esta producción en manos conocedoras y reconocidas por su trabajo arduo y total empeño. ¡Es un gran paso para ambas partes! Ninguno mejor . . . y una oportunidad enorme, para demostrar que no hay sustituto para el gran trabajo y la absoluta dedicación y sobre todo que "el triunfo no es un accidente." El gran problema del disco se presenta cada vez que alguien que solo ve en cada uno de ellos una posibilidad de hacer algunos dólares, lanza todo concepto al suelo. Las gentes del disco, los profesionales, los dedicados, los que piensan en, por y para el disco serán al fin de cuentas los que queden al final de toda esta confusión. Y **Pepe García**, querido por muchos, traicionado por unos cuantos glotonos y mal agradecidos, incomprendido por unos cuantos amigos, usado por dos o tres "gringuitos de mala madre," es indiscutiblemente . . . un hombre del disco. Y eso, tampoco tiene substitución alguna. ¡Felicidades Pepe!

Otra noticia es la retirada por parte de CBS de los derechos de prensaje y distribución de los discos 45 r.p.m. y "extended play" a la firma Miami Records de **Carlos Díaz Granados** . . . Volverá al acetato la enormemente talentosa **Elvira Ríos**, iniciadora de toda una época. Elvira grabará de nuevo para **Mariano Rivera Conde**, pero en esta oportunidad será para Orfeón. Siempre he encontrado inexplicable que las grabaciones de **Elvira Ríos** en RCA, no hayan sido re-editadas en Estados Unidos. Ello ha sido un pecado mortal, ya que mantiene Elvira un potencial de ventas incalculable que la empresa Sonido y Discos Inc. de la Florida haya pasado a manos de una gran corporación americana. Y siempre que uso el adjetivo gran (o grande) en esta vida, me entra un estado de confusión mental enorme. Hay grandes que son enanos y hay enanos que son grandes. Todo depende del concepto moral, espiritual o anímico del que define.

"Downbeat" clasificó a "The Other Road," long playing de **Ray Barretto**, con la distinción de "5 Estrellas," la más alta en su tabla. Ahora Barretto ha colocado su "Indestructible" en las tablas de éxitos de Nueva York, Puerto Rico y Miami, a tiempo en que su nuevo long playing con este título sale al mercado . . . **Larry Harlow** y su

Oreuesta estarán en Puerto Rico hasta el 24 de Diciembre . . . **Pellín Rodríguez** y **Kako**

estarán actuando en el International Ballroom de Chicago durante esta semana . . . **Frankie Dante** y la **Orquesta Flamboyant** actuarán en este mismo salon en Diciembre 22 . . . **Eddie Palmieri** actuará en el Aragón Ballroom de Chicago el día 12 de Enero, presentado por Latin Explosion Productions, brindando una actuación a beneficiode la St. Thomas Canterbury School de Chicago . . . Prepara Fania el próximo lanzamiento de la primera grabación de la enorme **Celia Cruz** en su sello . . . **Emilio Gálvez** acaba de grabar en México un "álbum" titulado "El Indio Grande de la Canción Ranchera," en el cual se han reunido las canciones más

(Continued on page 115)



Pepe García

Falsos los rumores



Ray Barretto



Mario Kaminsky



WILLIE COLON

Canta: Hector Lavoe
con Yomo Toro

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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. INDESTRUCTIBLE
RAY BARRETTO—Fania
2. ELIMINACION DE FEOS
EL GRAN COMBO—EGC
3. VIRALO AL REVES
JOHNNY PACHECO—Fania
4. CUI CUI
ROBERTO ROENA—CUI CUI-International
5. LA VECINA
CHARLIE PALMIERI—Alegre
6. EL DIA DE SUERTE
WILLIE COLON—Fania
7. 110th ST. AND 5th AVE.
TITO PUENTE—Tico
8. POEMA
PRIMITIVO SANTOS—Solo
9. LUCUMI
JOE CUBA—Tico
10. PA HUELE
EDDIE PALMIERI—Coco

Los Angeles, Cal.

By KALI

1. TUS OJOS
JOSE JOSE—RCA
2. EL AGENTE VIAJERO
ANTONIO ZAMORA—Capitol
3. ME VOY PA' L OTRO LADO
GERARDO REYES—CBS
4. JUEGOS EN MI MENTE
ROBERTO JORDAN—RCA
5. ERES TU
MOCEDADES—Tara
6. MIS NOCHES SIN TI
NINO BRAVO—Miami
7. YO QUISIERA
ROCKIN' DEVILS—Orfeon
8. PLAYA DE SAN PEDRO
ROY MONTELONGO Y ORQ.—Musimex
9. QUIERO MAS AMOR
MARIANA DE LA CRUZ—Magda
10. HUEVOS CON JAMON
LOS PSICOSIS—Musart

Chicago (Salsoul)

By WEDC

1. THERE'S NO ONE TO BLAME
LANDY NOVA—Inca
2. TRACIONERA
LOS SATELITES—Discolando
3. BABY YOU'RE EVERYTHING
JOE CUBA—Tico
4. ELIMINACION DE FEOS
GRAN COMBO—EGC
5. PUERTO RICO
E. PALMIERI—Mango
6. EVERYBODY KNOWS
LOUIE RAMIREZ—UA Latino
7. AMOR POR TI
PELLIN—Borinquen
8. CUNA BLANCA
SELECTA—Borinquen
9. CALLE LUNA
WILLIE COLON—Fania
10. THERE'S NO FEELING
PAUL ORTIZ—Mango

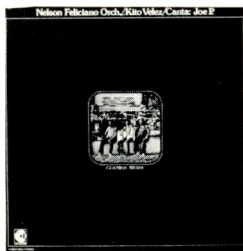
Puerto Rico

By WKAQ

1. LA LUZ
ALFONSO VELEZ
2. CUENTALE
NYDIA CARO
3. POEMA
PRIMITIVO SANTOS
4. ELIMINACION DE FEOS
GRAN COMBO
5. MALA NOCHE
CHIVIRICO DAVILA
6. PRENDA PERDIDA
LEBON BROTHERS
7. ERES TU
MOCEDADES
8. PARRANDA SELECTA
LA SELECTA
9. EL DIA DE MI SUERTE
WILLIE COLON
10. ASI SE COMPONE UN SON
ISMAEL MIRANDA



LATIN AMERICAN ALBUM PICKS



GUANICA BRASS

NELSON FELICIANO ORCH.—Coco CLP 104
La Orquesta de Nelson Feliciano con Kito Velez con Joe P. en las partes vocales ofrece aquí un repertorio "salsoul" muy vendedor. Se destacan en "Luz del Cielo," (K. Velez) "Vida Eterna," (K. Velez) "China," (T. Puente) "Como ha Cambiado Borinquen," (Kito Velez) y "Preciosa." (Rafael Hernández)

■ The Nelson Feliciano Orchestra with Kito Velez and Joe P. taking care of the vocals offer here a superb and saleable salsoul repertoire. "Lo Mucho que te Quiero" (R.R.), "Yo no sé nada" (R.R.), "El Nuevo Gozo" (K. Velez), more.



"LA CANCIÓN QUE YA NO ESCUCHARAS"

LOS LINCES—RCA LZ 1244
Con "Ahí van Camino hacia el Altar" (Palito Ortega) ya como éxito internacional, Los Linces avanzan con fuerza meteorica en todas partes. También se lucen en "El Día que me Quieras," (Gardel-Lepera) "Mis Pasos Vuelven a Tí," (L. Fransen) y "La Canción que ya no Escucharás." (Palito Ortega) Lanzado en Argentina.

■ With "Ahí Van Camino hacia el Altar" a smash hit almost everywhere, Los Linces are making it big internationally. Also outstanding is "La Vida en la Ciudad" (Miguel Cleudier), "Si se Calla el Cantor" (H. Guarany) and "Una Canción para Tí" (Livi).

(Continued on page 116)

Nuestro Rincon

(Continued from page 114)

populares del desaparecido autor guanajuatense, José Alfredo Jiménez. Saldrá al mercado en el sello Rex . . . Polo Márquez anda de éxito con el número "Cuando Estemos Viejos" de Julio Gutiérrez en Miami. La labor promocional ha estado a cargo del gran amigo Jorge Beillard, representante de Parnaso en el área floridana . . . Firmaron en el Club Alemán de Buenos Aires los señores Bostedt y Mario Kaminsky de BASF y Microfón respectivamente, el contrato por el cual la firma BASF Aktiengesellschaft de Alemania concede a Microfón argentina los derechos de edición de los catálogos BASF, M.P.S. y Harmonia Mundi. A su vez, Microfón concede los derechos a la empresa alemana para el lanzamiento de su producción en ese territorio. Entre los artistas Microfón que serán lanzados inmediatamente figuran **Ginamaría Hidalgo, Los Cantores de Quilla Huai y Los Hermanos Abalos.**

Reciproco saludos y felicitaciones a postales navideñas de: **Celia Cruz y Pedro Knight, Marcelo Nájera** de Ecuador, Sr. y Sra. **Faustín Sarradet, "Tex" Fenster** y su Miracle Public Relations Co., Miguel Company Guitars, **Elvis Presley, Jerry Massucci** de Fania Records, **Joe Cain** de Tico-Alegre y Madigras Records, **Art Kapper** de Billboard, **Los Melódicos** de Renato Capriles, Venezuela, Southern Record Services de Miami, Fla., **José y Rosa Sorzano** del Midtown Bank, Miami **Gustavo Pérez** de KBUY, Radio, Fort Worth, Texas, **Angel I. Fonfrías** de Peer International Corp. de Puerto Rico, **Tati y Herman Glass** de Ansonia Records, N.Y., **Paulo Salgado** de Discos Odeon, Brasil, **Luisa María Güell** desde España, Marsal Productions de San Antonio, Texas, **Nestor y Marcia del Río, José M. Vías Jr.** de RCA Records International, Música Latina y G&G Records de Los Angeles, **S. Quintana** de Quingraphic Productions Inc. de New York, **G. Sabat** de Panart Records, **García Jr.** de Latin International Records, Los Angeles, **Miguel Estivill, Pedro Fuentes** de Discos Fuentes, Colombia y **Joe Flores, Vaya Records** . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 116)



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Record World en Texas

By CRUZ GUERRERO

■ Desde Houston, Texas, la ciudad del Espacio . . . tuvimos el gusto de saludar al grandote **Gaston Ponce Castellanos**, y esta muy contento porque parece que ahora si le pegó al "gordo" con su grupo conocido como el **Conjunto Tropical Costa Azul**, que graba para la marca Novavox que con su gran éxito, "Matamoros Querido," ha batido records de venta y popularidad. Le deseamos mas éxitos tanto a Gaston como al grupo **Costa Azul**.

Dallas, Tx . . . **Zaragoza Escobedo** nos da la noticia de su nuevo programa de radio en la KRRV que se prolonga desde las 12:00 medianoche hasta las 6:00 a.m. Nuestras felicitaciones porque hace mucho falta en esta area.

