

RECORD WORLD

JANUARY 5, 1974

WHO IN THE WORLD:

STEVE MILLER

With His Current Capitol Album, 'The Joker,' Holding Down The Number Seven Spot On The Record World Charts And The Single Of The Same Name Bulleted At Three, Steve Miller, On The Heels Of A Highly Successful Tour, Is Out To Prove That His Talents Are Indeed No Joke. See Story On Page 15.



HITS OF THE WEEK

SINGLES



SPINNERS, "MIGHTY LOVE-PART I" (prod. by Thom Bell) (Mighty Three, BMI). One of 1973's biggest groups steps into the new year with a rock 'em sock 'em tune that has all the earmarks of another Thom Bell smash. Should get lotsa spins on its way to the top. Mighty fine! Atlantic 45-3006.



CHER, "DARK LADY" (prod. by Snuff Garrett) (Senor, ASCAP). The 'Camp Vamp' returns with another ditty about a shady lady. Her "Half Breed" was one of the top records of last year and she starts '74 with this winner. Interesting story line, top Snuff Garrett production. MCA 40161.



THE SYLVERS, "THROUGH THE LOVE IN MY HEART" (prod. by Keg Johnson & Jerry Peters) (Dotted Lion/Sylco, ASCAP). From their "Sylvers II" lp comes this ballad penned by sibling Leon. Top vocal combination has many fans, who should be pleased with this 45. MGM K 14678.



TYRONE DAVIS, "I WISH IT WAS ME" (prod. by Willie Henderson) (Julio-Brian, BMI). This top r&b/pop artist smashed last year with "There It Is," and this tasty tidbit is just as good. Terrific Willie Henderson production filled with hit sounds and riffs. Dakar DK 4529 (Brunswick).

SLEEPERS



GORDON SINCLAIR, "THE AMERICANS (A CANADIAN'S OPINION)" (Conestoga, BMI). Controversial essay is read here by its creator, a newsman from CFRB in Toronto. This version features "Battle Hymn of the Republic" in background and a lot of feeling by the narrator. Avco AV-4628.



TERRY JACKS, "SEASONS IN THE SUN" (prod. by Terry Jacks) (E.B. Marks, BMI). The creative force behind the Poppy Family steps out on his own with this bouncy rendition of the Jacques Brel-Rod McKuen song. Produced by Jacks, disc should brighten many playlists. Bell 45,432.



EDWIN STARR, "AIN'T IT HELL UP IN HARLEM" (prod. by Freddie Perren & Fonce Mizell) (Jobete, ASCAP). From the latest Fred Williamson flick "Hel! Up in Harlem" comes the title tune written by Freddie Perren and performed well by Mr. Starr. If pic hits, so might disc. Motown M 1284 F.



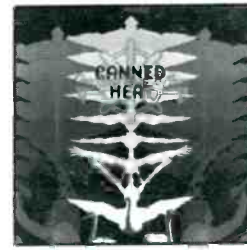
RICHMOND INTERNATIONAL, "MAYBE IF I LEAVE YOU" (prod. by Jimmy Bishop) (Blockbuster/Mason/Vignette, BMI). Produced by WDAS air personality Jimmy Bishop, this cut by new group should be a huge r&b record with pop crossover likely. Written by Barbara Mason. Red Coach RC 805.

ALBUMS

GRAHAM NASH, "WILD TALES." Nash's newest solo set is a gently beautiful collection of songs that features his unique pristine voice over wonderfully straightforward musical backings. The tunes go from political comment in "Prison Song" to wide-eyed excitement "Hey You (Lookin' At the Moon)" and the haunting "Oh! Camil." Nash smash! Atlantic SD 7288 (5.98).



CANNED HEAT, "ONE MORE RIVER TO CROSS." Now you can get red hot steamin' country blues right from the can. Among the funky magic are some super tunes like "Shake Rattle & Roll" and a fabulous Fats Domino medley. The tough singing of Bob "the Bear" Hite, super playing from everyone and lots of soul add up to Canned Hit! Atlantic SD 7289 (5.98).










CHAMBERS BROTHERS, "UNBONDED." The pop hit touch of Jimmy Lenner and a new label are but two of the changes the Chambers have undergone on their new album. They stick to some of the great songs of rock and the versions of "The Weight," "Reflections," "Good Vibrations" and "Do You Believe In Magic" will get them played in plenty of chambers. Avco AV-11013 (5.98).



ORIGINAL SOUNDTRACK, "PAPILLON." Jerry Goldsmith's music is as interesting and effective in album form as it is as the backdrop for the exciting new Franklin J. Schaffner film starring Steve McQueen and Dustin Hoffman. The music is a marvelous reflection of steamy French Guiana and a man's driving passion for freedom. Capitol ST-11260 (5.98).



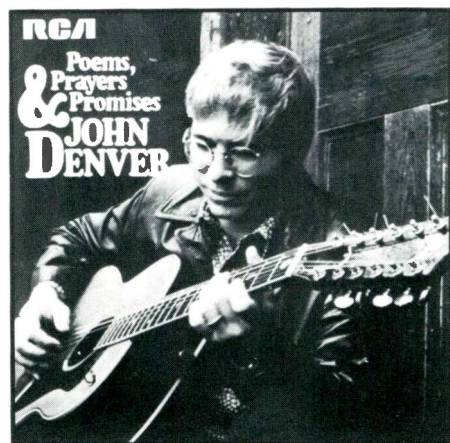
 Christmas Retail Sales Soar
  Major Industry Price Hikes
  Hannington Named GM of RCA in UK
  Warner Communications Among Top TV Ad Buyers
  MCA Renumbers, Hikes Catalogue Prices
  Capitol Name Change
  Dialogue: Joshua White On TV Rock

SHIPPING now

“Sunshine On My Shoulders” By John Denver

APBO-0213

John's hit song that exploded following the TV Special "Sunshine." The new single forced from the album "Poems, Prayers and Promises"



Produced by Milt Okun

LSP-4499

Jerry Weintraub
Management III



RCA Records and Tapes

Price Increases Sweep Industry

By GARY COHEN

■ NEW YORK—Further price increases, involving new releases and catalogue albums, and both list and wholesale prices, are being announced by a number of major labels.

Elektra Records has solicited its major accounts for album and tape orders on three major releases—new albums by Bob Dylan, Carly Simon and Joni Mitchell. All three releases will be at \$6.98 list for albums and tapes and the album numbers will be 7E-1001 for Bob Dylan, 7E-1002 for Carly Simon, and 7E-1003 for Joni Mitchell. Re-

WCI Joins Top TV Advertisers

■ NEW YORK — Warner Communications, Inc. has joined the list of the top 100 spot television advertisers in the country for the first time, based on the third quarter report of spot TV advertisers by the Television Bureau of Advertising (TVB). Warners spent \$2,077,800 on spot TV in that period, and gained position number 30 on the list. Also new on the list was Adam VIII Ltd., who offer mail-order records and tapes, including a four-record Arthur Fiedler set, with expenditures of \$1,099,800.

Dynamic House, reported to be one of the largest of the TV record advertisers, moved into the number 10 position with \$4,583,400 in the third quarter. Close behind, at number 14, was Tampa Marketing Corp. who bought \$3,789,700 in television time. Rounding out the list of record-related advertisers was the Columbia Broadcasting System, who spent \$1,715,400 and gained the number 39 position; some of Columbia's expenditures were for Columbia House record packages.

Record advertising accounted for approximately four percent of the television spot advertising during the third quarter, according to the figures. The TVB added that advertising for records, tapes, radios and TV sets was up 80 percent for that period, the highest percentage jump of any category.

The number one advertiser on the list was Proctor & Gamble, who spent \$25,199,100. In a distant second place was General Foods, with \$10,499,100.

lease dates for all three albums have not as yet been announced, although it is assumed that they will be released sometime in January.

London Records will announce a wholesale price increase, effective January 1, of approximately one percent, or a few cents. While final details on the increase were not available at press time, **Record World** learned that a "new price structure" is being sent to London's distributors, who will in turn inform their accounts of how the increase will apply to them.

Transamerica Corp., parent company of United Artists Records, has prenotified the Cost of Living Council of its intent to raise prices an average 3.60 percent on phonograph records. If totally granted, the increase would raise UA's revenue by 1.34 percent. The application by Transamerica was made December 19 in the San Francisco district, and if the Cost of Living Council does not act on the increase, it will take effect in 30 days.

(Continued on page 19)

MCA Renumbering; Increase Ahead?

By GARY COHEN

■ NEW YORK—MCA Records is continuing preparations for a possible increase of some catalogue album prices from \$5.98 to \$6.98, by renumbering some of their earlier releases. The albums, previous releases by Elton John and the Who, have been renumbered into MCA's new 2100 series. **Record World** had earlier indicated (November 3) that it appeared MCA was moving toward establishing a \$6.98 list price for albums in the future, with releases by established artists in the 2100 series, and releases by newer or lesser-known artists in their 300 series.

Among the albums assigned new potentially higher-priced numbers are Elton John's "Madman Across the Water," from Uni 93120 to MCA 2016; Elton John's first album from Uni 93090 to MCA 2012, and the Who "Live at Leeds" from Decca DL7-9175 to MCA 2022. If and when the increase comes on these catalogue albums to \$6.98 potential dealer confusion will be eliminated; MCA will merely indicate that the entire 2100 series will be priced

Retailers Report Record Christmas

By GARY COHEN

■ NEW YORK — Christmas sales at the nation's major record retailers throughout the country were described as excellent, according to a post-Christmas survey conducted by **Record World**. Most retailers reported sales exceeding last year's, and many indicated that their stores and chains enjoyed the highest sales in their history.

A number of trends were also apparent from the discussions with retailers — foremost is the emergence of the television-advertised package. The stores that were able to stock some of the packages, such as the K-Tel "Fantastic" album and the "Soul Train" album, reported tremendous sales. Most stores, however, were unable to obtain them, but reported hundreds of requests for the albums, and it is apparent that television advertising has become an important factor in record sales. (For third quarter TV advertising figures, see separate story).

Most retailers indicated that sales were strong across the board, and many indicated a strong upsurge in tape sales. Others reported good movement in catalogue product and Christmas "classics." Sales of new Christmas albums were generally down.

Following is a breakdown of sales reports received from the major retailers:

National chains

- Korvettes: Dave Rothfeld reported sales were "exceptionally strong across the board." Outstanding sellers were the Elton John, Bette Midler and Dylan albums. Rothfeld also reported good sales on the K-Tel "Fantastic" package and Warner package.

- Disc Records: Buyer Bill Berger reported an "excellent" sea-

(Continued on page 19)

Chain Audit Finds Records Do 13M

■ NEW YORK—The first annual Chain Store Age Product Movement Study, an audit of sales in nine product departments in a sampling of some of the nation's major retailing chains, has been completed. The survey, to be conducted annually, tracked sales in various merchandise departments to try and determine what percentage of sales and profits each department accounted for. This year, the survey included candy, health and beauty aids, stationery, hardware, home sewing, home entertainment, hair care, domestics and toys, based on the printout reports of the chains surveyed, covering 3,300 stores (25 percent

(Continued on page 19)

John, John & John



During his recent engagement at Los Angeles' Troubadour, Mac Rebennack (aka Dr. John) received some assistance one evening from several well-known friends. Pictured with the Dr. (center) are John Lennon (left) and Elton John.

MCA Closes Warehouse

■ CHERRY HILL, N. J.—MCA Records has announced the closing of its warehouse facilities here, to be replaced by a sales office in Collingswood, N. J., effective January 1. Records that were formerly shipped from the Cherry Hill branch will now be shipped from MCA's Gloversville, N. Y. pressing plant. MCA's new sales office address is Sutton at Collingswood, 117 A Tower, White House Pike & Collings Avenue, Collingswood, N. J. 08107.

Hannington Heads RCA (UK)

■ LONDON — RCA Records has announced the appointment of Geoffrey Hannington as General Manager, records division, RCA Ltd. (UK), replacing Kenneth D. Glancy, who, early in December, became President of RCA.

The announcement was made here by Robert Summer, division Vice President, RCA Records, International, who said it was effective January 1.



Geoffrey Hannington

Hannington had been manager, marketing, RCA Records (UK) for

Lipton Named UA Senior Vice-President

■ BEVERLY HILLS, CALIF. — Mike Lipton has been appointed Senior Vice President for United Artists Records, Inc., according to an announcement made by Michael Stewart, label President.



Mike Lipton

Lipton, former President of U.D.C., Inc., the national distribution organization for Polydor, MGM and United Artists Records, will supervise sales, marketing, promotion and production for UA in the newly-created post. The appointment is effective immediately and Lipton will continue to headquarter at the United Artists Records home office in Los Angeles.

Lipton joined United Artists Records in 1965 in a marketing capacity, after a decade as an independent distributor in such markets as Cleveland, Los Angeles, and New York City. In 1968, UA named him Vice-President-Marketing; in 1970, Lipton became Executive Vice-President of U.D.C.

the past three years. His association with Great Britain's recording industry began in 1965 when he joined Philips Records in London as assistant sales manager. He became sales manager of that company in 1968. Previously, he was a sales and marketing executive with one of Britain's most successful pre-packaged food companies.

In making the announcement, Summer paid tribute to Hannington's work as marketing manager, noting that in the year just ended, RCA Records had its most successful year of operation in the United Kingdom and that during the last half of 1973, RCA had become the leading album label in Great Britain.

Hannington will report administratively to the board of directors, RCA Limited (UK) and functionally to the division Vice President, RCA Records, International from whom he will receive product and business guidance.

Lewis Calls for Vinyl Recycling

■ SHREVEPORT, LA. — In an attempt to obtain scrap vinyl for use in recycled albums, Stan Lewis, President of Stan's Record Service here, has sent a letter to all of his accounts asking them to send him any available outdated, defective or deejay copies of unwanted albums for him to use in recycling. In making the request, Lewis told his customers that the recycling of vinyl "might help to relieve some of the shortage pressure." Lewis asked that the albums be returned voluntarily, but offered to credit his customers' accounts at 15 cents per pound for albums, minus covers and sleeves.

In his letter, Lewis explained that "we sincerely hope you realize how seriously this shortage can affect all of us. At present most of the large companies are absorbing the increased cost of production," but he warned that the "manufacturers may have to raise their prices" to alleviate the situation. He indicated that by returning their unwanted albums, the stores will be able to contribute to keeping the cost of albums down.

Capitol Changes Name

■ HOLLYWOOD, CAL.—Effective January 1, 1974, Capitol Industries Inc., becomes Capitol Industries-EMI Inc. The name change, approved at the annual meeting held October 16, is designed to reflect the company's corporate association with EMI Limited.

Rodden Appointed 20th Century VP

■ LOS ANGELES — Russ Regan, President, 20th Century Records, has elevated the label's marketing director, Tom Rodden, to serve as Vice President, director of operations. Regan noted "It gives me a great deal of pleasure to announce this vice presidency. Tom has performed outstandingly since the formation of the company. He truly deserves this promotion."

Born in Oklahoma City, Rodden entered the record industry with Decca Records in 1958 as branch operations manager in his home town. In 1960 he moved to Minnesota, spending the next two years with a record distributor, Lieberman & Co., as their operations manager. He returned to Oklahoma in 1962, where he remained until 1964, acting as sales manager of Sonart Distributors.

Rodden moved to Dallas and worked with Big State as a salesman for two years, prior to being tapped by MCA to function as their Dallas branch manager. Shortly thereafter, MCA promoted him to midwest-southwest regional manager, covering territories from Minnesota to Houston. He then was transferred to San Francisco as west coast regional manager.

He joined 20th Century Records during the company's inception in late 1972.

MCA Hikes LP Prices

■ UNIVERSAL CITY, CAL.—MCA Records has announced that effective Jan. 1, 1974, it will raise its suggested list price from \$4.98 to \$5.98 on all remaining Decca, Kapp and Uni lp product. According to Rick Frio, Vice President of Marketing for MCA, "there will be certain other minor changes on special items that can be obtained by contacting local MCA branch offices. The \$5.98 list price on MCA album product will remain the same pending further study."

Passamano New MCA/Dist VP

■ NEW YORK — Sam Passamano has been appointed Vice President in charge of Operations for MCA Records Distributing.

Rick Frio, Vice President/Marketing made the announcement of Passamano's advancement.

Passamano started with MCA, then Decca, 20 years ago as a sales manager. He had been based on the east coast as district manager for that entire area until 1972, when he relocated to Los Angeles as west coast district manager.



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RECORD WORLD JANUARY 5, 1974



THE ROLLING STONES
 NEW SINGLE
 "DOO DOO DOO DOO DOO DOO
 (HEARTBREAKER)"
 #RS-19109 PRODUCED BY JIMMY MILLER

FROM THE ALBUM, "GOATS HEAD SOUP"
 COC-59101
 ON
 ROLLING STONES
 RECORDS AND TAPES

DISTRIBUTED BY ATLANTIC RECORDS 

Joshua White: Rock on the Tube

By FRED GOODMAN



Joshua White

■ *In the few short years that Joshua White has been on the rock music scene, his achievements have changed the face of the rock concert. Starting a while back with his Joshua Light shows at the Fillmore, he advanced to the more complex field of video-magnification at Madison Square Garden for such as James Taylor, Stephen Stills, David Cassidy, Ten Years After and the 'Together For McGovern' concerts. This past year White has firmly established himself as a top television director and producer with many "In Concert" shows to his credit. In addition, he recently directed the*

TV special "A Child's Christmas in Wales" with Sir Michael Redgrave.

Record World: How did you get involved with the light shows at the Fillmore, and why a light show?

Joshua White: I left college in 1964 and came back to New York, where I was born, and started to pursue a career as a producer of films and television shows. Not producing myself, but being an associate producer. My father was a television producer so I thought that was what I wanted to do. Even in school, I'd always been involved in the actual process instead of the business of causing things to be done. I'd studied lighting a great deal at Carnegie Tech. I'd always had a great love for it. I used to light school dances. They'd give me money for decorations, and I'd do it with lighting. Through friends, I met this crazy guy named Bob Goldstein who at that time in '65, was giving parties in his loft down on Christopher Street. Andy Warhol and all those people were coming. It was basically to show films but he started doing discotheques and lights so I began to work with him. Then I went out on my own doing fashion shows and things. And it wasn't very satisfying. Then I went to San Francisco to see what they were doing out there in '66, and I saw a light show out there. I didn't care for it particularly, I thought it could be a little better. In 1967 I formed a company with Kip Cohen. The purpose of the company was to do lighting effects and designs in discotheques which were big in the late '60s. We didn't really design them. We ran the lighting for them. And then we got a job to supply psychedelic lighting effects for a promotor from San Francisco named Bill Graham who was going to Canada with two relatively unknown groups at that time, Jefferson Airplane and the Grateful Dead. He was going to put on a "San Francisco Week" at the O'Keefe Center in Toronto and the Center was a theatre. And they had to figure out how to put a West Coast environment into a theatre. And I figured that out, and that's how I got involved with Graham and the Fillmore.

I did that 'til '70. The audience changed until I couldn't do the light shows anymore. Not that they didn't want my light shows, they just didn't want any light shows anymore. And nobody missed the fact that the light show was gone. The music changed. It became songs. Crosby Stills, Nash & Young . . . I didn't miss it either. And we'd done a little bit of closed circuit television mixed in with the lights. A company was formed to exploit the closed circuit process for rock and roll shows and TV. They came to me and said they needed a director for closed circuit, a director in the sense of creating it, organizing it. I said that I'd love to do it and went to work for them for a year, but it didn't work out for them. But it worked out for me 'cause I got hooked on television and have worked in it ever since.

We do about half a dozen a year but they're enough to support us here in this environment and gives us an opportunity to work on other projects. Actually, our biggest ally has been Ron Delsener who actually went out and sold people on Joshua White television.

Since we have the ability through my particular skills and through this office to do lighting and staging we'll often get involved in other parts of the show because they want to use video projection. If you're

using video projection, it's a good idea to let us do the lighting, too. They your light will satisfy the audience as well as the TV camera. Very often you get into a situation where they hire you but their own man will do the lighting and that lighting will be through his eyes, and he'll do deep colors and everything and the pictures immediately vanish from the screen. So then they'll say, well we can't see it so they will go to the opposite extreme and turn on all the lights full and then you can see the pictures but the lights wash them off the screen and then they wash the screen out. So it's a tricky kind of balance and whenever possible we like to do the lighting too. We don't usually charge extra to do it.

RW: Did you think up the projection process, or was it already being done and you just brought it to rock shows?

White: The process of video projection is quite old. It was used for prize fights, for instance. Applying it to a rock and roll event was an idea that many people had. Some experimented with it, but nobody did it on the scale that we did it. Certainly nobody did it or is doing it now as we can do it. We can do it anywhere in the world, at any time, under any labor situation. When we do it, we do it professionally. We have broadcast quality equipment and if you want to video tape it it's just a matter of adding a couple of dollars and the show becomes an airable, broadcast-quality videotape. Which is not necessarily a desirable thing. It's just like making a recording off a public address system. But it can be done.

"I don't really know how to make a good TV show, I know how to make good TV pictures."

RW: The shots would be the same?

White: Actually, they wouldn't. Because there's a whole different technique to video projection. First of all, if you look at those pictures up there you'll see two pictures. That means that there's two feeds. Then you're directing two shows at the same time. In a television show you want to sort of pull back and show a feeling of where you are; you don't have to do that with video mag because everybody knows where they are. When I see a group, chances are I've already looked at them through television eyes before and I know what to look for. I know the details. I know the things that make a show interesting. I go out and mix with the audience, read the audience so that when we did David Cassidy, I knew what would turn the audience on . . . 16 magazine type close-ups showing the medal he wears around his neck, because they all read about that. Show his tushy. Show details. When you're a performer like Stephen Stills or any fine musician—James Taylor or someone like that, who sits in a chair and sits in a chair and sits in a chair—you can show only so many pictures of a guy sitting in a chair. You know he's going to play a solo. You want to show the audience a real close-up, something they wouldn't see if they were sitting in the front row . . . his fingers. And then you have to know that a guitar is played with two hands—how to compose it to show two hands as opposed to one hand. It doesn't mean you only have to do that but you have to be selective. So that when I do an "In Concert" and I see a T. Rex . . . well, T. Rex is to me is Mark Bolan, not the other players. They're all very good but without Mark Bolan it means nothing. He wears the brightest clothes, he does all the moving. Black Oak Arkansas is Jim Dandy, not the other musicians. They're very important but, in my opinion, you should meet the other musicians through the lead. Whereas, with other groups we've done, it's just the opposite, there is no central focus. Now that's an attitude I take. When we did Ike & Tina Turner—I thought that Tina always stands in front of the group and represents it but Ike is a very important force and it would be nice to see more of him. Not necessarily to put him on display because he really hides—dresses in black and stands in the background. We sort of found him. He was always somewhere behind Tina and we wanted to show the power he has in the group, how they all follow him to the second. And I don't think it harmed them because you can see Ike & Tina Turner just so many times and then maybe you want

(Continued on page 16)