La compañía El Zarape como siempre lanzó otro hitazo con **Augustine Ramirez** titulado "Augustine Ramirez Es Tierra Chicana." Después de escuchar este album nos damos cuenta una vez más porque Augustine ocupa y ocupará siempre los primeros lugares de la Onda Chicana.

El Paso, Tx. . . Anray Records Dist., una de las distribuidoras mejor organizadas bajo la dirección de **Andy Montes**, nos dice su negocio prospera bien trabajando todos los "labels" y todos los hits. "Lo único, que nos hace falta es que los grupos visiten con más frecuencia esa área;" cosa que ya nos ha mencionado en varias ocasiones **M. B. Krupp**.

San Antonio, Tx. . . Alamo Records extiende en gran escala su servicio como distribuidor, después de haber, visitado varias discotecas en el estado de Texas nos dice la mayoría que el servicio es excelente por cual le damos crédito al tremendo **Mel Moran**.

Marsal Productions festejando con hits de sus recientes importaciones del vecino país, nos dicen que las ventas no podían estar mejor, acreditamos con esto a

Tony Menendez, "El Cubano Norño," que ha sabido llevar esta compañía hasta donde se encuentra, desde luego con la asistencia de **Joe P. Martinez**.

Manuel Rangel Dist., exclusivo de varias marcas chicanas, nos dice que su negocio esta mejor que nunca; "Tengo puros hits . . . que mas te puedo decir" dice Manuel.

"Epidemia Del Calceñ Colorado." En el valle del Río Grande sigue la competencia entre los promotores de bailes, de lo que el publico se alegra mucho porque cuando un baile esta cobrando .99 centavos el competidor deja entrar gratis a todo aquel que tenga puesto un calceñ Colorado.

Freddie Martinez invitó a todos sus amigos y clientes a su "open house" de su preciosa residencia en Corpus Christi. Felicidades por el éxito bien logrado!

McAllen, Tx. . . **Paulino Bernal**, uno de los pioneros de la Onda Chicana después de su retiro del mundo artístico dedica todo su tiempo a predicar e inculcar religión a todos aquellos que lo escuchan. Para aquellos interesados, Paulino ha sacado un lp, en el cual relata su vida como fué, como es . . .!

Hablando en general de todo el estado de Texas a la mayor parte de los negocios todavía no les ha afectado la escasez que se aproxima en el futuro y dicen tener optimismo hasta finales de este año.

Little Joe como siempre llenando los salones de baile en que se presenta, nos dice que lamenta mucho no haber podido aceptar la oferta que se le hizo de Miami, Fla., pero que sus deseos de visitar el "sunshine state" se realizarán en poco tiempo.

El Internacional **Sunny Azuna** como siempre adelante ocupadísimo con sus múltiples compromisos, y esperando el debut de la película "La Muerte De Villa" en la que participa **Johnny Gonzales**, **Sunny Ozuna**, y **Freddie Martinez** al lado, de **Antonio Aguilar** y **Flor Silvestre**. Esta película se estrenará en la ciudad de San Antonio, Texas la última semana de Diciembre en el teatro Alameda, Estarán presentes a este estreno **Tony Aguilar** y **Flor Silvestre**, así como los artistas chicanos . . . **Big Lu** ocupando los primeros lugares en ventas . . . "A Poco No."

Los Latinglows con su nuevo release que se titula "Para Ti Solamente" nos prometen un gran éxito, ya que después de escucharlos se puede apreciar su calidad de artistas chicanos.

Los Unicos, uno de los grupos con más futuro, de pronto dejó de escucharse y es una lástima porque esperabamos que por estas

Latin Album Picks (Continued from page 115)



"EL AGENTE VIAJERO"

LOS SOCIOS DEL RITMO—Capitol POP 256
Con "El Agente Viajero" van Los Socios del Ritmo de nuevo hacia adelante. Excelentes interpretaciones también de "La que se Fué," (J. A. Jiménez) "Caminando Voy" (J. A. Ruíz) y "La Zanjita." (J.S. León)

■ "El Agente Viajero" is opening doors to success for Los Socios del Ritmo. Could be a smash hit all over. Also good is "Las Palabras Bellas" (Martha Cano), "La Interesada-La Bartola" (Salvador Flores) and "Caminando Voy" (J.A. Ruíz).



"TU RECUERDO"

THE LATIN GLOWS—Buena Suerte BS 1008
Grupo de Texas que va avanzando promocionalmente en toda el área chicana. El viejo tema "De Rodillas Vendrás" adquiere un nuevo sonido. "Tu Recuerdo," "Promesas Falsas," "Hasta Cuando" y "La Sabrososa."

■ New Texas group that is starting to move in the whole chicano area. The oldie "De Rodillas Vendrás" sounds different. The album includes "Cherry Hill Park," "Las Gaviota," "Estrellita del Norte" and "Proud Mary."

Nuestro Rincon (Continued from page 115)

John Busch from Capitol, Mexico and **Pepe García** from G&G Records, Los Angeles, have signed an agreement in which rights to release product from Capitol/Mexico in the States went to G&G Records. It is good for both enterprises. **Pepe Garcia** is a hardworking man and a real record man . . . CBS, Mexico took away the rights to release their single product and extended play discs in the U.S. and Puerto Rico from Miami Records . . . **Elvira Rios** will record again, but this time for Orfeon, under the direction of **Mariano Rivera Conde**. I really do not understand why RCA has not re-issued her recordings in the States up until now. She has been a terrific catalog seller! . . . Rumors about the selling of Sonido & Discos Inc. of Florida to an American company are totally false . . . **Ray Barretto's** jazz lp "The Other Road," received the highest rating (five stars) in Downbeat. His new latin album "Indestructible" is to be released this week. The single of the same title is already a smash hit in New York and Puerto Rico . . . **Larry Harlow** with his Orchestra in Puerto Rico through December 24. He will be working school dances, hotels and even the San Juan Prison, La Princesa . . . **Pellín Rodríguez** and **Kako** will be performing this week at the International Ballroom in Chicago . . . **Frankie Dante** and **Orchestra Flamboyant** will perform at the same spot on Dec. 22 . . . **Eddie Palmieri** will perform at the Aragon Room, also in Chicago, on January 12 . . . Fania is preparing their new release on **Celia Cruz**, just signed with the label (Vaya) . . . **Emilio Galvez** finished his lp containing the best themes by the great composer **José Alfredo Jimenez**, who died recently in Mexico. The album will be released by Rex . . . **Polo Marquez** is enjoying good air coverage on "Cuando Estemos Viejos" (**Julio Gutiérrez**) which could mean pretty high sales. **Jorge Beillard**, representative for the Parnaso and **M. Bostedt** for BASF Germany, have signed an agreement in which rights to release the labels BASF, M.P.S. and Harmonia Mundi from BASF were granted to Microfon. On the other hand, BASF will release all of Microfón productions in Germany. Some of the artists in the Argentinean label are **Ginamaria Hidalgo**, **Los Cantores de Quilla Huai** and **Hermanos Abalos** . . . I deeply appreciate all Christmas cards received from all the good friends that I mention at the end of my Spanish column. Thanks and Happy Holidays!

fechas a la Onda Chicana estan logrando sus éxitos "Abusado Mel."

Latin Breed, mucho futuro se espera de esta banda de **Rudy Guerra** que cada día avanza hacia el éxito. Felicidades a Mr. G. por su excelente calidad de sonido.

Nuestro más sentido pésame por el fallecimiento del Sr. **Pepe Villegas**, conocido promotor de

la Onda Chicana en la ciudad de Lubbock, Tx.

Para terminar le doy las gracias a **Record World** por haber brindado la oportunidad a la Onda Chicana para expresarse y hacerle saber al mundo que existe un gigante con much talento, alegría y futuro y este se encuentra solamente en el terreno Chicano. No se deje llevar por imitaciones . . . Hasta la proxima!

LATINGLOWS
Buena Suerte 1008

Buena Suerte Records Corp.
P.O. Box 3725
Temple, Texas 76501

Woody Keeps Wowing 'Em

By ALLEN LEVY

■ NEW YORK — Woody Herman is sixty years old—and he began in show business when he was nine, when he sang and danced in vaudeville in his native Milwaukee. Herman picked up the sax and clarinet when he was 10, and so began one of music's most long-lived, vibrant and adventurous musical odysseys.

In an interview with **Record World** Herman revealed his musical philosophy while explaining why he has kept his band together for almost forty years, while other bands have come and gone and others have totally disappeared. Said Herman, "I've always tried to appeal to the younger listener, no matter what decade we're talking about. After thirty or thirty-five, music becomes background for most people, they don't care about it as much as they used to, they use it to do other things by. But young people love music for itself, it's an important part of their lives. These are the people I've always tried to reach, whether they be ragtimers or dixielanders, or swing nuts or rock freaks. Whatever the explanation, it certainly is true that Herman has had a long and honorable career in music. In 1936 he formed his first band, after playing with Tom Guerin's west-coast aggregation beginning when he was 16 (Tony Martin was in the band as was the young Ginny Simms) and played Brooklyn's Roseland, which was used as a sort of testing ground before a band went into Manhattan's Roseland; Herman's band was signed to Decca and became a "cover band," making records of other bands' arrangements and hits. Herman points out that he wanted to do originals, but Decca wanted to do covers and it was a long time before he hit big with a tune of his own.

The tune, of course was Wood-chopper's Ball," released in 1939, the riffy 12-bar blues that has become a jazz (and pop) classic—the tune in fact, appears on an early Ten Years After album in a superheated up tempo rock version. Herman and his current Herd are on Fantasy.

Herman's bands have always been brash and swinging and, especially compared to the bands he started out with that were contemporaries, loud. Herman explains, "Well, we've always had young players, players who were into the music of the time. And young players like to play loud. As I've mentioned before, we've always played to youth. In fact, alot of guys in the business today got their start with me. Guys like Getz, Ralph Burns, Neil Hefti, Zoot



Woody Herman

Sims, Bill Chase, Shelly Mann. Our band was never put into any one groove, we've tried everything. It was never stylized, always open to new ideas and sometimes, because we took chances, to mistakes."

When questioned about the latter, Herman admitted that "the band was into the bop scene very early. It did not go over big. Dizzy Gillespie was writing charts for me then. And told him to concentrate on arranging, not on playing. I would say that that qualifies as a mistake."

When asked about the current music scene, Herman noted that one of the most exciting things he sees around him is the increas-

ed visuality of the acts. "Though I can't get close to the bisexual acts," he notes, "it's exciting to see lights and costumes and stage business being used. Actually, we were into a little bit of that very early and certainly no other band did more visual tricks than we did. I guess it goes back to my vaudeville background. For instance on an old tune, 'Goosie Gander,' we had a trumpet player fly onto the stage dressed in a superman suit on a cable. Baby Lawrence, the legendary jazz dancer, always danced in front of the band when we played 'Four Brothers.'"

When asked about the future of himself and his band, Herman noted "Well, we've been trying to get together with Muddy Waters and do an album of blues. Our band has always been a blues band, basically. I really like to do tunes by John Coltrane, too. Our last album was 'Giant Steps,' named for one of his tunes."