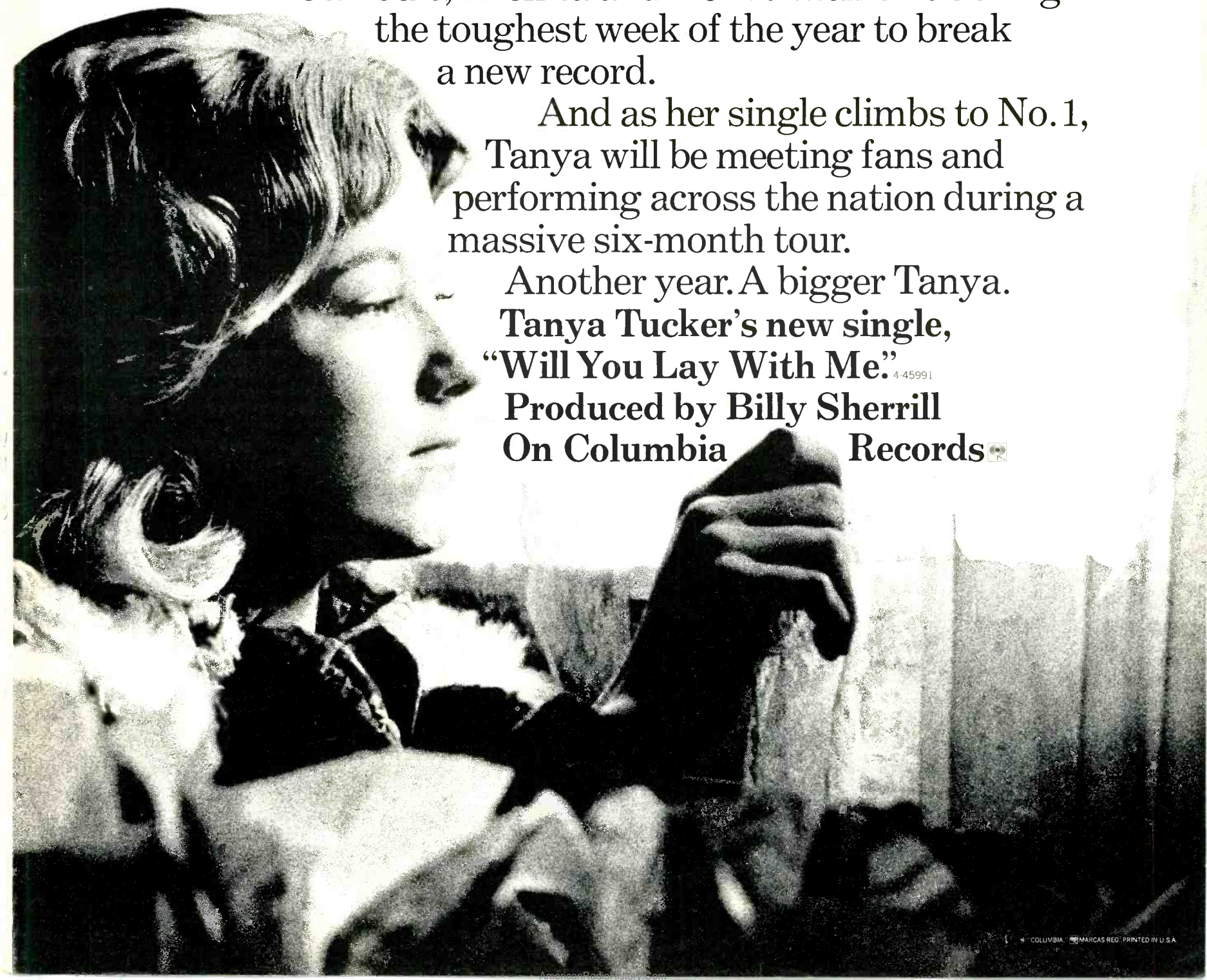
Another year begins for the Princess of Country Music.

It's not going to be easy for Tanya Tucker to top her 1973 achievements. But she's off to a good start.

"Will You Lay With Me" met with immediate enthusiasm and airplay in Indianapolis, Akron, Nashville, Washington, D.C., Baltimore, Jacksonville, Dallas, Houston, New Orleans, St. Louis, Wichita and Denver...all this during the toughest week of the year to break a new record.

And as her single climbs to No. 1, Tanya will be meeting fans and performing across the nation during a massive six-month tour.

Another year. A bigger Tanya.
Tanya Tucker's new single,
"Will You Lay With Me."⁴⁻⁴⁵⁹⁹¹
Produced by Billy Sherrill
On Columbia Records



THE SERPENT IS RISING

STYX—Wooden Nickel BWL1-0287 (RCA) (5.98)

Chicago based group makes fabulous music that runs the gamut from solid rock tunes to intense folky numbers. All the eclecticism is built around truly catchy melodies and terrific vocals. "The Grove of Eglantine," "Young Man" and "Winner Take All" are exceptionally strong songs. Styx in your ear!



CON SAFOS

RUBEN AND THE JETS—Mercury SRM 1-694 (5.98)

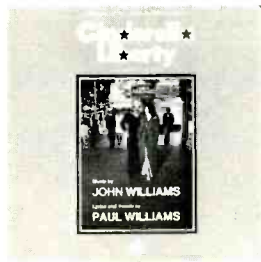
Ruben de Guevara and the Jets play music that captures the best sounds, feelings, grease and humor of the fifties. The new album has incredibly joyous energy flowing from every cut, whether it be superb versions of oldies like "Speedo," and "A Thousand Miles Away" or new tunes like "Stronger" or "Cruisin' Down Broadway."



CINDERELLA LIBERTY

ORIGINAL SOUNDTRACK—20th Century ST-100 (5.98)

Mark Rydell's "Cinderella Liberty" has an unusually fine score written by veteran film musician John Williams and excellent lyrics by the little giant of pop songwriting, Paul Williams. Paul sings two superb songs, "Nice To Be Around" and "Wednesday Special" and the album gets an added boost from the fine playing of Toots Thielmans.



LADY LOVE

BARBARA MASON—Buddah BDS 5140 (5.98)

Beauteous Barbara has put together a sultry set of soulful songs headed up by "Me and Mr. Jones," "Bed and Board" and a terrific version of "All In Love Is Fair." The lady's singing is always tasteful yet energetic and she is backed by some of Philly's most talented musicians.



THE EBONYS

Philadelphia Int. KZ 32419 (Columbia) (5.98)

Kenny Gamble and Leon Huff showcase the talents of the Ebonys with the group's first album, a soulful set produced and largely written by the Philly phenoms. The album has several hits including a Leon Huff tune "It's Forever" and "You're the Reason Why."



SMOKE DREAMS

CAPTAIN MATCHBOX WHOOPEE BAND—ESP 3009 (5.98)

A tremendous album of goodtime jug band music from some Australian crazies will add a festive spirit to holiday gatherings. Songs about chewin' tobacco in "Nagasaki" "My Canary Has Circles Under His Eyes" and "Hotsy Totsy" will keep you in high spirits. Whoopee!



ONE AND ONE IS ONE

MEDICINE HEAD—Polydor PD-5532 (5.98)

Good folk rock comes from Medicine Head in the form of tasty ballads and bouncers written by J. Fiddler. The Tony Ashton-produced set features good tunes like the title cut, "Out On the Street," "All the Fallen Teenangels" and "Instant Karma Kid." Take your medicine.



ADDRESSED TO THE CENSORS OF LOVE

GARY FARR—Atco SD 7034 (5.98)

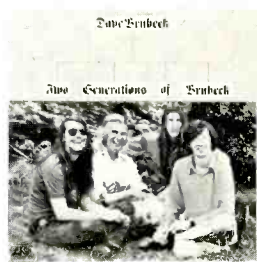
Farr is an uncommonly good songwriter, possessing intelligence and a sense of lyrical artistry all too rare these days. His singing is likewise excellent and he should go far with tunes like "General's Daughter," "Faith What A Face," "Certain Lady" and "White Bird."



EVER CHANGING MINSTREL

BILL WILSON—Columbia/Windfall KC 32535 (5.98)

Bill Wilson has a fantastic country rock voice that conveys lots of pain and hard times. Wilson's excellent tunes are well produced by Bob Johnson and special favorites include "Rainy Day Resolution," "To Rebecca" and "Monday Morning Strangers." Win with Wilson.



TWO GENERATIONS OF BRUBECK

DAVE BRUBECK—Atlantic SD 1645 (5.98)

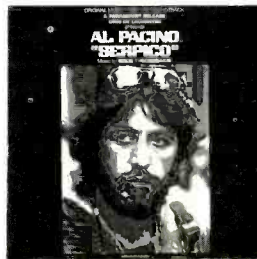
Dave Brubeck is back with a fine album that features an expansion of directions for Mr. B, as he plays with his three sons, Darius (keyboard), Chris (bass) and Danny (drums). The sons' different musical interests make for a great blend and lots of energy. Look out Fred MacMurray!



SAY WHAT YOU MEAN

HOT DOGS—Ardent ADS-2805 (Stax) (5.98)

Bill Rennie and Greg Reding are the Hot Dogs, backed by some super session men from Memphis. The album is an entertaining look at a pair of city musicians with a lot of blues in their voices. Solid tunes include "When I Come Home Again," "Low-down" and the title cut, which is a strong single.



SERPICO

ORIGINAL SOUNDTRACK—Paramount PAS 1016 (Famous) (5.98)

Mikis Theodorakis' score for the important new Paramount picture starring Al Pacino packs all of the wallop and fury of a slug from a police special. The gutty music is played by a superb jazz quintet made up of Thad Jones, Ron Carter, Grady Tate, Vinnie Bell and Bob James.



REMNANTS

THE CRICKETS—Vertigo VEL-1020 (Mercury) (5.98)

Bob Montgomery produced the Crickets' new album, and they have filled it with the kind of great rock and roll that made the 50's tolerable. Among the good funky cuts are "Find Out What's Happening," "Rock and Roll Man," "Losin' Streak" and "I'm Gonna Ruin Your Health."



STRAY DOG

MANTICORE MC 66671 (Atlantic) (5.98)

Another new band from ELP's growing label, Stray Dog is produced by Greg Lake and offers super energy heavy metal music based around the roaring guitar of Snuffy. Best cuts: "Speak Of the Devil," "Slave," "Tramp" and "Rocky Mountain Suite." Take home a Stray Dog.

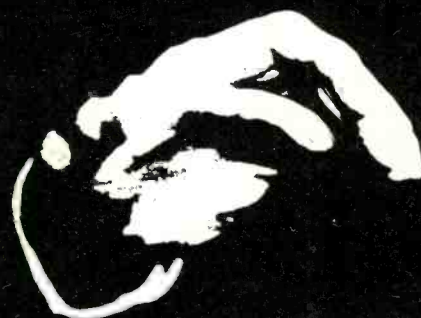
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ASCAP Provides Yuletide Cheer With Multiple Christmas Songs

■ NEW YORK — Most American children of all ages consider themselves lucky if one Santa Claus comes to the house for Christmas, but the American Society of Composers, Authors and Publishers has 130, and the number is growing every day. There are 130 songs named "Santa Claus" in the files and repertory of the music licensing organization which will be celebrating its 60th birthday in February, and these are a very mixed lot indeed. Would you believe a bolero, a suite for full military band, a nifty number by Vincent Youmans and Otto Harbach, a lively effort with words and music by comedian Dick Smothers and even one with a text by poet e. e. cummings.

And that's just songs whose entire title is "Santa Claus." ASCAP lists more than 1,000 others including Santa Claus and his elves, fairies, friends, helpers, reindeer, relatives, sleigh and toys as well as songs which connect the white-bearded gent with the Three Kings, Uncle Sam, and mother. There are a bunch of songs linking Mr. Claus with mother, and quite a few with father and other relatives. There

are seven songs about "The Santa Claus Blues," six titled "Santa Claus Boogie" and others written in bop and dixieland style. There are works that explain that Santa Claus has moved to Indiana, Trinidad, Japan, Mexico and Mother Goose Land. He travels by reindeer again and again, but in some songs he is surfing or riding a choo choo train, an airplane or a saucership.