Woody Herman then noted why he never stands still musically. "Stravinsky once said to me, in his thick and cultured Russian accent, 'you may be influenced by many artists—but never be influenced by yourself.' I try to make that happen—I never imitate myself. Ain't never gonna happen."

Jazz LP Picks

LOVE AND UNDERSTANDING

JIMMY HEATH—Muse 5028 (5.98)

Powerful straight-ahead jazz from sax man Heath and his superswinging cohorts, who include Curtis Fuller, Bob Cranshaw and drummer extraordinaire Billy Higgins, who has never pushed a band as much as he does here. Highlights include "Hands Up! Feet Down!" and a beautiful flute (with cello obligato) reading of "In a Sentimental Mood."

PICTURES OF INFINITY

SUN RA & HIS ARKESTRA—Black Lion BL-106 (AF) (5.98)

Recorded in New York in 1968, this is not merely a recording, but a document containing some of the best work by this most influential avant garde musician. Latin rhythm is featured in "Spontaneous Simplicity," and a superbly melodic and mournful "Song of the Sparer" shows the lyric side of the band. "Saturn" is more conventional and tremendously powerful. Sun Ra is truly the sun of jazz.

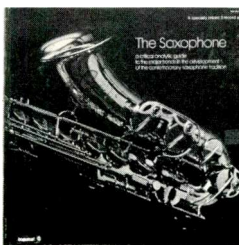
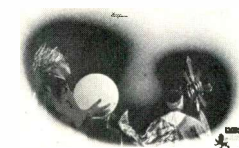
THE SAXOPHONE

VARIOUS ARTISTS—Impulse ASH-9253-3 (ABC) (7.98)

A beautiful and historically important three-record set of classic sax performance by such greats as Coleman Hawkins, Sonny Stitt, Paul Gonsalves, Sonny Rollins (a superb reading of "Three Little Words"), Lester Young's classic "Jumpin' with Symphony Sid" and contemporaries Marion Brown and Gato Barbieri. Solid sax stuff.



SUN RA Pictures Of Infinity



RECORD THE JAZZ WORLD LP CHART

DECEMBER 29, 1973

1. SPECTRUM
BILLY COBHAM—Atlantic SD 7268
2. TURTLE BAY
HERBIE MANN—Atlantic SD 1642
3. HYMN OF THE SEVENTH GALAXY
RETURN TO FOREVER FEATURING
CHICK COREA—Polydor PD 5536
4. HEADHUNTERS
HERBIE HANCOCK—Columbia KC 32731
5. UNSUNG HEROES
CRUSADERS—Blue Thumb BTS 6007
6. WELCOME
SANTANA—Columbia PC 32445
7. BETWEEN NOTHINGNESS & ETERNITY
MAHAVISHNU ORCHESTRA—Columbia KC 32766
8. SWEETNIGHTER
WEATHER REPORT—Columbia KC 32210
9. DEODATO 2
EUMIR DEODATO—CTI 6029
10. GATO CHAPTER ONE: LATIN
AMERICA
GATO BARBIERI—Impulse AS 9248 (ABC)
11. SUPERFUNK
FUNK INC.—Prestige 10071
12. DON'T MESS WITH MR. T
STANLEY TURRENTINE—CTI 6030
13. BLACK BYRD
DONALD BYRD—Blue Note BN
LA047-F (UA)
14. SECOND CRUSADE
CRUSADERS—Blue Thumb BTS 7000
15. INSIDE STRAIGHT
CANNONBALL ADDERLEY—Fantasy 9435
16. BASIC MILES
MILES DAVIS—Columbia C 32025
17. LIVE CONCERT IN JAPAN
JOHN COLTRANE—Impulse AS 9246-2
ABC
18. SASSY SOUL STRUT
LOU DONALDSON—Blue Note BN
LA109-F (UA)
19. GIANT BOX
DON SEBESKY—CTI CTX 6031-32
20. FORT YAWUH
KEITH JARRETT—Impulse AS 9240 (ABC)
21. LIGHT AS A FEATHER
CHICK COREA—Polydor PD 5525
22. YOU'VE GOT IT BAD GIRL
QUINCY JONES—A&M SP 3041
23. INTENSITY
JOHN KLEMMER—Impulse AS 9246-2
24. KILLING ME SOFTLY
ROBERTA FLACK—Atlantic SD 7271
25. DREAMSPEAKER
TIM WEISBERG—A&M SP 3045
26. SOUL BOX
GROVER WASHINGTON JR.—Kudu
KUX 1213 (CTI)
27. JAMAL '73
AHMAD JAMAL—20th Century T417
28. CHARLES III
CHARLES EARLAND—Prestige 10067
29. THE SAXOPHONE
VARIOUS ARTISTS—Impulse ASH 9253-3
(ABC)
30. MR. BOJANGLES
SONNY STITT—Cadet CA 50026
31. GOLDEN HITS
RAMSEY LEWIS—Columbia KC 32490
32. BODY TALK
GEORGE BENSON—CTI 6033
33. BOLIVIA
GATO BARBIERI—Flying Dutchman
10158 (RCA)
34. AT THEIR BEST
CRUSADERS—Motown M796V1
35. VILLAGE OF THE PHAROAHS
PHAROAH SANDERS—Impulse AS 9254
36. LAND OF MAKE BELIEVE
CHUCK MANGIONE—Mercury SRM 1-684
37. BIG BAD JUG
GENE AMMONS—Prestige 10070
38. FINGERS
AIRTO—CTI 6028
39. SONG OF THE NEW WORLD
MCCOY TYNER—Milestone 9044
40. CLOSER TO IT
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1-0140

ENGLAND

By RON McCREIGHT

■ LONDON — Speculation is mounting rapidly over the replacement for RCA's newly appointed President, **Ken Glancy**, as UK chief for the company. Glancy's departure is a great loss to RCA's UK operation, as during his three years with them he established a consistently successful roster of British artists including **David Bowie**, the **Sweet**, and **Clodagh Rodgers** as well as breaking several American acts including **Perry Como**, **Jack Jones** and **John Denver**. His departure coincides with the successful completion of negotiations to re-sign the Sweet for a further three years.

First smash single of the New Year comes from Dutch band **Golden Earring** whose "Radar Love" on Track shows signs of becoming a top three record before long. Other impressive New Year releases come from **Lulu**, whose first single under Bowie's direction is the title track from one of his earlier albums "The Man Who Sold the World". RAK's **Dave Most** predicts top three for **Suzi Quatro's** next — another **Chinn-Chapman** song "Devil Gate Drive," released on January 18. **Sandy Denny** has come up with a fine new album titled "Like An Old Fashioned Waltz" (Island), which coincides with her New Year tour. Disappointing that her superb single "Whispering Grass" has not moved faster.

The Dick James Organization moves further into the film industry, having acquired a major interest in the Doverton Film distribution company. Associated with **Dick James** in the deal are **Harold Shampin**, **Tudor Gates** and **Bill Chalmer**, currently managing director who will retain his position as well as a shareholding. First movies involved are Tyburn Film's "Persecution," which stars **Lana Turner** and **Trevor Howard** and Towers of London's "House of the Damned," starring **Donald Pleasance** and the late **Michael Dunn**.

David Cassidy, now topping our album charts with "Dreams Are Nuthin' More Than Wishes," has announced that he plans to be a little more adventurous with his future recordings. After completing his final year in the **Partridge Family** series, Cassidy will tour the Far East and the UK.

Recording news comes from former **John Mayall**, **Stone the Crows** and **Blue** guitar player **Jimmy McCulloch**, who has announced the prospect of cutting his first solo album which will be issued by RSO. Also, DJM's **Phillip Goodhand-Tait** has started work in the studio immediately upon returning from his first highly successful Stateside tour. **Merry Clayton** is expected to help out on the sessions from which will emerge Goodhand-Tait's next single which will be rush released early in the New Year.

ITALY

By ALEX E. PRUCCHINI

■ The most impressive jump in this week's chart is Polydor American soul artist **Timmy Thomas** who crashed in at number ten . . . Ricordi is releasing **America's** "Hat Trick" lp for the Italian market . . . Last Monday night Torino had the chance to watch one of the most impressive live concerts seen here in a long time: **Santana**. The Sport Palace was SRO and everything was just perfect. Carlos Santana himself was in a very creative mood and all his past hits were there to delight everyone. The group also introduced some stuff from their latest album "Welcome" and everybody was really carried away. I was there too, with CBS people. Reporters and lensmen came to the hotel after the concert to interview the artist but he never showed up . . . Excellent reviews on the Bob Dylan soundtrack album "Pat Garrett & Billy the Kid" . . . English/Italian pop group **Trip** is undergoing a very extensive string of one night stands here . . . Rock musical "Jesus Christ Superstar" will shortly be screened throughout Italy. . . RI/Fl will this week issue a Tamla lp in which two superstars team up together for the very first time: **Diana Ross** and **Marvin Gaye**.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Toshiba EMI has revealed that **Paul McCartney** has arranged for Japanese rock group **Brown Rice** to record his song, "Country Dreamer." The group debuted here with Paul's composition on December 20. The song, recorded at EMI studios in November, will be released in America and England at the end of this month.

Russ Regan, President of 20th Century Records, recently visited Japan to sign a pact with King Records. The contract calls for King to serve as exclusive licensee for 20th product in Japan.

French singer **Adamo**, who made his sixth visit to Japan in late November to do a month-long concert tour, will appear in "Kohaku Utagassen" (a song contest between top Japanese male and female artists) which is to be televised live over NHK from Tokyo's Takarazuka Hall throughout the country on December 31. The contest is one of the biggest musical events here. Adamo is very popular here with his hit "Tombe La Neige."

Polydor Records recording artist **Kenji Sawada** is enjoying good chart action with the Japanese version of "Mais Dans La Lumiere" composed by Jean Renard. Sawada, ex-leader of the **Tigers**, most popular group in the "group sound" boom of several years ago, took top honors at this year's Japanese Popular Song Award Show.

Toshiba has launched a poster-sale campaign for **Gato Barbieri** to coincide with the release of his album "Chapter 1."

GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS REPORT OF THE WEEK: Christmas business in Germany is cautious, but, in the final run, consumer buying is greater than last year, which seems a paradox in view of the "energy crisis" . . . Hardest hit in our music industry are the hundreds of discotheques which threatened to close down due to the "no Sunday driving" rule. However, vinyl shortages are being met by intensive chemical research by leading German physicists, especially in the giant BASF plant in Ludwigshafen.

RECORDS OF THE WEEK: One of the most pushed singles of the week is "Barry Blue" on Polydor . . . Another Christmas single is **Elton John's** "Step Into Christmas" (Ariola) . . . Among the albums moving forward is "Stars & Schlager '74" (Intercord) . . . A leftfield lp selling like Nathan's frankfurters is **Knut Kiesewetter's** "Ihr Solltet Mich Nicht Vergessen" (BASF).

HOT TRADE HAPPENINGS: Inspired TV director **Truck Branss** invited me to lunch in Berlin, enroute to the first mutual teamup of east/west television shows, with the famous artist **Gisela May** . . . Mark this name down in your notebook—**Cliff Carpenter's Orchestra**—they are making recordings with the gifted composer/arranger/conductor **Alexander Gordon** . . . Incidentally, Gordon has a string of hits as a composer and lyricist, one of which is "Speedy Gonzales" and another "Hawaiiana Melody," done by **Caterina Valente** . . . Happy to hear that **George LeVaye's** mother pulled through a tough operation in Florida . . . If anyone knows where **Harold Orenstein** is, please write me his new address . . . Headlines are screaming that MIDEW '74 is overloaded, so bring your sleeping bag along . . . **Dieter Liffers** "Show" has a brand new telex, make a note, 887112 . . . **Wally Brady** and **Tom Mack** have come up with a great new album with **Eliza Gilkyson**. I especially like "What Love Is" . . . **Dorit Adenauer**, EMI/Electrola pr, is doing a bang-up job with "Dan the Banjo Man" . . . **Heinz Gietz**, producer of **Freddy Breck**, inked a new contract with BASF . . . CBS Records has a new label called The Philadelphia Sound, featuring **The Intruders**, **O'Jays** and **Billy Paul** . . . **Walter Scheel**, Germany's Foreign State Department Minister, has recorded an lp for charity purposes featuring the **Dusseldorfer Mens Chorus** . . . Auf Wiedersehn 'till next week.



CBS RECORDS INTERNATIONAL
 DOING BUSINESS IN MORE THAN 100 MAJOR MARKETS ON THIS PLANET.
 FOR NOW.

INTERNATIONAL HIT PARADE

GERMANY'S TOP TEN

1. I'D LOVE YOU TO WANT ME
LOBO—Philips
2. DER KLEINE PRINZ
BERND CLUVER—Hansa
3. THE BALLROOM BLITZ
THE SWEET—RCA
4. LA PALOMA ADE
MIREILLE MATHIEU—Ariola
5. MY FRIEND STAN
SLADE—Polydor
6. EDELWEISS
HEINO—Columbia/EMI
7. NUTBUSH CITY LIMITS
IKE & TINA TURNER—UA
8. ANGIE
THE ROLLING STONES—WEA
9. SCHONES MADCHEN AUS ARCADIA
DEMIS ROUSSOS—Philips
10. 48 CRASH
SUZI QUATRO—RAK

Century II Complex Reorganizes

(Continued from page 74)

Doug Hutton. Century's distribution partner, Capitol Records (Canada) Ltd., programmed the most elaborate advertising campaign ever staged in Canada around the package. But buyers did not respond. Capitol also released the single "Down On The Flat Rock" by Century II's Skipper group. It did fairly well for a first outing. Last September a number of new single releases were announced but for a number of reasons they were held up.

Banks revealed the reason for the long delay in record product. "It was a comedy of errors. The pressing plant strikes were a big difficulty. Two lacquers that we sent down got broken in the pressing plant. But this week we've released two new singles—'Papa Sit Down' by Skipper and 'Don't Stop Now' by the Original Caste. Terry McManus' debut record, 'Leaky Old Boat,' will be released next week."

Impressive Roster

The Century II label sports an impressive roster of Canadian talent, headed by the Original Caste, best-known for "One Tin Soldier" several years back. Also on the label are Donna Warner (from 3's A Crowd), Privilege, Valerie Hudson, Cunningham and MacKenzie, Beverly Ross, Terry McManus and Skipper. Each of the acts has material cut (in some cases an entire album) and is awaiting release. The only act with guaranteed American release chances so far is the Original Caste, based, of course, on their gigantic hit.

Century II Ltd. continues to be based at 307 The Boardwalk, 10310-102nd Avenue, Edmonton, Alberta, T5J2X6, (403) 429-6507. The Henway Group is located at 109 12520 St. Obert Trail, Edmonton T1J 4H4, (403) 453-3856.

ITALY'S TOP 10

1. LA COLLINA DEI CIGLIEGI
LUCIO BATTISTI—N. Uno
2. IO E TE PER ALTRI GIORNI
POOH—CBS
3. HE
TODAY'S PEOPLE—Derby
4. E POI
MINA—PDU
5. MI TI AMO
MARCELLA—GGD
6. SATISFACTION
TRITONS—Internat.
7. MI MANSI TANTO
A. DEL SOLE—PA
8. INFINITI NOI
POOH—CBS
9. AMORE BELLO
CLAUDIO BAGLIONI—RCA
10. WHY CAN'T WE LIVE TOGETHER
TIMMY THOMAS—Polydor

Walker Meets Kaduri, Maps USSI Plans

■ NEW YORK — Harry Walker, national chairman of the United States Stars for Israel, will be in Florida through January 1 to meet with Ari Kaduri, veteran theatrical producer who is the newly-appointed entertainment coordinator for the Florida area. Walker will be accompanied by realtor George Mehlman, national treasurer of USSI, who represents a group of benefactors who have raised special funds for this program. They will be headquartered at the Fountainbleu Hotel to interview entertainers who will be going to Israel to entertain the disabled troops and veterans.

The project is co-chaired by Theodore Bikel. Mayor John V. Lindsay and Alan King are honorary co-chairmen. Thus far, such stars as Aliza Kashi, Danny Kaye, Isaac Stern, The Barry Sisters, Geula Gill, Allan Jones, Hazel Scott and Shlomo Carlbach have gone to Israel to entertain. Within the next few weeks, Alan King and an all-star show, Roberta Peters, Lionel Hampton, Odetta, Basheva and Jan Peerce will be going to Israel to entertain on the front lines at the Golan Heights, in hospitals and in auditoriums.

RW Honors Moodies



Threshold recording artists, the Moody Blues, recently received Record World's D.J. Poll Award as the Top Male Group of 1973. Pictured with the award (from left) are the Moody Blues' personal manager Peter Jackson, RW's Ron McCreight and Gerry Hoff, managing director of Threshold Records.

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Record World**

JAPAN'S TOP 10

SINGLES

1. LITTLE LOVE STORY
AGNES CHAN—Warner Pioneer
2. KANDA RIVER
K. MINAMI & KAGUYAHIME
Panam/Crown
3. FUYU NO TABI
SHINICHI MORI—Victor
4. MAIS DANS LA LUMIERE
KENJI SAWADA—Polydor
5. THE SECRET OF MONALIZA
HIROMI GO—CBS/Sony
6. KOJIN JUGYO
FINGER 5—Philips/Phonogram
7. AI NO JUJIKKA
HIDEKI SAJIO—Victor
8. WHITE GUITAR
CHERISH—Victor SF
9. KOKORO MOYO
YOSUI INOUE—Polydor
10. YOZORA
HIROSHI ITSUKI—Minoruphone

ALBUMS

1. KOHRI NO SEKAI
YOSUI INOUE—Polydor
2. BEST COLLECTION
CHERISH—Victor SF
3. GEM
CARPENTERS—A&M/King
4. YOSUI INOUE LIVE
YOSUI INOUE—Polydor
5. KAGUYAHIME THIRD
K. MINAMI & KAGUYAHIME
—Panam/Crown
6. FLOWER CONCERT
AGNES CHAN—Warner Pioneer
7. SUPER DELUXE
CHERISH—Victor SF
8. PERFECT
GORO NOGUCHI—Polydor
9. BLUE COLORED LETTER
SHIZUE ABE—Canyon
10. NOW AND THEN
CARPENTERS—A&M/King

Bachman's Back Border Lines

(Continued from page 74)

instead played 'Blue Collar.' Apparently the phone requests were phenomenal at night. From Detroit, it just broke wide open and we hope we'll be able to bring it all the way home."

The group returned to Vancouver for Xmas and New Year's for a short rest before another U.S. tour in mid-January. The second Mercury album features compositions from all members of the group as well as their next single titled, "Let It Ride."

Randy Bachman is back with us . . . after two years of extra inning play. Bachman-Turner Overdrive, in less than a year, has become an important concert group. Randy Bachman . . . a one play wonder? Hell, no!

Borderlines

(Continued from page 74)

for A&M include **Bruce Miller**, **Randy Bishop** (formerly of the **Wackers**) and **Jeff St. John** . . . **Leah Lariviere**, **Jack Sennett** and **Bill Piton**, principles of Northern Exposure, are collecting photographs of outstanding quality to be featured in an exhibit focusing on Canadian music. Send submissions to Northern Exposure, Box 92, Postal Station J, Toronto, Ontario M4J 4X8 before April 30, 1974 . . . **Maurice Bolyer** picked up Canadian gold for his Cachet release "Golden Banjo Classics." The Gold Leaf presentation was made on CBC-TV's **Tommy Hunter** . . . **The Hummingbirds** into **Mercey Brothers'** Elmira Studio for an upcoming album . . . **Terry Jacks'** debut Goldfish single, "Seasons In The Sun," has been released in the U.S. by Bell . . . **Katja Ebstein** has released a French version of her UA disc "The Star of Mykonos" (Le Soleil Sur Mykonos) . . . **Jim Holt**, former manager of Egerton's, moves into partnership with **Bernie Fielder** in The Riverboat as of Jan. 2 . . . New **George Hamilton IV** lp on RCA is titled "Canada With Love" . . . New pd at CKXL (Calgary) is **Keith James**, formerly of CHED (Edmonton) . . . UA is picking up hit action on **Paul Anka's** current b/side "Let Me Get To Know You" . . . New GRT single for **Chad Allen** is "Prairie Town Midwest City" . . . CBLT-TV (Toronto) has picked up local viewing rights for **Don Kirshner's** "Rock Concert" programs . . . GRT preparing a new single for **Ian Thomas** from his debut album . . . Music Shoppe booking agency in Toronto has formed a booking agreement with the Roscoe Agency in the Maritimes and Studio City in the West. The agreement provides booking dates for each agency's acts across Canada.

Engelbert's Got A Yen for Gold



On his recent visit to Tokyo, Englebert Humperdinck was presented with a gold record commemorating sales in Japan of his recordings totaling more than 800-million yen. Making the presentation to the singer at the Imperial Hotel is Minoru Suzuki, director of King Records, manufacturers of Humperdinck's recordings in Japan.

'73 Problems

(Continued from page 46)
crease in catalogue prices came last week as Phonogram announced an increase in their catalogue prices: all previous \$4.98 releases will list at \$5.98, effective January 1.

While most labels have done quite well in light of the current shortages, others in the industry say the vinyl shortage was one of the best things to happen to the industry. These people believe, and they feel justified in saying it, that it may cause labels to re-examine their signing, promotion and distribution policies, and that this overhaul is long overdue. Others, with a more moderate and less conservative approach, say that the record industry is selling an emotional product, and with minor changes in the *modus operandi*, the industry can continue to grow and prosper as it has in previous years. Then there are the statesmen who decry the "crisis atmosphere" in the industry.

Outlook

Unless there is a further drastic cutback in vinyl supplies, then, the industry should be able to achieve the same degree of sales success it has enjoyed over past years. A new "mystery" extender—it's a mystery because the extender manufacturer won't divulge the name of the extender—is ready for mass production. Examination of test pressings made with this new extender reveal that there is practically no difference between 100 percent virgin vinyl records, and the new vinyl/extender compound, except that the extender is somewhat more brittle. In addition, major manufacturers are working to develop alternate substances.