There are more than a dozen songs which celebrate the fact that "Santa Claus is Coming," but the "monster" is "Santa Claus is Comin' to Town" by ASCAP writers J. Fred Coots and Haven Gillepsie. That jolly little number has accounted for the sales of more than 40,000,000 records and some 550,000 copies of sheet music, its happy publishers report. Study of the index of song titles at the One Lincoln Plaza headquarters of ASCAP indicates that ASCAPers have written many thousands of Christmas songs, and new ones are being written every week. There are more than 7,000 songs on file with titles that include the word Christmas, but of course, there are also many seasonal favorites bearing titles that do not include
(Continued on page 35)

Ghostly Photos



Manticore Records, in association with Atlantic (which distributes Manticore product), recently awarded the grand prize in their PFM "Photos of Ghosts" contest promotion in the Los Angeles area. The contest, in conjunction with the Licorice Pizza chain of retail outlets, asked consumers to take a photo of a ghost . . . or a photo of what they thought a ghost looked like. First prize was an expense-paid trip to an east coast location to see the American debut performance of Italy's number-one rock group, PFM in early 1974. Seen celebrating the event are (from left) WEA salesman Andy Lowe, Licorice Pizza President Jim Greenwood, first place prize winner Saint-Jivago Desanges and local fright-movie host Seymour.

Elliott Mazer to Produce Blue

■ NEW YORK — RSO recording artists Blue are at work on a second album for the label, which Elliot Mazer, Neil Young's producer, will produce for the group in San Francisco.

ASF Sets Fund

■ NEW YORK — The American Song Festival, the first international songwriting competition to be held in the United States, has established a \$5000 scholarship fund, it has been announced jointly by Lawrence Goldblatt, founder and chairman of the board, and Malcolm Klein, President of the American Song Festival.

The Scholarship fund will be awarded to an official American Song Festival radio station following the festival's finals in September, 1974, if the festival's winning songwriter has indicated the radio station's call letters on the competition's entry blank.

Muzak Records Canadians

■ TORONTO — The Muzak Corporation recently recorded 24 Canadian musical selections in Toronto this week for distribution to Muzak franchises throughout the world.

The selections—all written by Canadians—will be performed for Muzak by an all-Canadian orchestra headed by Moe Koffman.

This represents the first time that Muzak has scheduled an all-Canadian recording session.

CONCERT REVIEW

McKuen Glows In Santa Monica

■ SANTA MONICA, CALIF. — There used to be things and events you could depend on. The world is now topsy-turvy and everything is uncertain, but at a Rod McKuen concert, sincerity, honest sentiment, and dignity, albeit a little misty-eyed at times, but certainly consistent, could always be counted on.

Well, when Rod was on stage performing recently at the Santa Monica Civic Auditorium all that was still true. Singing or talking-singing or reciting in his husky gravelly voice, he performed songs that the audience knows as well or even better than he does, such as "Children, One and All," "Sloopy," "If You Go Away," "Amsterdam" and "Seasons In The Sun," the last three written with French composer Jacques Brel.

But with the entrance of the male trio the Rodettes, all quality left the stage; only the hope that sanity and professionalism will return to the act with their future exclusion remains.

McKuen is not a camp artist, reaching for the adulation of the pseudo-hip; and becoming more contemporary doesn't also have to mean the abandoning of that which is already proven worthwhile.

Beverly Magid

Alotta Bach

■ NEW YORK — Pierre Bourdain, director of product management for Columbia Masterworks, has announced that Walter Carlos' "Switched-On Bach II" has sold over 50,000 copies in the first week after its release.

FCC Authorizes Early Sign-On for Some Daytime Radio Stations

■ WASHINGTON, D. C.—Some daytime-only stations, which would have had to go on the air an hour later after year-round Daylight Saving Time goes into effect January 6, 1974, will be able to sign-on an hour earlier as a result of an emergency order adopted by the FCC.

A daytime station is limited to operation between sunrise and sunset because it would cause interference to other stations on the same channel if it were to operate during periods of darkness. Certain daytime stations, which are issued Pre-sunrise Service Authorizations (PSA) by the Commission, may begin operating at 6 a.m. local time with reduced power.



what the hell is this?



Cover Story:

Steve Miller's No Joke!



Steve Miller

■ It's only fitting that Capitol recording artist Steve Miller be grinning expansively behind his joker mask, for, with a little help from the title track's dizzying ascent to the top five of **Record World's** singles chart, "The Joker" has become an RIAA certified gold album, and all this after an eighteen-month absence.

Having originally emerged, with such stunning concept albums for Capitol as "Children of the Future," "Sailor," and "Brave New World," as the mastermind of one of San Francisco's most fervently-acclaimed groups, Miller has, since 1968, been recognized as a musician of extraordinary hit-making potential.

Born in Wisconsin and raised in Wisconsin and Texas, Miller cut his musical teeth in the legendary blues clubs of Chicago's south side, encouraged by such blues masters as Junior Wells, Muddy Waters, and Howlin' Wolf.

After moving to San Francisco he, in very short order, became one of the most prominent figures in

'Hood' Push On

■ GLENDALE, CALIF. — Disneyland/Vista Records' promotion of the "Robin Hood" storyteller album is one of the most extensive in the label's history. Jerry Weiner, Disneyland's national sales manager, reports that advance orders for the "Robin Hood" storyteller album are nearing the 300,000 mark. The album is available to retailers in a 20 count counter browser that includes a "Robin Hood" header card and a four-color, die cut "Robin Hood" mobile, or in Disneyland's standard bulk pack of 25 storytellers. Since mid-summer, Disneyland Records seven regional men have held numerous meetings featuring a 20 minute reel from "Robin Hood." Additionally, complete "Robin Hood" kits containing self-standing cutouts of the "Robin Hood" characters, reward posters and other display materials have been shipped to many accounts.

that city's burgeoning music scene, both as the leader and namesake of a band that included Tim Davis, Lonnie Turner, Curly Cook, and, on second lead guitar, Boz Scaggs, and as a participant in a number of legendary Fillmore jams with the likes of Buddy Guy and Chuck Berry.

From May 1968, when his first lp, "Children of the Future," was released, and Spring, 1972, Miller recorded seven much-applauded Capitol albums and toured extensively, quickly establishing himself as an artist of international stature.

A fractured vertebra put him out of action for eight months following the March, 1972 release of "Recall the Beginning . . . A Journey from Eden." Miller made the most of his temporary incapacitation, first realigning his band (current personnel being Gerald Johnson on bass, John King on drums and Dickie Thompson on keyboards), and composing the material with which he would return, with a decided flourish, as the Joker.

Coincident with the blasting-off of both single and album incarnations of the Joker, Steve and band undertook an enormously-well-received forty-city tour, whose highlight was a Felt Forum, New York City, performance whose proceeds Steve donated to UNICEF's education fund.

At tour's end Miller looks forward to no vacation, but rather to a return to the recording studio, where, he asserts in a manner that scarcely invites scepticism, "We're gonna take the base the Joker's given us and build on it!"

McGovern Out With 'Liberty' Dsc

■ LOS ANGELES — The Paul Williams-John Williams love song from "Cinderella Liberty" has been released as a single by Maureen McGovern on 20th Century Records. The film stars James Caan and Marsha Mason.

'Dog Tours with ELP

■ NEW YORK — English pop group Stray Dog will appear as special guest act with Emerson, Lake & Palmer, both of Manticore Records, on their 1974 North American concert tour. Many of the dates will be on the west coast, since the bulk of the 1973 concerts were on the east coast and south. Atlantic Records distributes Stray Dog and ELP record product.

They Went One-on-One



RCA Records Cleveland Branch office was recently honored with the company's "One on One" award for their work on behalf of Brian Auger's "Closer To It" album. Presenting the awards to Billy Bass, Dom Violini and Mike Abramson were Brian Auger and Tom Cossie RCA Records' national promotion director. Shown (from left) Auger; Bass, recently promoted to southwest regional promotion manager; Dom Violini, RCA sales manager, Cleveland; Mike Abramson, Cleveland promotion man recently appointed as product manager for RCA Records and Tom Cossie.

Mayors Honor Bloodstone

■ NEW YORK—London recording group Bloodstone have been honored by the mayors of two major cities. First, they were honored in their hometown Kansas City, by Mayor Charles B. Wheeler Jr., who designated November 25, 1973 as Bloodstone Day. The day was set aside as a special occasion for the purpose of welcoming and honoring the group.

A week later the group received a resolution from the City of Los Angeles and also one from the office of Mayor Tom Bradley for their continuous efforts to help support the poverty-stricken communities of L.A. as well as give counseling to many young, misguided children. The resolution was presented by Councilman Billy Mills.

NARAS Sets Quad Meet

■ NEW YORK—The creative uses of quad—how they can best be employed by creative people in recording — arrangers, performers and producers — and how they differ from the usual stereo recordings will be explored and examined on Wednesday, January 9, at the monthly meeting of the New York Chapter of NARAS, in the Electric Lady Studios at 52 West 8th Street. The discussion will focus, not on the technical aspects of recording but rather on just what quad does offer to artists and producers and how they can best utilize its potential.

Featured on the panel will be organist E. Power Biggs, producers Tom Dowd, Enoch Light and Tom Shepard, and Toronto recording engineer Jack Richardson. Allan Steckler organized the session and will also serve as moderator.

What do
**PAUL,
ROBERT,
SCOTT**
have in common?

Crewe to Edit Darin Memorial Disc

■ NEW YORK—Bob Crewe, producer of Bobby Darin's last single on Motown, "Happy" (theme from "Lady Sings the Blues"), is editing an album of material that the late singer recorded when he first joined the label. The album will consist mainly of material never before released by Motown, including a version of Paul Williams' song, "I Won't Last A Day Without You." Motown will rush the album out as a memorial to Bobby Darin.

Ampex to Dolby Tapes

■ NEW YORK—Ampex Music Division has announced that it will begin Dolbyizing 8-track cartridge albums on a selected basis.

William L. Slover, Ampex Vice President and general manager of AMD, said the first albums employing the Dolby "B" noise suppression system would be available in January.

Mott Records Live Gigs

■ NEW YORK—Mott the Hoople recorded their two concerts at Hammersmith Odeon in England for a live album, to be released later in 1974. A studio album, however, will precede it, as a follow-up to the "Mott" album for Columbia release.

Tour Set

After completing work in the studios, Mott leaves in February for their first-ever European continental tour. An American schedule will follow.

Farrell Signs Ms. Buckley

■ NEW YORK—"Pippin's" Betty Buckley, who plays the starring role of Catherine in the musical, has been signed by Wes Farrell. Ms. Buckley will be recording an album of her own songs due to be released in 1974.

Dialogue (Continued from page 6)

to see them a different way. And instead of externalizing it, putting props or sets in front of them, why not dig deeper into the group. Every group appears one way on the surface and another way inside.

That's one of the objections I have to "Midnight Special." I'm beginning to enjoy it more and more. I'm beginning to appreciate it more and more because of the volume of work that they do. But I feel that they never or rarely get into a group. They're beginning to touch on it. I thought they did it with Shawn Phillips. They started way up in back and got closer and closer and closer until the whole screen was filled with his teeth. And I loved that. I did the same kind of thing with him afterward when we had him on "In Concert."

RW: How did you evolve from closed circuit television into directing "In Concert?"

White: I'd been working from the start with a fellow named Lee Erdman. And when we first went into this, I called Lee in, when Joshua Television was part of a projection company. Lee and I agreed that what we wanted to do was to work in television and we would do anything, cables or produce closed circuit rock concerts. That's exactly what we've done. Whatever job came along, if it was in the medium and it interested us, we did it. Never wanted to do quiz shows or anything like that. We just wanted to work in television and particularly to ease rock music onto television. Because rock music came up flat against the medium and the two of them just collided head on and there was never any blending until just this year. Until "In Concert" began. Now, all the rock shows, at least the ABC ones, are all done with our intercom system which we developed specifically to handle the rigors of the sound. We have filters and color wheels and things that we just developed over the years that we use and that are rentable to anybody. All rock and roll TV oriented, all experimental. All designed so you can stay loose and don't have to lock yourself into anything. So, I first did the "In Concert" as a stage manager. The second show, I was associate producer. Then I became the director. Lee did almost the same thing but he's now working for Donny Kirshner.