The outlook for 1974, then, should be one of continued optimism. With estimates of the duration of the vinyl shortage ranging from six months to three years, the record industry will have to live with the somewhat constricted situation it is now experiencing. But with some positive improvements to its credit, and no noticeable shortage-caused effect on record sales, coupled with additional record price increases, the industry looks in fairly good shape entering 1974.

Money Music

(Continued from page 96)

to be virtually a brand new single from a brand new Edgar Winter album because the band and the sound are naturally the same. Powerhouse believers: WIBG where Jerry Del Colliano says: "I consider this to be a perfect record for program directors who want to rock and get it on." PD Jerry Peterson has it exploding 30-23 at WRKO.

There will be no column for the next two weeks due to the holidays. Merry Christmas and Happy New Year to you all.

Light Agency Acts Retain '73 Prices

■ NASHVILLE—Plans to increase personal appearance fees for acts booked by the Don Light Agency in 1974 have been scrapped. Prices will remain at 1973 levels.

Light says he and his clients agree that "... some sort of positive action is needed to offset some of the gloom and worry about rising costs and the expected lack of fuel."

As late as two weeks ago, the Don Light Agency was making projections on the basis of price increases. But, Light explains, "Promoters and talent buyers have expressed so much concern that our concern has taken this form. If the industry is to survive the problems that worry so many persons, there's going to have to be sincere cooperation at every level."

Columbia Pictures

(Continued from page 38)

Bell album, will be featured with his wife Barbara in an album due soon on the same label." Of the other writers pacted to the company prior to 1973, Carole King, Mac Davis, David Gates and Mark James are also artists.

Music Division

The music division is now and will continue to be involved in the music requirements of the motion picture and television production divisions. "However, the new management has encouraged us to take a heightened role in our advisory capacity," Robinson added. "Both Lester Sill, President of the division, and Ira Jaffe of our west coast staff now attend all preproduction meetings and participate in the selection of composers and recording artists from within the division and outside of it."

Foreign Operations

Under the direction of Ray Walter, the English operation of the company has in two years developed as a major adjunct with a broad-based catalogue and approximately seven writers under exclusive contract. It will continue to be involved in the production of recordings which are then licensed to record companies on the continent, in the United Kingdom, and in the United States.

Conversation With Don McLean

(Continued from page 76)

turn that energy around—the audience has a lot of energy they don't know what to do with—if they want to loose it on you in anger, they can just as easily do it in music and love if you can show them how.

RW: Could you get them to sing?

McLean: Oh yeah. I've never been any different—they've always sung, whether it was three people on a street corner or 3,000 people in Carnegie Hall. I've never had that problem. I guess they figure if I'm making a fool out of myself then they can do the same.

RW: I don't know if it's because people have told me that you used to play on the Pete Seeger boat on the Hudson, but there's the same feeling in the audience, there's the same feeling in the hall as when he performs. Do you think that's something that just comes from all the way back when you were a kid working clubs or is there any relationship to Seeger?

McLean: I do a very similar thing to what it is he does, but what he does is a very similar thing to what Sandburg did. And what Sandburg does is a very similar thing to what lots of troubadors and minstrels and hobos did 100 years before that. It's something that I related to initially through Pete and it's something that I began to see the deeper meaning of as I learned to love all the minstrels. One of the wonderful things about Pete Seeger was that he was able to bring that along into the 20th century. What I plan to do maybe is to bring it along into the 21st. It's just something that to me is at the bottom of all. I'm happiest doing that.

RW: Do you have difficulties in dealing with the corporate establishment because your motivations and your attitudes are not exactly the same as theirs.

McLean: I don't deal with them. One of the reasons why I had trouble putting out "Tapestry" was that none of those companies were willing to give me the kind of freedom that I wanted. I wanted to okay the cover, I wanted to present them with the album, I didn't want them telling me what to sing or how to sing it; they weren't going to program it, they weren't going to write the notes, you know here I am walking off the streets and telling the record company how they are going to release my album. That was one of the big reasons. That on top of the fact that they thought it would never sell and that they had other people that they were going to make stars out of. It hinged on requiring the kinds of freedoms that it takes so that you don't have to bow down to the corporate establishment.

When Media Arts finally gave those things to me in return for a \$3,000 advance, we were home free because then I made "Tapestry" and out it came. And that's the series of lucky events that find me where I am now. I wrote the album "American Pie," and the package, complete as you see it on UA Records would have been on Media Arts. It was done when United Artists bought Media Arts Records. Since UA apparently bought Media Arts for the talent, they got me and Dory Previn and Spencer Davis and some other good people. They bought the talent in effect. What they bought from me was that album as well.

RW: It was complete at that point then?

McLean: It was done. They knew what they were getting, too. The point is that they gave me all of those kinds of clauses and things—contractual things—so I had basically the same deal I had at Media Arts—I was completely free there. Now it will never be a question again. But I held out in the beginning for a year and a half through enormous amounts of pain and suffering to get that and it was worth it because I know now if I had somebody trying to push me around I just wouldn't make records.

"During that year when 'American Pie' hit, that first year, I was literally fighting to climb out from under it."

RW: So it's up to you completely to say that you want to make "Favorites."

McLean: Everything's up to me.

RW: Are you interested in their expertise in marketing records and in their judgements as to what's going to sell, or what's going to be good?

McLean: For me they don't know those answers. I don't know them, nobody knows them. I know what makes it for me is what's good. I'm at my best when I'm thinking clearly and when I'm working 100 percent toward a goal, then it's going to work. When I'm distracted

(Continued on page 125)

Classical Favorites of 1973

By SPEIGHT JENKINS

■ NEW YORK — The end of the calendar year, though it falls square in the middle of the musical season, seems to call for a selection of some favorite recordings for the year just passed.

No one record obliterated the competition by its quality or by introducing a new vocal star or instrumental group or new work, but the year saw some exciting digging into archives, a bit of inventive programming (though not nearly enough) and in the case of a few companies, an interesting and novel use of soloists.

Angel always seems to be three companies: Angel Records itself, Seraphim, its budget label and Melodiya, its Russian arm. Obviously the record for Angel was Gunther Schuller's recording of Scott Joplin's *Red Back Book*. The best selling record of the year in terms of length of time on RW's retail list, the *Red Back Book* extended the Joplin craze from the piano, where it began, to the orchestra. The orchestrations of Joplin's rags were made at the dawn of this century either by Joplin or a friend, and they brilliantly capture the whole spirit of ragtime.

Seraphim came out with several major recordings in the opera field; the choicest was a rare offering of Chaliapin reviewed below. And Melodiya, the Russian company that has given most of us who love Russian music the most authoritative recordings of Russian composers, made a major contribution to the Rachmaninoff centenary with *The Vespers*, conducted by Aleksander Sveshnikov and using the U.S.S.R. Russian Chorus. *The Vespers* showed the composer in a less flamboyant mood than in some of his other work, but his intense devotion sweeps all before it. To those for whom the musical mysteries of the Russian church have not been disclosed, this recording opens many doors.

The CBS Records Group took a major step for the classical music lover in inducing Goddard Lieber-son again to become its President. Though the major changes Lieber-son will make, including a basic commitment to the important new voices in contemporary music, have not had time to show in recordings, the company's two major classical divisions did some interesting things. Odyssey issued a spate of the old Metropolitan

Opera recordings made in the late forties and early fifties, my choice of which was the *Hansel and Gretel*, starring the young Rise Stevens.

The most interesting Columbia recording was the debut of Murray Perahia, a young pianist who played Schumann's "Davidsbündlerstänze" with feeling and anticipated accuracy. Perahia has a grasp of the *ur-romanticism* of Schumann that most young pianists simply can't imagine. He strives not for effects but for letting the music sing and so manages to give the poetry rare expression. The record may not have made many retail lists, but Perahia's second or third will. This man is going places.

Deutsche Gramophon, despite being based in Hamburg, plays a larger and larger part in the U. S. scene. Not only does it issue more records than most companies, but it turns out a quality product with a frequent use of American artists. And the DG engineers have a way with sound that eludes most other companies.

The premier recording from DG this year can only be *Carmen*, important for its intrinsic worth—Bernstein's conducting, Marilyn Horne's musical and dramatic concept of the title role—but even more significant as the first studio opera recording made in the U. S. since 1964. DG gambled on the public's interest in the Metropolitan Opera's new version of Bizet's opera and the gamble paid off. The biggest opera seller this year in the U. S., *Carmen* made it against eight competing versions. Why? Probably because of the stage quality of the performance caught under studio conditions.

London took a major stride this year in utilization of its superstars with its *Turandot* recording. Neither Joan Sutherland nor Luciano Pavarotti had ever sung *Turandot* or Calaf on the opera stage, and London did something more than give them a chance to do a role on records that they might never do onstage.

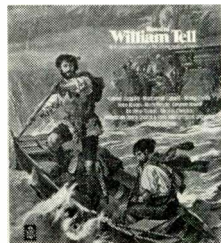
Instead, the recording explored an important and unplumbed possible repertory for both artists. Though some critics have opined that Miss Sutherland sounds as she does because of electronic help, their statements have to reflect forgetfulness of the weight

(Continued on page 123)

CLASSICAL RETAIL REPORT

DECEMBER 29, 1973

CLASSIC OF THE WEEK



ROSSINI: WILLIAM TELL
CABALLE, MESPLE, GEDDA
BACQUIER, GARDELLI
Angel

BEST SELLERS OF THE WEEK:

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

CUTLER'S/NEW HAVEN

ADAGIO—Karajan—DG
BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken

BACH: CHRISTMAS ORATORIO—Harnoncourt—Telefunken

BACH: SIX SUITES FOR CELLO—Casals—Angel

BERLIOZ: DAMNATION DE FAUST—Veasey, Gedda, Bastin, Davis—Philips

COPLAND: APPALACHIAN SPRING—Copland—Columbia

GIFT OF MUSIC FOR CLARINET—Orion

HANDEL: MESSIAH—English Chamber Orchestra—Cardinal

NONESUCH CHRISTMAS—Nonesuch

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

HAPPY TUNES/N.Y.

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BEETHOVEN: SYMPHONY NO. 9—Solti—London

BRITTEN: CEREMONY OF CAROLS—Argo

GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch

MOZART: SYMPHONIES NO. 35, 39, 40, 41—Szell—Columbia

MUSSORGSKY: PICTURES AT AN EXHIBITION—Szell—Odyssey

RACHMANINOFF: VESPERS—Sveshnikov—Melodiya/Angel

SHOSTAKOVICH: SYMPHONY NO. 5—Shostakovich—Melodiya/Angel

RECORD & TP. COLLECTOR/BALT.