The only problem we had at first is that ABC looked at us as two inexperienced kids. They felt they were the experts. They kept telling us that they'd done the Grammy show. We told them it just ain't the same. They had six days to rehearse, a \$600,000 budget, etc. And here they were going to go into the Hunter Playhouse, in one day, and try to get two 90-minute shows out of it. Now there's two people who know how to do that, me and Lee. Are you going to listen to us or not? and they did and they didn't. Once they got through the first baptism of fire, they listened to us a lot and now we're the experts in rock and roll productions. I can't necessarily tell you what makes a good show or how to deliver an audience but we can certainly tell you how not to fail to deliver a good TV show.

RW: What do you consider the director's role on these types of shows? Besides directing the movements of the camera, do you also get to pick the acts or the order of their showing?

White: It's shocking who's good and who's bad. Some groups who you think are going to be so terrible turn out to be fabulous, like the Grass Roots. Grass Roots? Come on, man! And they were terrific. And I have a great fear of large black groups where it's a dozen guys lined up across the front of the stage—maybe they make nice music but I can't stand those kinds of groups. Mandrill, Earth, Wind & Fire. Then I go to see them and they're terrific. Then they get in front of the cameras and they're ten times better than the groups I think are going to be easy.

An easy group to me I used to think is four guys singing. But actually, four guys singing is the hardest kind of group to shoot. Especially when they sort of wander around the stage. But when you get a disciplined group like Earth, Wind & Fire or Mandrill they just perform and all you have to do is sort of hold on. I'm excited about the shows with Dick Clark because he's got, you know, deep roots in the business. He's been around for a long time and knows how to make a good TV show. I don't really know how to make a good TV show, I know how to make good TV pictures.

RW: So you're basically saying that as director you don't get to choose the acts but as a producer you do.

White: Yes, that's true. But it's not a choosing process now. I don't sit down on these shows and say well, who're we going to get? We all list who we'd like—the Beatles reunited, the Stones. Then we call managers. You never call artists. Unless it's someone we really know. It's been my experience that if a performer says "yes," and a manager's been uninvolved, he tends to be annoyed. It's a classical show business problem. Once the act is set, then we try very hard to deal with the artist because we find we need that rapport to be able to make necessary changes in the act's staging. Sometimes we go through the record

(Continued on page 31)

Wild Street People



At right, Atlantic's Garland Jeffreys, whose new single is "Wild in the Streets," is shown next to the special poster developed to promote the disc, along with key operators on the Detroit music front—(from left) Andre Morgan, Atlantic promo for the motor city; Arnie Leemon, indie promo specialist, assigned to the disc; and journalist Jackie Kallen.

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An Amazing Visit



DiscReet recording artist Kathy Dalton dropped by Colony Records recently while in Manhattan for an appearance at Max's Kansas City. She's seen with (from left) Warner Bros. New York promotion manager Mike Shavelson, and Elliott Engelbaum and Bruce Kova of Colony. Kathy's lp, "Amazing," was recently released on DiscReet Records.

Delmark Into Mgmt.

■ CHICAGO — Delmark Records has announced formation of a booking arm, to be known as Delmark Artists, in order to direct personal appearances by key artists on its recording roster. According to label head Bob Koester, the move has been made so that some of the jazz and blues musicians who are known here and who have been extremely well-received in concert in Europe may find greater exposure on the national level.

Agreements have initially been reached with blues artist Jimmy Dawkins, winner of the Grand Prix of the Hot Club of France, and with the Muhal Richard Abrams Sextet, hit of this year's Berlin Jazz Festival. Delmark Artists will also direct appearances by country-bluesman Sleepy John Estes, the groups of new music tenor saxophonist Kalaparusha (Maurice McIntyre) and multi-instrumentalist Henry Threadmill and others who have recorded for the Delmark label.

Great Folk Revival Set for Nassau Coliseum

■ NEW YORK — A "Great Folk Revival," starring more than one dozen headliners from the folk music field, will be staged by producers Jerry Purcell and Roy Radin at the Nassau Veterans Memorial Coliseum on Saturday night, February 2.

Described as "a one-time only event," the gathering of folk artists includes emcee-humorist David Steinberg, folk-singer-composer-musicologist Oscar Brand, Alex Hassilev of the Limelighters, the Kingston Trio, Odetta, Eric Weissberg, Dave Van Ronk, Dave Guard, Carolyn Hester, Mike Settle, the Highwaymen, the Hillside Singers and the Brandywine Singers.

Ampex Music Division Names Sander Rodkin

■ CHICAGO — Ampex Music Division has named Sander Rodkin Advertising, Ltd., as its advertising agency, according to Richard Kuhlman, the division's advertising manager.

The Ampex Music Division is a manufacturer of pre-recorded open-reel, 8-track and cassette tapes. The company is also in the private-label, premium and custom duplicating business and maintains a library of pre-recorded music in all categories.

A national television, radio and magazine promotional campaign was created by Sander Rodkin Advertising for the division's current "Soul Sauce" program consisting of its best selection of soul music.

Edward Hechtman, agency Vice President, will supervise the account.

JMI Realigns

■ NASHVILLE—JMI Records will begin the new year with a realignment of its top executives. Announcement of the promotions was made by JMI's founder and President, Jack Clement.

Allen Reynolds has been promoted to Executive Vice President and has full responsibility for all a&r functions. Bob Alou, formerly label promotion manager, has been promoted to Vice President and general manager. Tom Amann has been promoted to director of promotions and artist development.

CBS Int'l. Gets Winter, Derringer Pubrights

■ NEW YORK — All the songs written and recorded by Johnny and Edgar Winter and by Rick Derringer have been set for sub-publishing for the world outside of the U.S. and Canada by CBS International. The deal was announced by Sol Rabinowitz, CBS Int'l V.P. Included in the agreement, set with Steven Paul, are all the copyrights in Heirophant Publishing Co., Derringer Music Inc., Winter Blues Music Inc. and Silver Steed Music Inc.

Genesis Drops In



Charisma recording artists Genesis, who played a concert in New York at the Felt Forum recently, stopped by at the Record World office. Shown (from left) are group members Peter Gabriel, Mike Rutherford, RW's Bob Nash, Steve Hackett, Tony Banks and Phil Collins.

CLUB REVIEW

Murphy Magic at Max's

■ MAX'S KANSAS CITY, NYC — Elliot Murphy continued to build his burgeoning reputation as a fine poetic songwriter, with a strong set at Max's (22). Murphy, whose first album has recently been released by Polydor, has been making the rounds of New York's most prominent music clubs and he and his small band seem better every time out. Murphy, who plays good guitar, is joined by his brother Matthew Murphy on bass, Jay Acuff on piano, George Gates on lead guitar and Phil Lowe on percussion. The group works solidly behind Murphy's Dylanesque talk / songs. Murphy's music is, at this point in his development, similar to Dylan's music on "Highway 61" and although his poetic vision deals mostly with Long Island style suburbia, it is refreshingly sardonic and nonwhining. Some of his tunes stretch things a bit, like a love song about Eva Braun, but other tunes, like "How's the Family" are amazingly well wrought and perceptive.

In a time when the only acceptable song metaphor seems to be the singer as cowboy/drifter it is great to hear the writer deal with his own milieu in an artful, insightful and hip way. You'll undoubtedly hear much more from Mr. Murphy.

Robert Nash

Chrysalis Hot on British Charts

■ LONDON — Chrysalis of London has three records on the British singles charts, for the first time in its history. The company, is ordinarily heavier in album action.

Representing Chrysalis is Leo Sayer with "The Show Must Go On," Steeleye Span with "Gaudette" and Cozy of Bedlam with his solo "Dance With The Devil."

Tomorrow/Today Does Shukat PR

■ NEW YORK—Scott Shukat has retained the Tomorrow Today Public Relations Agency to represent clients signed to The Shukat Company, Ltd.

Included in the agreement are UA recording artist Northern J. Calloway, currently starring in the London production of "Pippin"; songwriter-singer Carol Hall; author Carole Hart, currently producing the ABC-TV prime-time Special "Free To Be . . . You And Me"; songwriters Stephen Lawrence and Bruce Hart; record producer and composer John Simon; Browning Bryant and other clients of The Shukat Company.

Sherman/Kahan Sign with Scepter

■ NEW YORK — Garry Sherman and Stanley Kahan, who have been heavily involved with the music for a soft drink commercial campaign for the past eight years, have announced that they have concluded negotiations for a multiple album production package with Scepter Records. For the first six months of 1974, Sherman/Kahan will be developing talent and material. Actual production for Scepter will commence in June.

Yes Goes Gold in Blighty

■ NEW YORK—Yes' new double-set album "Tales From Topographic Oceans" has become the first album in Great Britain ever to ship gold, according to Atlantic Records in London.

"Tales" sold \$375,000 in records and tapes at dealer price, less tax, before a single copy was sold to the public.

The album will go out first in stereo and later in quad, according to engineer Eddie Offord, who also handled production of the record.

What do
**NEWMAN,
REDFORD,
JOPLIN**
have in common?

Willard Joins WEA

■ HOLLYWOOD, CAL. — Henry Droz, Vice President and national sales director of the Warner/Elektra/Atlantic Corp., has announced the appointment of Rick Willard as the firm's eastern regional marketing director. Willard joins WEA from Atlantic Records, where he most recently served as director of merchandising.

Willard will represent WEA, servicing both branch and customer needs in the WEA Atlanta, Boston, New York, Philadelphia and Washington marketing areas.

Retailers Christmas Report

(Continued from page 3)

son. "We found that Christmas albums suddenly started selling well—we sold what we had and had to reorder. Cassettes seem to be dead—there was very little action on them." Berger also reported good action on the Nat King Cole TV package.

- Record Bar: Buyer Pete Smolen reported business was very good, five to ten percent over last year adjusted for new store openings. The overall increase in gross was 80 percent. "We had a great Monday (the day before Christmas) when we did three-quarters of what we did on Saturday." The weather was a slight problem for Record Bar, as it was for stores in other areas hit by rain, snow and sleet. "Snow hurt us in a lot of areas—Denver had nine foot drifts and very few people were out." Their hottest seller was Jim Croce, whose three albums were on sale throughout the 41-store chain. "Everything blended together," he commented.

- Discount Records: Irwin Katz, Director of Marketing for Discount, reported sales were ahead of last year. "Denver and Boulder were hit hard by the snow, but sales in the other stores were better than our expectations." As with other stores, sales were strong across the board. "If there was any semblance of a trend it was the Croce records, which sold very well. But people were coming in for everything."

- Sam Goody: President Sam Goody said sales were up over last year. "Our retail sales were eight percent over last year in the stores that were open then, plus the additional business from the added new stores."

East Coast

- The 12-store Alexander's chain (N.Y.-N.J.-Conn.) reported "very good" sales. Record buyer John Surico reported that "Saturday was a monster day and Monday we did great too." The Nat

CLUB REVIEW

Dahlstrom, Sales Super at End

■ NEW YORK — 20th Century's Patti Dahlstrom is all husky slink in flowing grey and black silk. Backed by a quartet including former members of Fever Tree, Vanilla Fudge and Spirit, her recent Bitter End stand proved how unique her music and performance can be.

The singer-composer easily delivered a program of originals from her new album, including the title song "The Way I Am"

and her new single, "Emotion." Many were penned with Severin Browne, fellow Jobete writer and brother of Jackson. All displayed a workable compromise between the personal and the universal, especially as delivered by Patti's sultry style of vocalization.

Patti Dahlstrom in many ways is closer to Marlene Dietrich than to Carole King, Joni Mitchell or other contemporary talents with whom she might be compared. With a firm control of her sparingly used falsetto, most of her delivery centers in a vibrato-rich lower register. It is a voice which is readily identifiable as her own, and one enchanting enough to make you want to hear it again. Though her set was short, it was a pleasant teaser for things to come.

Comic Soupy Sales headlined the bill, with a routine peaking at many points—all of them located in the Catskills. As a slapstick stand-up comedian, you cannot put him down. While the new comedy of say, Cheech y Chong may make his craft seem a bit dated, anyone who can hold an audience's interest through a participation sing-a-long of "Night and Day" for five minutes at a stretch has proven that a laugh is still a laugh and then some.