BERLIOZ: SYMPHONIE FANTASTIQUE—Ozawa—DG

BRITTEN: CEREMONY OF CAROLS—King's College Choir—Seraphim

BRITTEN: DIVERSIONS—Baltimore Symphony—Desto

IVES, ELGAR: SYMPHONY NO. 1, ENIGMA VARIATIONS—Mehta—London

MAHLER: SYMPHONY NO. 4—Horenstein—Monitor

PUCCHINI: TOSCA—Price, Domingo, Milnes, Mehta—RCA

THE COMPLETE RACHMANINOFF VOLS. I-IV—RCA

RACHMANINOFF: VESPERS—Sveshnikov—Melodiya/Angel

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

SOLTI/CHICAGO SHOWCASE—London

MELODY SHOP/DALLAS

GREATEST HITS OF CARUSO VOL. 1—RCA

CLASSIC FILM SCORES OF BETTE DAVIS—Gerhardt—RCA

GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch

HANDEL: MESSIAH—Donath, Burrows, Richter—DG

PROKOFIEV: ROMEO AND JULIET—Maazel—London

PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

SOLTI/CHICAGO SHOWCASE—London

VERDI: GIOVANNA D'ARCO—Caballe, Domingo, Milnes, Levine—Angel

WHEREHOUSE/CALIF.

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

PROKOFIEV: ROMEO AND JULIET—Maazel—London

PROKOFIEV: ROMEO AND JULIET—Previn—Angel

PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London

PUCCHINI: TOSCA—Price, Domingo, Milnes, Mehta—RCA

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

SCHUBERT: COMPLETE SYMPHONIES—Bohm—DG

VERDI: RIGOLETTO—Sutherland, Milnes, Pavarotti, Bonyngé—London

VOGUE RECORD & BOOKS/L.A.

BACH: BRANDENBURG CONCERTOS—Marriner—Philips

BRUCKNER: SYMPHONY NO. 5—Furtwangler—Rococco

GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch

HAYDN: SALOMON SYMPHONIES—Jochum—DG

LAURITZ MELCHOIR: HELDENTENOR OF THE CENTURY—RCA

PFITZNER: PALESTRINA—Gedda, Fisher-Dieskau, Kubelik—DG

REICH: FOUR ORGANS—Thomas—Angel

RESPIGHI: ANCIENT DANCES & AIRS—Dorati—Mercury Imports

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

WAGNER: TWILIGHT OF THE GODS, ACT III—Barker, Remedios, Goodall—Unicorn Import

Classical Favorites

(Continued from page 122)

and size of her vocal instrument. The only question about her Turandot prior to the recording was whether she would inflect the vocal line dramatically enough; she does that with a vengeance and the role can be hers-whenver and wherever she wants it.

Pavarotti also latched onto an ideal role for him without stretching his lyric tenor to dramatic lengths. Though he might be unwise to try out the role in a big house, his inflection of the riddle answers and the final duet was remarkable, and his tone golden and thrilling. The whole recording, from Mehta's propulsive conducting to Nicolai Ghiaurov's warm and rich Timur and Peter Pears' aged but still musical Emperor sets a high standard for recorded opera.

Nonesuch, the only company that is strictly in the medium-priced field, has continued its inventive growth in 1973. Its record that expanded this writer's horizons most in 1973 was William Bolcom's recital of all of George Gershwin's pieces for solo piano. Gershwin would have been 75 this year and that anniversary drew forth such important books as "The Gershwins" and a wide number of recitals and concerts of his music.

No particular event better captured Gershwin's charm than Bolcom's playing of his material. First off, he pointed out the American's Lisztian virtuosity, then showed how many of Gershwin's pieces were developed through his ceaseless improvisation of his own music. Just as a matter of pianistic brilliance, Bolcom gave a lesson in how to play an important American composer. Philips contributed a very interesting recording of Wagner's *Ring* in 1973. The fifth complete pressing of Wagner's mammoth opus, the Philips' *Ring* is the first taken from a series of live performances, and the first with the stamp of the Wagner Festival in Bayreuth. Though not too well received critically, the recording has done surprisingly well on *RW*'s retail charts: several times a best seller of the week and listed some thirty times by different stores as one of the top ten may not sound big, but when it is remembered that every purchase of the *Ring* means four albums and sixteen records, the financial success of the project testifies anew to a *Ring* revival in popularity.

My reason for liking this *Ring* comes from the performance feeling (attributable to the DG engineers who caught it and the Philips process of making records) and the capture of Birgit Nilsson's Brünnhilde at the supreme top of her form. In 1966 and 1967,

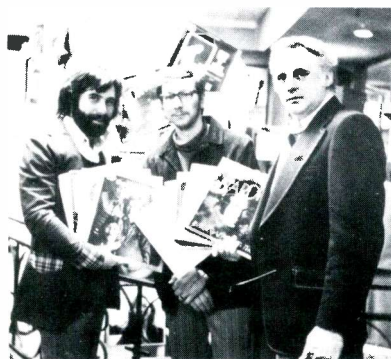
Miss Nilsson had taken some interpretive strides since her work with Georg Solti and London Records, and the results show.

Finally, RCA has had a spectacular year with oldies (and some wonderful opera releases starring Leontyne Price, Placido Domingo and Sherrill Milnes), but 1974 promises to be even a better one. The new company President, Ken Glancy, appointed in late November, is a man attuned to classical music, and his work should benefit the Red Seal department. The outstanding achievement this year has been the five volumes of Rachmaninoff — everything that he ever recorded for RCA Victor. It has revealed a treasure of interpretation and some marvelous performances not only by Rachmaninoff but by some of his contemporaries playing with him. One of the volumes is reviewed below, but all are prime for any record collector's library.

Producer John Pfeiffer's work with the series (and his similar fine work on Caruso and Melchior) gives a hint to what could be uncovered just by RCA and Columbia if the two companies would really dig in their files. The number of 78 rpm treasures there cannot be exaggerated and the public responds whenever anybody goes out on a limb and does something unusual well.

Other companies have also released major classical product, notably BASF, which leapt into the classical business last summer with sixty recordings of varying value. More from these other companies, plus a detailed analysis of each of the big companies' work will be undertaken in *RW*'s first classical special, available in a few weeks. For now, a sign off for 1973 with the expectation of more musical delights in the months ahead.

Quad Promotion



Elektra / Asylum / Nonesuch Records recently completed a month long promotion campaign on quad, featuring a contest at the Harmony Hut at Willowbrook Mall in Wayne, New Jersey. First prize was a complete set of Elektra / Nonesuch quad releases to date. Pictured from left are Jon Peisinger, Elektra / Asylum East Coast regional sales manager of the Harmony Hut.



CLASSICAL ALBUM PICKS

PUCCINI: TOSCA

Price, Domingo, Milnes; New Philharmonia, Mehta—RCA ARL2-0105.

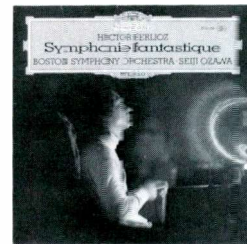
Eight Toscas are now available and of those on stereo this new entry appears to be the pick. Leontyne Price has never produced more voluptuous, accurate tone and her involvement is high—particularly from "Vissi d'Arte" through the end of the opera. Domingo pours out golden tone as does Milnes, though the latter could be deeper into Scarpia. Mehta's conducting, very melodramatic and often portentous, suits the performers. Annoying pre-echo but otherwise well recorded.



BERLIOZ: SYMPHONIE FANTASTIQUE

Boston Symphony, Ozawa—DG 2530 358

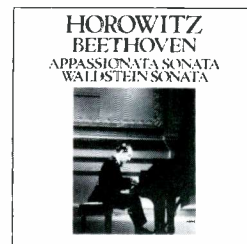
Seiji Ozawa finds an ideal home in Berlioz' exciting, early work. Tense and excited, Ozawa still manages to infuse the first three movements with enough lyricism for contrast, and then turns in a brilliant March to the Scaffold and Witches Sabbath. Excellent sound.



BETHOVEN: WALDSTEIN, APPASSIONATA SONATAS.

Horowitz—Columbia 31371.

The incredible brilliance of Horowitz' new "Waldstein" simply can't be grasped on first hearing. Articulation, phrasing and drama make this one of the master's best releases in many years. His "Appassionata" has great moments, too, but this record contains a "Waldstein" to end them all.



THE ART OF FEODOR CHALIAPIN: OPERA ARIAS AND RUSSIAN SONGS

Seraphim 60218.

Few voices can be called unique—Caruso, Lehmann, Flagstad—and this record demonstrates another: the Russian basso Feodor Chaliapin, whose centenary this year has been rather glossed over. The recordings (from 1926-33) are clean, and the presence of this larger-than-life man with his huge dark voice filled with a thousand lights comes over strong and clear. One of the more exciting vocal releases of 1973!



THE COMPLETE RACHMANINOFF, VOL. IV

RCA ARM3-0295.

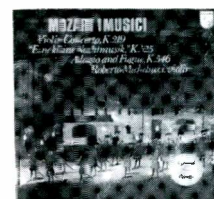
Any record collector worth the name will certainly want to possess all five volumes of the Rachmaninoff treasure unearthed by RCA. Volume IV is especially interesting in its recording of the somewhat rarely performed third symphony, conducted by the composer with an emphasis on the many folk tunes that serve as foundation for the score, and Beethoven, Grieg and Schubert Violin sonatas with Fritz Kreisler.



MOZART: VIOLIN CONCERTO, K. 219; "EINE KLEINE NACHTMUSIK."

K. 546. 1 Musici, Roberto Michelucci violin soloist. Philips. 6500 537.

Both pieces are frequently recorded, but this version has a particularly bright, fresh sound. Michelucci's violin has lots of personality, and the Mozart style of the record is exemplary.



CMA Presents Album to Pres. Nixon

■ NASHVILLE—The Country Music Association took country music to the White House Friday, December 14, when special recognition was extended to country music fan Richard Nixon.

Wesley Rose, President of CMA said, "Nixon has lent prestige to country music by including it on the entertainment schedule at official White House functions during the past few years. Country artists appearing at the White House have included: Roy Acuff, Glen Campbell, Johnny Cash, Merle Haggard and the Osborne Brothers. Also, President Nixon has given national attention to country music by proclaiming 'October is Country Music Month' for the past four years, the first President to recognize country music in this manner."

Wanting to give a special "Thank You" to the President for his recognition of country music and being a music industry organization, the CMA Board of Directors decided on a musical-spoken tribute. A special committee was set up to guide this project under the direction of CMA's Harold Hitt, Ted Harris and Bob Tubert.

Over two years were spent researching the speeches of President Nixon. Each excerpt was nar-

rated by Tex Ritter featuring recordings by Johnny Cash, Charlie McCoy, Bill Anderson, Ritter, Loretta Lynn, Stonewall Jackson, Henson Cargill, Johnny Horton, Billy Mize, Merle Haggard, Jerry Reed, Charley Pride, Glen Campbell, Red Foley and Frankie Miller. This album acknowledges the President's vital force in the American lifestyle.

Internationally known country music spokesman, Tex Ritter, presented the special tribute to the President. The unique album, in an ornate hand-tooled leather case, is entitled, "Thank You, Mr. President."

On hand for the presentation were CMA's President Wesley Rose, CMA executive director Jo Walker, Ritter, Tubert, Bill Hudson and Dick Frank.

Joint Effort Set Vs. Tape Pirates

■ NASHVILLE—A joint committee of the music industry met Wednesday (19) to discuss the severity of illegal tape problems in the music business and resolved to cooperate with each other in compiling and disseminating information to the general public in

(Continued on page 128)



■ **Whitey Ford**, the Duke of Paducah, a 72-year-old—73 next May 12—gaffer with the gift of gag is celebrating his 52nd year in show business . . . The Duke (so named by a St. Louis, Mo. radio station in 1935) plays 100-125 dates annually as a regular with the **Hank Williams Jr.** show, plus speaking engagements at civic clubs, conventions, etc.

Where does Duke get his material? He owns a library of 1,000 joke books and on loose-leaf paper and/or cards has a half-million gags covering 455 subjects (cross indexed) . . . "I have," he says, "a copy of the original **Joe Miller** joke book (published in 1735). Miller was a sidewalk and barroom comedian in England. Not one of the stories in his book is printable in a family magazine or newspaper. All too risqué."

Duke, born Benny F. Ford at De Soto, Mo., May 12, 1901, has in recent years shifted from his country boy costume (including the high-button shoes) to tailor-made western duds.

"I got my start in vaudeville with a Dixieland jazz band. I told jokes and played the banjo," he said. "Later when I was a single, the banjo playing was part of my act for 20 years. Then I quit playing the banjo for 20 years. Three years ago I began taking lessons on the banjo and it's back in my act."

Retire?

"Not while I can still walk and talk," he said.

A new songwriter (ASCAP) on the local scene: **Velle Dowdall** from Buffalo, N. Y. where she was known as "The Bard of Buffalo." At 82 Velle is the no doubt elder stateswoman of Nashville songsmiths. Latest effort is "Gasoline Shortage Song." (and that should be a gasser).

"My best known tune is 'Music Is My Business,' recorded by New York dee-jay **Bob Williams**, sez Ms. Dowdall.

(Continued on page 130)

RCA Country Stars Honored in England



When a group of RCA Records' country artists, headed by Chet Atkins, recently made a concert tour of England, the English Country Music Association used the occasion to honor the contingent. Shown (from left) are Chet Atkins receiving a special award for his services to country music, presented by CMA/UK and handed over by British country music producer Ian Grant; RCA UK was voted Record Company of the Year for the second consecutive year and the award was received from Tappall Glaser by RCA's marketing manager Geoff Hanington; Charley Pride was voted American Male Singer of the Year and his award was received on his behalf by RCA's national sales manager Brian Hall, from Chet Atkins; Dottie West was there in person to receive her award as American Female Singer of the Year from Chet Atkins.

Clark Wins AGVA Award

■ HOLLYWOOD, CALIF. — The American Guild of Variety Artists have named Roy Clark country and western star of the year. Clark already holds the distinction of being this year's Country Music Association's entertainer of the year and the Academy of Country and Western Music's entertainer and TV personality of the year.

The AGVA Award will be presented to Clark on the ninety-minute special "Entertainers Of The Year" Awards, January 26 on national television.

COUNTRY PICKS OF THE WEEK

SINGLE **HANK WILSON, "A SIX PACK TO GO"** (Brazos Valley, BMI). Leon's country alter ego is ready to go to the top. Former Hank Thompson hit is a fine western swinger that will continue the Leon Russell country success and sales of the "Hank Wilson's Back Vol. 1" lp. Leon's own fame in the pop world is turning on new listeners in this example of good country. A winner in both fields! Shelter T-7338.

SLEEPER **REX ALLEN, JR., "THE GREAT MAIL ROBBERY"** (Tree, BMI). Rex Jr. is getting his best start to date as the "Robbery" begins to catch fire. A lilting melody with strong grooves matches the fine story line. The Warner Bros. country efforts continue to grow and Rex is certain to take a big part in it. Heavy airplay on the way! Warner Brothers 7753.

ALBUM **"SOUTHERN ROOTS — BACK HOME TO MEMPHIS," JERRY LEE LEWIS.** Jerry Lee gets ba-loo-zee and keyboard bangin' in southern sangin' good on one of his best ever albums. "Haunted House," "Hold On, I'm Comin'" and "When A Man Loves A Woman" highlight the previous r&b and pop hits herein; produced by the legendary Huey Meaux. Jerry Lee and Huey—what an incredible combination! A country and pop smash! Mercury SRM-1-690.





COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week:

| | | |
|--------------------|--------------------|-------------------|
| WAME, Charlotte | KENR, Houston | KMAK, Fresno |
| WWL, New Orleans | KLAK, Denver | KBUY, Ft. Worth |
| WYDE, Birmingham | KKYX, San Antonio | KFDI, Wichita |
| WMNI, Columbus | WCMS, Norfolk | WBAP, Ft. Worth |
| WGBG, Greensboro | KWAM, Memphis | WGMA, Hollywood |
| WJQS, Jackson | WITL, Lansing | WENO, Nashville |
| WRCP, Philadelphia | WIRE, Indianapolis | KTTS, Springfield |
| WHN, New York | WESC, Greenville | WBAM, Montgomery |
| WPNX, Columbus | | |

"Sweet Magnolia Blossom" is opening up request lines for Billy Crash Craddock and will see him to the higher reaches of the national charts early next year!

Ray Pillow will enjoy his biggest success with "Countryfield," already playing heavily in the South and Midwest!

Although "Wrong Ideas" won't be shipped as a single til later this week, the cut from Brenda Lee's "New Sunrise" lp is already Chuck Holiday's pick at WPNX. Today Columbus; tomorrow the world!!

It's an absolute runaway for Bobby Bare, Tammy Wynette and Don Gibson!

Early reports on David Rogers' uptempo departure "Lovin' You Has Changed My Life" indicate a top contender?

The first pairing of Shannon's Wilma Burgess and Bud Logan will be tough to beat! It's picked this week in Montgomery; strong in Philadelphia, good reports in many areas!

"Traces of Life" is well on the way to establishing the names of Lonzo & Oscar in a serious vein. WJQS, WENO and WRCP showing good action.

Jerry Lane's "Snake" crawling onto playlists along the East Coast. It's threatening to multiply and cover the nation!

"Mama's Got The Know How" and Doug Kershaw got a big play in Ft. Worth and Nashville!

Norfolk and Greenville showing good results with Charlie Louvin's "You're My Wife, She's My Woman."

Jerry Kelly gives the female treatment to Dobie Gray's "Lovin' Arms" and they love it in Wichita and Birmingham.

New Talent Happening: James Mask's "If the World Don't End Tomorrow" added at WMN; Jimmy Lee Morris' "Honky Tonk Dreams" most requested in Wichita; Murry Kellum's "Lovely Lady" picked at WENO; Little David Wilkins' "You Can't Stop Me From Loving You" is Charlie Douglas' most requested at WWL.

Red Steagall is set to click with "This Just Ain't My Day."

KFDI and WBAP getting early action on Ray Smith's "First Lonely Weekend."

Because of listener response, United Artists has decided to flip Bill Phillips' latest and it's now all systems go on "New World Tomorrow." Johnny K. already getting calls.

Roger Burch, formerly of WSM Opry Spotlight, is leaving the station to pursue a career as a recording artist.

McCuen Opens Rep Firm

■ NASHVILLE—A new music industry firm has been formed here by Brad McCuen who resigned as President of Mega Records and Tapes in September. "There has long been the need in Nashville of an independent representative with a background in the national music and recording scene to serve clients from New York, Hollywood and overseas in Music City," McCuen said. "We are offering our clients total and partial representation in this growingly important music center."

The company has already secured a number of substantial accounts, most notable being the Nashville representation of TARA International. McCuen is also acting as a broker in the sale of master recordings, music publishing firms and has been a management consultant to Mega Records, an association that ends this year.

Fire Hits Home Of Tom T. Hall

■ NASHVILLE—What started out as an evening of benefit performances and Christmas cheer ended up in destruction and heartbreak for Tom T. Hall Dec. 13 when, following a benefit show for the Franklin (Tenn.) Band Boosters Club and a Christmas get together with friends and co-workers, his recently completed home suffered extensive fire damage.

The fire, ruled of electrical origin, caused an estimated \$40,000 to \$50,000 worth of damage when an early morning blaze completely destroyed the large den encompassing one entire end of the house. The den housed many momentos and items Hall had collected throughout his career.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MEL TILLIS—MGM K14689

MIDNIGHT, ME AND THE BLUES (Sawgrass, BMI)

Jerry House supplies a tune right in the Mel Tillis hit bag. Another tasty Jim Viennau production will give Mel that continuing hit momentum.

TANYA TUCKER—Columbia 4-45991

WOULD YOU LAY WITH ME IN A FIELD OF STONE (Window Music, BMI)

David Allen Coe writes what will be his biggest song ever, as Tanya will keep her string rolling. This Billy Sherrill production is one of his most distinctive!

JIMMY NALL—Monument ZS7-8545

GOOD TIME GIRL (Danor, BMI)

A superbly tight production by Charlie McCoy as Jimmy gets his strongest piece of material yet. Bread and butter!

DOUG KERSHAW—Warner Bros. 7763

MAMA'S GOT THE KNOW HOW (Tree, BMI)

The Ragin' Cajun weaves a little on the fiddle and cranks into a foot stompin' rag that Doug penned himself. Wilder than the bayou!

ROGER BOWLING—Fraternity 1230

I WANT TO SEE YOU (Brougham, BMI/Sigler Street, ASCAP)

SWEET LOVIN' WOMAN (Brougham, BMI)

A beautiful ballad with the magic George Richey production touch. This has every potential to be a giant record. Very, very nice.

(Continued on page 128)

Country Ltd. Disc Out

■ LOS ANGELES—The first single from Country Limited—a new group made up of top Los Angeles and Nashville studio musicians and featuring banjo player Larry McNeeley will be released Dec. 26 by Granite Records, the label owned by the ATV Music Group.

Featured are Lennon-McCartney's "Help" backed with "Hard Day's Night" in country-bluegrass arrangements.

TWO BIG RECORDS ON GLENN RECORDS

"TIL I CAN'T TAKE IT ANYMORE"

by JESSE ROBERTS

and "I'M STILL A MAN"

by DAVID LYNN

D.J.'s needing copies write Little Richie Johnson

Box 3

Belen, New Mexico 87002

Nashville Report (Continued from page 126)

A lady with a sense of humor, she says, "I've come to Nashville to make a million or to die—whichever comes first."

Oh yes, Velle says she gets her ideas while sleeping. "I dream them," she explains. "then when I wake up I write them."

As per his annual custom, **Jethro Burns**, RCA's master of the parody and the flip remarks, sends me his predictions for the coming year.

A few of the printables:

"**Dolly Parton** will flip her wig and lose 20 pounds."

"**Skeeter Davis** will make headlines. Not by her singing. She'll invent a car that runs on chicken soup."

"At the Country Music Association awards show a female singer will win a major award and say what she really thinks. Quote 'Thanks, I deserve it, and it couldn't have happened to a nicer person.'"