Robert Adels

Price Increases

(Continued from page 3)

MCA Records announced that their remaining \$4.98 list album catalogue will go to \$5.98, also effective January 1. MCA is also changing some of its old Uni, Decca and Kapp numbers into MCA numbers (see separate stories).

MCA has also completed an increase on the Who's "Tommy" album and tape. While both the album and tape had formerly listed for \$10.98, the album now lists for \$11.98 and the tape now lists for \$12.98.

A number of independent labels are also considering price increases, although they have not taken any action yet. A spokesman for NAIRD (National Association of Independent Record Distributors), Bob Koester, told **Record World** that "it's inevitable that the small labels will have to raise their prices. Our pressing prices have gone up to 40 and 50 cents an album, and printing costs have gone up tremendously in the past few years. We're not, however, going to pioneer in raising prices, but we may have to do it." Among the labels that are reportedly considering increases are Adelphi, Arhoolie, Delmark, Folkways and Dooto.

Gamble/Huff Pact With Chess/Janus

■ NEW YORK—Chess/Janus Records has signed a multiple-act production agreement with Gamble/Huff Productions, Inc. In announcing the deal, Marvin Schlachter, President of Chess/Janus, revealed that the first release under the pact is "A Mother For My Children" by the Whispers on the Janus label.

The agreement is the second affiliation for Gamble/Huff with the company. In the late 1960's their Neptune label was distributed by Chess. Among the artists on the Neptune roster at the time were Billy Paul, making his recording debut, and the O'Jays.

Chain Record Sales

(Continued from page 3)

of the variety chain family), sales in the home electronics department accounted for one percent of market sales, worth \$116.5 million dollars.

Of that total, 70.3 percent was in electronics and 18.5 percent in photographic equipment; 11.2 percent, or \$13.1 million, was in records. While records accounted for 11.2 percent of the total department sales, the survey noted, they accounted for over 15 percent of the entire profit in the home entertainment department. Furthermore, the report noted that "while electronics represent 70.3 percent of department sales, music supplies, tapes and records add up 45.8 percent profit margins."

Album sales accounted for about 50 percent of the total record sales; 45's between 15 and 20 percent, and tapes the remainder. They also found good sales on portable radios, low-end consoles and blank tapes.

MCA Renumbering

(Continued from page 3)

Elton John lp, for example, was a \$4.98 list album, with its number Uni 73030. Then, when MCA raised catalogue prices to \$5.98 a few years ago, they renumbered the series for the first time. It is for this reason MCA is expected to raise these prices soon.

In a related development, there has been no move by MCA to renumber its 8-track or cassette numbers. This may possibly mean that MCA will join the ranks of those companies who intend to keep album and tape prices at the same \$6.98 level.

Moore Sets Up Studio

■ LOS ANGELES — Veteran vocal coach-composer Phil Moore has established west coast studios here at 8949 Sunset Blvd., Hollywood.

Brenda Lee Wrong Ideas

MCA-40171



A soon-to-be hit single from Brenda's latest album "New Sunrise." The lyrics (Shel Silverstein), music and Brenda's rendition will leave you not having any "Wrong Ideas."

MCA RECORDS



THE SINGLES CHART

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

JAN. 5	DEC. 29		WKS. ON CHART
1	3	TIME IN A BOTTLE JIM CROCE ABC 11405	8
2	2	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	14
3	4	THE JOKER STEVE MILLER BAND/Capitol 3732	12
4	1	LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/ Capitol 3768	10
5	6	HELEN WHEELS PAUL McCARTNEY & WINGS/Apple 1869	8
6	7	SHOW AND TELL AL WILSON/Rocky Road 30083 (Bell)	13
7	11	LIVING FOR THE CITY STEVIE WONDER/Tamla T54238F (Motown)	9
8	13	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	13
9	9	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/ 20th Century TC 2058	10
10	12	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah 393	7
11	8	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/ Stax STA 0170	11
12	5	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	13
13	18	YOU'RE SIXTEEN RINGO STARR/Apple 1870	4
14	20	THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944	6
15	15	D'YER MAK'ER LED ZEPPELIN/Atlantic 2986	12
16	21	LET ME BE THERE OLIVIA NEWTON JOHN/MCA 40101	9
17	10	MIND GAMES JOHN LENNON/Apple 1868	9
18	19	ME & BABY BROTHER WAR/United Artists XW350-W	8
19	27	LOVE'S THEME LOVE UNLIMITED/20th Century TC 2059	6
20	23	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	8
21	24	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14672	7
22	14	JUST YOU 'N ME CHICAGO/Columbia 4-45933	15
23	16	ROCKIN' ROLL BABY STYLISTICS/Avco 4625	12
24	29	SISTER MARY ELEPHANT CHEECH Y CHONG/Ode 66041 (A&M)	8
25	17	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 40418	12
26	22	MY MUSIC LOGGINS & MESSINA/Columbia 4-45952	11
27	31	WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol)	8
28	28	TELL HER SHE'S LOVELY EL CHICANO/MCA 40104	15
29	25	WHO'S IN THE STRAWBERRY PATCH WITH SALLY TONY ORLANDO & DAWN/Bell 45424	9
30	30	TOP OF THE WORLD CARPENTERS/A&M 1468	14
31	32	LIVIN' FOR YOU AL GREEN/Hi 2257 (London)	7
32	38	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	10
33	34	I CAN'T STAND THE RAIN ANN PEEBLES/Hi 2248 (London)	16
34	26	PHOTOGRAPH RINGO STARR/Apple 1865	14
35	65	AMERICANS BYRON MacGREGOR/Westbound W222 (Janus)	2
36	33	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. ZS7-3533 (Columbia)	15
37	42	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD/ Capitol 3746	6
38	45	ROCK ON DAVID ESSEX/Columbia 4-45940	8
39	39	THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND/ Dunhill D 4369	7
40	44	AMERICAN TUNE PAUL SIMON/Columbia 4-45900	6
41	36	COME GET TO THIS MARVIN GAYE/Tamla T54241F (Motown)	10
42	41	HEARTBEAT—IT'S A LOVEBEAT DE FRANCO FAMILY/ 20th Century TC 2030	20
43	50	I LOVE TOM T. HALL/Mercury 73436	3
44	43	I GOT A NAME JIM CROCE/ABC 11389	15
45	61	JIM DANDY BLACK OAK ARKANSAS/Atco 6948	5
46	49	BABY COME CLOSE SMOKEY ROBINSON/Tamla T43239F (Motown)	10
47	56	JUNGLE BOOGIE KOOL & THE GANG/De-Lite 559	4
48	51	THE RIVER OF LOVE B. W. STEVENSON/RCA APBO-0171	7



49	53	KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE/ Columbia 4-45053	6
50	37	LET ME SERENADE YOU THREE DOG NIGHT/Dunhill D 4370	11
51	55	LOVE HAS NO PRIDE LINDA RONSTADT/Asylum 11026	7
52	59	LET YOUR HAIR DOWN TEMPTATIONS/Gordy G7133F	4
53	68	LAST TIME I SAW HIM DIANA ROSS/Motown M1278F	3
54	64	I SHALL SING GARFUNKEL/Columbia 4-45983	3
55	57	A SONG I'D LIKE TO SING KRIS & RITA/A&M 1475	6
56	70	PUT YOUR HANDS TOGETHER O'JAYS/Phila. Int'l. ZS7-3535 (Columbia)	3
57	72	ABRA-CA-DABRA DE FRANCO FAMILY/20th Century 2070	2
58	58	BLUE COLLAR BACHMAN TURNER OVERDRIVE/ Mercury 73417	7
59	62	LAST KISS WEDNESDAY/Sussex 507	9
60	63	WHAT IT COMES DOWN TO ISLEY BROS./T-Neck ZS7-2252 (Columbia)	4
61	60	I FOUND SUNSHINE CHI-LITES/Brunswick 55503	5
62	78	TEENAGE LAMENT '74 ALICE COOPER/Warner Bros. 7762	2
63	89	CAN THIS BE REAL NATURAL FOUR/Curtom 1994 (Buddah)	2
64	73	IT DOESN'T HAVE TO BE THAT WAY JIM CROCE/ ABC 11413	3
65	69	LAST KISS J. FRANK WILSON/Virgo 506 (Roulette)	4
66	74	JOY, PT. 1 ISAAC HAYES/Enterprise ENA 9085 (Stax)	2
67	67	STONE TO THE BONE JAMES BROWN/Polydor 14210	6
68	75	RAISED ON ROBBERY JONI MITCHELL/Asylum 11029	3
69	71	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/UA XW337-W	7
70	77	MIDNIGHT RIDER GREGG ALLMAN/Capricorn 0035 (WB)	3
71	76	A FOOL SUCH AS I BOB DYLAN/Columbia 4-45982	4
72	83	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	4
73	85	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)	2
74	35	PRETTY LADY LIGHTHOUSE/Polydor 14198	13
75	87	A LOVE SONG ANNE MURRAY/Capitol 3776	3

CHARTMAKER OF THE WEEK

76	—	COME AND GET YOUR LOVE REDBONE Epic 5-11035	1
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77	86	THIS IS YOUR SONG DON GOODWIN/Silver Blue 806 (Polydor)	4
78	81	MEADOWS JOE WALSH/Dunhill D 4373	4
79	91	PLEASE DADDY JOHN DENVER/RCA APBO-0182	5
80	80	HANGIN' AROUND EDGAR WINTER GROUP/Epic 5-11069	3
81	88	MY SWEET LADY CLIFF DeYOUNG/MCA 40156	3
82	82	BIG TIME OPERATOR KEITH HAMPSHIRE/A&M 1486	6
83	84	WILL YOU LOVE ME TOMORROW MELANIE/Neighborhood 4213 (Famous)	7
84	95	WANG DANG DOODLE POINTER SISTERS/Blue Thumb BTA 243	2
85	66	AIN'T GOT NO HOME THE BAND/Capitol 3758	7
86	—	YOU'RE SO UNIQUE BILLY PRESTON/A&M 1492	1
87	—	SEXY MAMA MOMENTS/Stang 5052 (All Platinum)	1
88	—	AMERICANS GORDON SINCLAIR/Avco AV 4628	1
89	93	ERES TU MOCEDADES/Tara 100 (Famous)	2
90	92	IT MAY BE WINTER OUTSIDE LOVE UNLIMITED/ 20th Century TC 2066	3
91	99	I LIKE TO LIVE THE LOVE B. B. KING/ABC 11406	2
92	79	LOVE FOR YOU SONOMA/Dunhill D 4365	5
93	100	DADDY WHAT IF BOBBY BARE/RCA APBO-0197	2
94	—	LET ME GET TO KNOW YOU PAUL ANKA/Fame XW345-W (UA)	1
95	97	FLASHBACK FIFTH DIMENSION/Bell 45425	2
96	—	SEASONS IN THE SUN TERRY JACKS/Bell 45432	1
97	—	SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK/Dot 27006	1
98	—	CAN'T SAY NOTHIN' CURTIS MAYFIELD/Curtom 1993 (Buddah)	1
99	—	STAR STEALERS WHEEL/A&M 1483	1
100	40	SOME GUYS HAVE ALL THE LUCK THE PERSUADERS/ Atco 6943	12

FLASHMAKER OF THE WEEK



WILD TALES
GRAHAM NASH
Atlantic

TOP FM AIRPLAY THIS WEEK

- WILD TALES—Graham Nash—Atlantic
- COAST TO COAST—Rod Stewart/Faces—Mercury
- LIVIN' FOR YOU—Al Green—Hi
- JAMES GANG BANG—Atco
- ON THE THIRD DAY—Electric Light Orchestra—UA

WNEW-FM/NEW YORK

- COAST TO COAST—Rod Stewart/Faces—Mercury
- ESSENCE TO ESSENCE—Donovan—Epic (Import)
- GIANT BOX—Don Sebesky—CTI
- LIVIN' FOR YOU—Al Green—Hi
- 1990—Temptations—Gordy
- SABBATH BLOODY SABBATH—Black Sabbath—WWA (Import)
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic (Import)
- UNBONDED—Chambers Brothers—Avco
- WILD TALES—Graham Nash—Atlantic

WMMR-FM/PHILADELPHIA

- COAST TO COAST—Rod Stewart/Faces—Mercury
- ESSENCE TO ESSENCE—Donovan—Epic (Import)
- HOW SWEET TO BE AN INDIOT—Neil Innes—UA (Import)
- MILESTONE GRIT—Michael Chapman—Deram (Import)
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic (Import)

WLIR-FM/LONG ISLAND

- COAST TO COAST—Rod Stewart/Faces—Mercury
- HEARTSFIELD—Mercury
- I GOT A SONG—Sugarloaf—Brut
- LIVIN' FOR YOU—Al Green—Hi
- SAY WHAT YOU MEAN—Hot Dogs—Ardent
- STU NUNNERY—Evolution

WCMF-FM/ROCHESTER

- BACHMAN-TURNER OVERDRIVE II—Mercury
- GIANT BOX—Don Sebesky—CTI
- ISLANDS—Cyrus Faryar—Elektra
- NEW YORK, N.Y. & JAZZ IN THE SPACE AGE—George Russell—MCA
- ONE MORE RIVER TO CROSS—Canned Heat—Atlantic
- WILD TALES—Graham Nash—Atlantic

WOUR-FM/UTICA, N.Y.