"Because of the fuel shortage **Charley Pride** will trade his plane for a bus. However he will refuse to ride in the back of it."

"'Hee Haw' will continue to be the TV show with the prettiest women and the ugliest men. Most important of all, it will continue."

"**Charlie Rich** will not take the 'Most Beautiful Girl in the World' 'Behind Closed Doors.'"

"**Barbara Mandrell's** 'Midnight Oil' will be set up to 9:30 pm to save fuel."

"**Dottie West** will keep on singing 'Country Sunshine' and 'Country Moonshine' will keep getting all the action."

"I (Jethro Burns) will get a gold record which I will melt down to fill a tooth. I will also reach the point of no return. That's the age when a man looks at Dolly Parton and his only thought is whether or not she is wearing a wig."

Merry Christmas from me to you.

GMA to Meet in L.A.

■ NASHVILLE—For the first time in the history of the Gospel Music Association, members of the board of directors will hold their January quarterly meeting in a city other than Nashville.

The meeting is scheduled January 7-8 in Los Angeles at the Disneyland Hotel, according to Brock Speer, President. Committee meetings will be held the first day and the full board will meet the second day.

Mogul Honored



Porter Wagoner congratulates Screen Gems Executive Vice President Emil Mogul during anniversary celebrations of Jamboree USA. During his set, Wagoner presented Mogul with a plaque inscribed to "The Father of the Wheeling Feeling." In making the presentation, Porter described Mogul as "A man who has done not only a great deal for 'Jamboree USA,' but also for country music in general."

Anderson Hot

■ NASHVILLE — MCA Recording artist Bill Anderson is creating a strong track record for his "Bill" album. Anderson has scored two Number One singles from the disc and a third single is moving quickly on the Record World country singles chart.

Thus far, "The Corner of My Life" and "If You Can Live With It" both written by Anderson, have reached the top position. This week "World of Make Believe" is 42 with a bullet in Record World.



THE COUNTRY SINGLES CHART

DECEMBER 29, 1973

| DEC. 29 | DEC. 22 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 4 | IF YOU CAN'T FEEL IT FREDDIE HART— Capitol 3730 | 12 |
| 2 | 1 | IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD— Capitol 3746 | 9 |
| 3 | 6 | SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK— Dot DOA 17480 | 9 |
| 4 | 7 | I LOVE TOM T. HALL—Mercury 73436 | 8 |
| 5 | 2 | THE MOST BEAUTIFUL GIRL CHARLIE RICH—Epic 5-11040 | 14 |
| 6 | 8 | THE LAST LOVE SONG HANK WILLIAMS, JR.—MGM K14656 | 9 |
| 7 | 5 | AMAZING LOVE CHARLEY PRIDE—RCA APBO-4073 | 11 |
| 8 | 3 | YOU ASK ME TO WAYLON JENNINGS—RCA APBO-0086 | 12 |
| 9 | 14 | JOLENE DOLLY PARTON—RCA APBO-0145 | 9 |
| 10 | 10 | LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 40101 | 17 |
| 11 | 9 | LOVE ME/CRAWLING ON MY KNEES MARTY ROBBINS—MCA 40134 | 12 |
| 12 | 16 | SONG AND DANCE MAN 9 JOHNNY PAYCHECK— Epic 5-11046 | 9 |
| 13 | 18 | HEY LORETTA LORETTA LYNN—MCA 40150 | 7 |
| 14 | 15 | GOT LEAVIN' ON HER MIND NAT STUCKEY—RCA APBO-0115 | 10 |
| 15 | 17 | STILL LOVIN' YOU BOB LUMAN—Epic 5-11039 | 10 |
| 16 | 11 | SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS— Mercury 73520 | 13 |
| 17 | 20 | TOO MANY MEMORIES BOBBY LEWIS— Ace of Hearts 1472 | 9 |
| 18 | 22 | THE BAPTISM OF JESSE TAYLOR JOHNNY RUSSELL—RCA APBO-0165 | 8 |
| 19 | 23 | LOVIN' ON BORROWED TIME MEL STREET—Metromedia Country BMBO-0143 | 8 |
| 20 | 25 | AIN'T LOVE A GOOD THING CONNIE SMITH—Columbia 4-45954 | 7 |
| 21 | 26 | ROSIE CRIES A LOT FERLIN HUSKY—ABC 11395 | 8 |
| 22 | 27 | ATTA WAY TO GO DON WILLIAMS—JMI 32 | 7 |
| 23 | 28 | GIRL WHO WAITS ON TABLES RONNIE MILSAP—RCA APBO-0097 | 7 |
| 24 | 30 | BIFF, THE FRIENDLY PURPLE BEAR DICK FELLER—United Artists UA XW 316-W | 6 |
| 25 | 32 | ONCE YOU'VE HAD THE BEST GEORGE JONES—Epic 5-11053 | 6 |
| 26 | 12 | I'LL NEVER BREAK THESE CHAINS TOMMY OVERSTREET— Dot DOA 17474 | 15 |
| 27 | 35 | BIG GAME HUNTER BUCK OWENS—Capitol 3769 | 5 |
| 28 | 13 | LITTLE GIRL GONE DONNA FARGO—Dot DOA 17476 | 13 |
| 29 | 19 | LILA DOYLE HOLLY—Barnaby B5027 | 11 |
| 30 | 24 | PAPER ROSES MARIE OSMOND—MGM 14609 | 16 |
| 31 | 21 | ALL IN THE NAME OF LOVE NARVEL FELTS—Cinnamon C 771 | 11 |
| 32 | 41 | LET'S GO ALL THE WAY MEL TILLIS & SHERRY BRYCE— MGM K14660 | 6 |
| 33 | 34 | SOME OLD CALIFORNIA MEMORY HENSON CARGILL— Atlantic CY 4007 | 10 |
| 34 | 44 | THE HOUSE OF THE RISING SUN JODY MILLER—Epic 5-11056 | 5 |
| 35 | 38 | RELEASE ME CHARLIE MCCOY—Monument Z57-8589 | 9 |
| 36 | 49 | SHE MET A STRANGER, I MET A TRAIN TOMMY CASH—Epic 5-11057 | 5 |
| 37 | 37 | LOVIN' SOMEONE ON MY MIND BOBBY WRIGHT—ABC 11390 | 9 |
| 38 | 42 | SWEET BECKY WALKER LARRY GATLIN—Monument Z57-8584 | 8 |
| 39 | 51 | THE RIVER'S TOO WIDE JIM MUNDY—ABC 11400 | 3 |
| 40 | 46 | SOMETIME SUNSHINE JIM ED BROWN—RCA APBO-0180 | 5 |
| 41 | 43 | COME ON PHONE JEAN SHEPARD— United Artists UA-XW 317-W | 6 |
| 42 | 50 | WORLD OF MAKE BELIEVE 3 BILL ANDERSON—MCA 40164 | 3 |
| 43 | 53 | I ALREADY STAYED TOO LONG DON ADAMS—Atlantic CY 4009 | 4 |
| 44 | 52 | LUCKY LADIES JEANNIE SEELY—MCA 40162 | 3 |
| 45 | 45 | ROLLIN' RIG DAVE DUDLEY—Rice RR 5064 | 8 |
| 46 | 47 | PICK THE WILWOOD FLOWER JOHNNY CASH AND MOTHER MAYBELLE—Columbia 4-45938 | 6 |
| 47 | 48 | I BELIEVE IN SUNSHINE ROGER MILLER—Columbia 4-45948 | 6 |
| 48 | 55 | I'M STILL LOVING YOU JOE STAMPLEY—Dot DOA 17485 | 3 |
| 49 | 39 | LADY OF THE NIGHT DAVID HOUSTON— Epic 5-11048 | 8 |
| 50 | 59 | UPTOWN POKER CLUB JERRY REED—RCA APBO-0194 | 2 |
| 51 | 67 | I'VE JUST GOT TO KNOW 2 FREDDY WELLS—Columbia 4-45968 | 2 |
| 52 | 71 | A LOVE SONG ANNE MURRAY—Capitol 3776 | 2 |
| 53 | 63 | WE'RE BACK IN LOVE AGAIN JOHNNY BUSH—RCA APBO-0164 | 3 |
| 54 | 58 | TOO MUCH PRIDE MACK WHITE—Commercial C 1314 | 5 |
| 55 | 57 | SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—Mercury K14672 | 4 |
| 56 | 60 | JUST ONE MORE SONG 4 JACK BLANCHARD & MISTY MORGAN—Epic 5-11058 | 4 |
| 57 | 61 | DARLIN' RAY GRIFF—Dot DOA 17471 | 4 |
| 58 | 64 | TONIGHT SOMEONE'S FALLING IN LOVE 3 JOHNNY CARVER—ABC 11403 | 3 |
| 59 | 65 | AMARILLO BY MORNING 3 TERRY STAFFORD—Atlantic 4006 | 3 |
| 60 | 73 | PLEASE DADDY JOHN DENVER—RCA APBO-0182 | 2 |
| 61 | 62 | GOODBYES DON'T COME EASY 6 WARNER MACK—MCA 40137 | 6 |
| 62 | 66 | DON'T FORGET TO REMEMBER 2 SKEETER DAVIS—RCA APBO-0188 | 2 |
| 63 | — | DADDY, WHAT IF BOBBY BARE—RCA APBO-0197 | 1 |
| 64 | — | THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195 | 1 |
| 65 | 72 | WHEN I GET MY HANDS ON YOU 2 DIANA TRASK—Dot DOA-17486 | 2 |
| 66 | 69 | WHEN YOU GET BACK FROM NASHVILLE SUSAN RAYE—Capitol 3782 | 2 |
| 67 | — | THAT'S THE WAY LOVE GOES 1 JOHNNY RODRIGUEZ— Mercury 73446 | 1 |
| 68 | 68 | ALL AROUND COWBOY OF 1964 4 BUDDY ALAN—Capitol 3749 | 4 |
| 69 | — | I LOVE YOU, I LOVE YOU 1 DAVID HOUSTON & BARBARA MANDRELL—Epic 5-11068 | 1 |
| 70 | — | GEORGE LEROY CHICKASHEA 1 PORTER WAGONER—RCA APBO-0187 | 1 |
| 71 | 74 | ODE TO JOLIE BLON 2 GARY SERGEANTS—Mercury 73440 | 2 |
| 72 | 75 | DADDY BLUEGRASS 2 STONE EDWARDS—Capitol 3766 | 2 |
| 73 | — | SURPRISE, SURPRISE 1 SONNY JAMES—Capitol 3779 | 1 |
| 74 | — | I DON'T PLAN ON LOSING YOU 1 BRIAN COLLINS—Dot DOA 17483 | 1 |
| 75 | — | THINGS MONEY WON'T DO 1 LARRY STEELE—Airstream AS-101 | 1 |

EXTON

Nashville's Music Forum

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Hey, Loretta, you've done it again! Another hit single from country's greatest lady, also available on her latest album, "Love Is The Foundation" (MCA-355).

"Hey, Loretta"

(MCA-40150)



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