- GREETINGS FROM JAMAICA—Tidbits—Family
- HENRY GROSS—A&M
- I WANT A LITTLE GIRL—T-Bone Walker—Delmark
- ISLANDS—Cyrus Faryar—Elektra
- LIVIN' FOR YOU—Al Green—Hi
- MUSIC EVERY NIGHT—Bees Make Honey—EMI (Import)
- ON THE ROAD TO FREEDOM—Alvin Lee & Mylon LeFevre—Col
- ON THE THIRD DAY—Electric Light Orchestra—UA
- THESE FOOLISH THINGS—Brian Ferry—Island (Import)
- WILD TALES—Graham Nash—Atlantic

WKTK-FM/BALTIMORE

- CON SAFOS—Ruben & the Jets—Mercury
- FACE TO FACE—Evan Pace—Blue Thumb
- NEW HERITAGE KEYBOARD QUARTET—Blue Note
- ON THE THIRD DAY—Electric Light Orchestra—UA
- ONE MORE RIVER TO CROSS—Canned Heat—Atlantic
- REMNANTS—Crickets—Vertigo
- SOUTHERN ROOTS—Jerry Lee Lewis—Mercury
- WILD TALES—Graham Nash—Atlantic

WOWI-FM/NORFOLK, VA.

- BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- DYLAN—Col
- LIVE IN EUROPE—Creedence Clearwater Revival—Fantasy
- MGs—Stax
- ON THE ROAD TO FREEDOM—Alvin Lee & Mylon LeFevre—Col
- ON THE THIRD DAY—Electric Light Orchestra—UA
- ONE MORE RIVER TO CROSS—Canned Heat—Atlantic
- TWO GENERATIONS OF BRUBECK—Dave Brubeck—Atlantic
- WILD TALES—Graham Nash—Atlantic

WORJ-FM/ORLANDO

- BACHMAN-TURNER OVERDRIVE II—Mercury
- COAST TO COAST—Rod Stewart/Faces—Mercury
- LIVIN' FOR YOU—Al Green—Hi
- ON THE THIRD DAY—Electric Light Orchestra—UA
- ONE MORE RIVER TO CROSS—Canned Heat—Atlantic
- PIANO MAN—Billy Joel—Col
- WILD TALES—Graham Nash—Atlantic

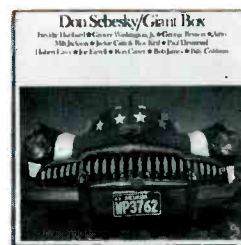
WPDQ-FM/JACKSONVILLE

- BERLIN—Lou Reed—RCA
- CON SAFOS—Ruben & the Jets—Mercury
- DYLAN—Col
- GREETINGS FROM JAMAICA—Tidbits—Family
- JAMES GANG BANG—Atco
- ON THE THIRD DAY—Electric Light Orchestra—UA
- OZARK MOUNTAIN DAREDEVILS—A&M
- ROD TAYLOR—Asylum
- TRIBUTE TO THE AMERICAN DUCK—Dillard—Poppy
- TWO GENERATIONS OF BRUBECK—Dave Brubeck—Atlantic

WABX-FM/DETROIT

- BACHMAN-TURNER OVERDRIVE II—Mercury
- JAMES GANG BANG—Atco
- LIVIN' FOR YOU—Al Green—Hi
- 1990—Temptations—Gordy
- RIDIN' THE STORM OUT—R.E.O.—Speedwagon—Epic
- ROCK ON—David Essex—Col

FM SLEEPER OF THE WEEK:



GIANT BOX
DON SEBESKY
CTI

WXRT-FM/CHICAGO

- I GOT A SONG—Sugarloaf—Brut
- JAMES GANG BANG—Atco
- RAISED ON ROBBERY (single)—Joni Mitchell—Asylum
- TEXAS TORNADO—Sir Douglas Band—Atlantic
- TWO GENERATIONS OF BRUBECK—Dave Brubeck—Atlantic

KUDL-FM/KANSAS CITY

- ATOMIC ROOSTER IV—Elektra
- I GOT A SONG—Sugarloaf—Brut
- SLIDEWINDER—J.B. Hutto—Delmark
- WILD TALES—Graham Nash—Atlantic

KPRI-FM/SAN DIEGO

- BRIGHT WHITE—Shawn Phillips—A&M
- COAST TO COAST—Rod Stewart/Faces—Mercury
- HAVE A GOOD TIME FOR ME—Jonathan Edwards—Atco
- ROCK ON—David Essex—Col
- T.B. SHEETS—Van Morrison—Bang

KMET-FM/LOS ANGELES

- BACK FOR A TASTE OF YOUR LOVE—Syl Johnson—Hi
- BAZZAR—Sylvester & the Hot Band—Blue Thumb
- BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
- EVERYBODY (single)—Jimmy Rabbitt—Atco
- HAVE A GOOD TIME FOR ME—Jonathan Edwards—Atco
- HENRY GROSS—A&M
- JAMES GANG BANG—Atco
- OZARK MOUNTAIN DAREDEVILS—A&M
- PIANO MAN—Billy Joel—Col

KSAN-FM/SAN FRANCISCO

- CATALYST—Willie Dixon—Ovation
- GIANT BOX—Don Sebesky—CTI
- JAMES GANG BANG—Atco
- SKYMONTERS—Hamid Hamilton Camp—Elektra
- TEXAS TORNADO—Sir Douglas Band—Atlantic

KZEL-FM/EUGENE, ORE.

- BACHMAN-TURNER OVERDRIVE II—Mercury
- BLACK EYE BLUES—Esther Phillips—Kudu
- COAST TO COAST—Rod Stewart/Faces—Mercury
- LAST TIME I SAW HIM—Diana Ross—Motown
- LIVIN' FOR YOU—Al Green—Hi
- NEXT—Sensational Alex Harvey Band—Vertigo
- 60 MINUTES WITH CLARENCE CARTER—Fame

CHUM-FM/TORONTO

- A NICE PAIR—Pink Floyd—Harvest
- HAVE A GOOD TIME FOR ME—Jonathan Edwards—Atco
- JAMES GANG BANG—Atco
- ROCK ON—David Essex—Col
- SABBATH BLOODY SABBATH—Black Sabbath—WB (Canada)
- SKYMONTERS—Hamid Hamilton Camp—Elektra
- SLEWFOOT—David Rea—Col/Windfall

SALESMAKER OF THE WEEK



I GOT A NAME
JIM CROCE
ABC

TOP RETAIL SALES THIS WEEK

- I GOT A NAME—Jim Croce—ABC
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M

KORVETTES/NATIONAL

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BETTE MIDLER—Atlantic
- DYLAN—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- LAST TIME I SAW HIM—Diana Ross—Motown
- MIND GAMES—John Lennon—Apple
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- THE SINGLES 1969-1973—Carpenters—A&M

RECORD BAR/NATIONAL

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- JOHN DENVER'S GREATEST HITS—RCA
- LET ME BE THERE—Olivia Newton John—MCA
- LIFE & TIMES—Jim Croce—ABC
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

DISC RECORDS/NATIONAL

- 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
- LAST TIME I SAW HIM—Diana Ross—Motown
- LIVIN' FOR YOU—Al Green—Hi
- MUSCLE OF LOVE—Alice Cooper—WB
- THE JOKER—Steve Miller Band—Capitol

MUSICLAND/NATIONAL

- BEHIND CLOSED DOORS—Charlie Rich—Epic
- CHICAGO VI—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC

- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- JOHN DENVER'S GREATEST HITS—RCA
- LIFE & TIMES—Jim Croce—ABC
- LOS COCHINOS—Cheech Y Chong—Ode
- THE SINGLES 1969-1973—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

TWO GUYS/EAST COAST

- A TIME FOR US—Donny Osmond—MGM
- BEST OF THE GUESS WHO VOL. 2—RCA
- GOATS HEAD SOUP—Rolling Stones—Rolling Stones
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- MUSCLE OF LOVE—Alice Cooper—WB
- OL' BLUE EYES IS BACK—Frank Sinatra—Reprise
- RINGO—Ringo Starr—Apple
- THE SINGLES 1969-1973—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

SAM GOODY/EAST COAST

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BETTE MIDLER—Atlantic
- BROTHERS AND SISTERS—Allman Brothers Band—Capricorn
- CHICAGO VI—Col
- FIFTY YEARS OF DISNEY—Disneyland
- FULL SAIL—Loggins & Messina—Col
- I GOT A NAME—Jim Croce—ABC
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LIFE & TIMES—Jim Croce—ABC
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

DISCOUNT/BOSTON

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- COAST TO COAST—Rod Stewart/Faces—Mercury
- DYLAN—Col
- I GOT A NAME—Jim Croce—ABC
- LADY LOVE—Barbara Mason—Buddah
- LIVIN' FOR YOU—Al Green—Hi
- MUSCLE OF LOVE—Alice Cooper—WB
- ON THE THIRD DAY—Electric Light Orchestra—UA
- THE JOKER—Steve Miller Band—Capitol

CUTLER'S/NEW HAVEN

- BETTE MIDLER—Atlantic
- COAST TO COAST—Rod Stewart/Faces—Mercury
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- 1990—Temptations—Gordy
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

KING KAROL/N.Y.

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- OL' BLUE EYES IS BACK—Frank Sinatra—Reprise
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- STONE GON'—Barry White—20th Century
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M

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
- JOHN DENVER'S GREATEST HITS—RCA
- LIVIN' FOR YOU—Al Green—Hi
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M

WAXIE-MAXIE/BALT.-WASH.

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- DIANA & MARVIN—Diana Ross & Marvin Gaye—Motown
- I GOT A NAME—Jim Croce—ABC
- IT'S BEEN A LONG TIME—New Birth—RCA
- IMAGINATION—Gladys Knight & The Pips—Buddah
- LAI'D BACK—Gregg Allman—Capricorn
- LYNYRD SKYNYRD—Sounds of the South
- LOVE IS THE MESSAGE—MFSB—Phila. Int'l.
- SPECTRUM—Billy Cobham—Atlantic
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

POPLAR TUNES/MEMPHIS

- ALL AMERICAN BOY—Rick Derringer—Blue Sky
- AMERICAN GRAFFITI (Soundtrack)—MCA
- BETTE MIDLER—Atlantic
- FOR EVERYMAN—Jackson Browne—Asylum
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- LIVIN' FOR YOU—Al Green—Hi
- LYNYRD SKYNYRD—Sounds of the South
- SOMETHING/ANYTHING?—Todd Rundgren—Bearsville
- THE SINGLES 1969-1973—Carpenters—A&M

RECORD RACK/RICHMOND

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CLOSER TO IT—Brian Auger's Oblivion Express—RCA
- DALTON & DUBARRI—Col
- DYLAN—Col
- HENRY GROSS—A&M
- JUMPIN' THE GUNNE—Jo Jo Gunne—Asylum
- MONTROSE—WB
- MUSCLE OF LOVE—Alice Cooper—WB
- THE SERPENT IS RISING—Styx—Wooden Nickel
- THE WILD, THE INNOCENT, & THE E STREET SHUFFLE—Bruce Springsteen—Columbia

MUSHROOM/NEW ORLEANS

- KEEP YOUR SOUL TOGETHER—Freddie Hubbard—CTI
- LAST TIME I SAW HIM—Diana Ross—Motown
- LIVIN' FOR YOU—Al Green—Hi
- MONTROSE—WB
- 1990—Temptations—Gordy
- ON THE THIRD DAY—Electric Light Orchestra—UA
- PRESERVATION ACT I—Kinks—RCA
- STRAY DOG—Manticore
- TEXAS TORNADO—Sir Douglas Band—Atlantic
- TRAVELING UNDERGROUND—Stories—Kama Sutra

NATL. RECORD MART MIDWEST

- BIG BAMBU—Cheech & Chong—Ode
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA

- I GOT A NAME—Jim Croce—ABC
- LED ZEPPELIN 4—Atlantic
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

RECORD REVOLUTION/CLEVE.

- BETTE MIDLER—Atlantic
- BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- FRIENDS & LEGENDS—Michael Stanley—MCA
- I GOT A NAME—Jim Croce—ABC
- LIVIN' FOR YOU—Al Green—Hi
- LYNYRD SKYNYRD—Sounds of the South
- ON THE THIRD DAY—Electric Light Orchestra—UA
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol

DISC SHOP/EAST LANSING

- AMERICAN GRAFFITI (Soundtrack)—MCA
- BETTE MIDLER—Atlantic
- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- DYLAN—Col
- GIANT BOX—Don Sebesky—CTI
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- HYMN OF THE SEVENTH GALAXY—Return To Forever featuring Chick Corea—Polydor
- QUADROPHENIA—The Who—MCA
- THE NEW QUARTET—Gary Burton—ECM (Import)
- THE SINGLES 1969-1973—Carpenters—A&M

1812 OVERTURE/MILWAUKEE

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BETTE MIDLER—Atlantic
- BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LIFE & TIMES—Jim Croce—ABC
- QUADROPHENIA—The Who—MCA
- THE JOKER—Steve Miller Band—Capitol
- YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

TOWER/SAN DIEGO

- FULL SAIL—Loggins & Messina—Col
- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- I GOT A NAME—Jim Croce—ABC
- JONATHAN LIVINGSTON SEAGULL—Neil Diamond—Col
- LIFE & TIMES—Jim Croce—ABC
- MIND GAMES—John Lennon—Apple
- QUADROPHENIA—The Who—MCA
- RINGO—Ringo Starr—Apple
- THE JOKER—Steve Miller Band—Capitol
- THE SINGLES 1969-1973—Carpenters—A&M

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

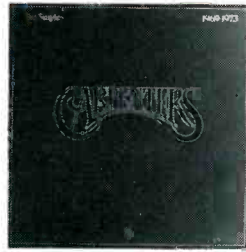


THE ALBUM CHART

PRICE CODE

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

JAN. 5 DEC. 29

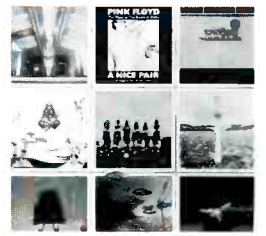


WKS. ON CHART

1	1	THE SINGLES 1969-1973 CARPENTERS A&M SP 3601	5	B
2	5	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCX 756	32	A
3	3	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003	12	E
4	10	I GOT A NAME JIM CROCE/ABC ABCX 797	4	A
5	2	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	10	B
6	7	BETTE MIDLER /Atlantic SD 7270	4	A
7	4	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	12	A
8	6	RINGO RINGO STARR/Apple SWAL 3413	8	B
9	8	MIND GAMES JOHN LENNON/Apple SW 3414	8	A
10	15	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415	4	B
11	14	MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748	5	A
12	12	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	9	A
13	17	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	4	A
14	13	LAID BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	6	A
15	9	BROTHERS AND SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)	20	A
16	11	QUADROPHENIA THE WHO/MCA 2-10004	9	E
17	21	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	19	A
18	16	IMAGINATION GLADYS KNIGHT & THE PIPS/ Buddah BDS 5141	12	A
19	19	LIFE AND TIMES JIM CROCE/ABC ABCX 769	46	A
20	27	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	4	B
21	20	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI	8	A
22	18	MOONDOG MATINEE THE BAND/Capitol SW 11214	8	A
23	25	WELCOME SANTANA /Columbia PC 32445	5	B
24	23	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	21	A
25	24	STONE GON' BARRY WHITE/20th Century T423	7	A
26	26	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155	9	A
27	32	LADIES INVITED J. GEILS BAND/Atlantic SD 7286	5	A
28	22	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	15	A
29	28	PIN-UPS DAVID BOWIE/RCA APL1-0291	9	A
30	31	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)	5	B
31	34	SHIP AHOY O'JAYS/Phila. Int'l. KZ 32408 (Columbia)	6	A
32	33	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	19	A
33	29	UNDER THE INFLUENCE OF LOVE UNLIMITED / 20th Century T414	9	A
34	30	JOY ISAAC HAYES /Enterprise ENS 5007 (Stax)	11	A
35	35	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	9	A
36	39	CHICAGO VI /Columbia KC 32400	26	A
37	42	SPECTRUM BILLY COBHAM/Atlantic SD 7268	6	A
38	36	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	15	B
39	61	DYLAN /Columbia PC 32747	3	B
40	41	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)	8	A
41	47	BEACH BOYS IN CONCERT /Reprise 2RS 6484	5	D
42	37	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	10	A
43	43	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	37	A
44	38	ANGEL CLARE GARFUNKEL/Columbia KC 31474	15	A
45	40	BARBRA STREISAND & OTHER MUSICAL INSTRUMENTS / Columbia KC 32655	8	A
46	44	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	16	A
47	46	HAT TRICK AMERICA/Warner Bros. BS 2728	7	A
48	55	A TIME FOR US DONNY OSMOND/MGM SE 4930	3	A
49	45	ON THE ROAD TRAFFIC/Island SMAS 9336 (Capitol)	9	A
50	58	LIVE DATES WISHBONE ASH/MCA 2-8006	5	D

51	64	BETWEEN NOTHINGNESS AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766	2	A
52	54	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	103	A
53	57	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	3	A
54	50	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	21	A
55	48	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)	16	A
56	52	MYSTERY TO ME FLEETWOOD MAC/Reprise MS 2158	6	A
57	66	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035	6	A
58	63	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105	4	A
59	49	CYAN THREE DOG NIGHT/Dunhill DSX 50158	12	A
60	51	WAKE OF THE FLOOD GRATEFUL DEAD/Grateful Dead GD 01	10	A
61	52	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	35	A
62	62	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	41	A
63	75	1990 TEMPTATIONS /Gordy G966VI (Motown)	2	A
64	56	LYNYRD SKYNYRD /Sounds of the South 363 (MCA)	11	A
65	74	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	2	A
66	69	DELIVER THE WORD WAR/United Artists UA LA128-F	19	A
67	67	BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Int'l. KZ 32407 (Columbia)	5	A
68	87	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	2	B

CHARTMAKER OF THE WEEK



69	107	A NICE PAIR PINK FLOYD Harvest SABB 11257 (Capitol)	1	C
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70	80	ROCKIN' ROLL BABY STYLISTICS/Avco AV 11010	3	A
71	59	ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450	10	A
72	65	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	19	A
73	68	THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50240	26	A
74	79	RAISED ON ROCK ELVIS PRESLEY/RCA APL1-0388	3	A
75	85	LAST TIME I SAW HIM DIANA ROSS/Motown M812VI	2	A
76	60	IT'S LIKE YOU NEVER LEFT DAVE MASON/ Columbia KC 31721	6	A
77	70	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk SMAS 11207 (Capitol)	20	A
78	72	TIME FADES AWAY NEIL YOUNG/Reprise MS 2151	11	A
79	77	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	18	A
80	71	EVERYBODY LIKES SOME KIND OF MUSIC BILLY PRESTON/ A&M SP 3526	11	A
81	73	MARSHALL TUCKER BAND /Capricorn CP 0112 (WB)	23	A
82	76	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32194	29	A
83	81	DAWN'S NEW RAGTIME FOLLIES /Bell 1130	11	A
84	82	SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734	12	A
85	78	FULL MOON KRIS & RITA/A&M SP 4403	15	A
86	83	PAPER ROSES MARIE OSMOND/MGM SE 4910	11	A
87	94	FM LIVE CLIMAX BLUES BAND/Sire SAS 2-7411 (Famous)	2	A
88	102	BRIGHT WHITE SHAWN PHILLIPS/A&M SP 4402	1	A
89	89	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7208	39	A
90	86	EDDIE KENDRICKS /Tamla T327L (Motown)	12	A
91	88	SWEET FREEDOM URIAH HEEP/Warner Bros. BS 2724	13	A
92	92	NOW & THEN CARPENTERS/A&M SP 3519	16	A
93	90	LED ZEPPELIN 4 /Atlantic SD 7208	49	A
94	91	THERE GOES RHYMIN' SIMON PAUL SIMON/Columbia KC 32280	33	A
95	93	AMERICAN GRAFFITI SOUNDTRACK/MCA 28001	16	D
96	96	SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2634	51	A
97	104	ASS BADFINGER/Apple SW 3411	1	A
98	105	BUFFALO SPRINGFIELD /Atco SD2-806	1	B
99	98	BIG BAMBU CHEECH Y CHONG/Ode SP 77014 (A&M)	6	A
100	97	MARIA MULDAUR /Reprise MS 2148	12	A

UA Stars Meet



United Artists recording stars, Bobby Goldsboro and Bobby Womack meet for the first time and exchange musical greetings. The scene is the nationally syndicated Bobby Goldsboro TV Show on which Womack guested recently. Shown (from left) are Goldsboro, UA's Lloyd Leipzig and Womack.

Crusaders' Disc Set

■ LOS ANGELES—"Lay It On The Line" is the title of The Crusaders' new single to be released January 4 by Blue Thumb Records.

The tune is featured on the group's current Blue Thumb album, "Unsung Heroes."

Dirt Band to Gig at Felt

■ LOS ANGELES, CALIF.—United Artists Records' the Nitty Gritty Dirt Band will open the Country Music Festival in New York City on January 19. The Dirt Band will share the spotlight at the Felt Forum with the Buck Owens Show.

The new series of country in New York concerts will be held once a month (January through May) and will headline many of the major acts in the world of country music, including Charlie Rich, Tom T. Hall, Bill Monroe, Lynn Anderson, Merle Haggard, Tammy Wynette and George Jones.

The Nitty Gritty Dirt Band is currently represented on the UA label with their three lp gold album, "Will The Circle Be Unbroken."



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JAN. 5	DEC. 29	ARTIST	ALBUM	COMPANY
101	84	WITNESS	SPOOKY TOOTH	Island SW 9337 (Capitol)
102	113	ALPHA FROM HAWAII VIA SATELLITE	ELVIS PRESLEY/RCA VPSX 6089	
103	95	JUST OUTSIDE OF TOWN	MANDRILL/Polydor PD 5059	
104	108	HYMN OF THE SEVENTH GALAXY	RETURN TO FOREVER FEATURING CHICK COREA/Polydor PD 5536	
105	99	TOULOUSE STREET	DOOBIE BROS./Warner Bros. BS 2634	
106	101	OVER-NITE SENSATION	THE MOTHERS/DiscReet MS 2149 (Reprise)	
107	100	THE POINTER SISTERS	Blue Thumb BTS 48	
108	109	SWEET REVENGE	JOHN PRINE/Atlantic SD 7274	
109	122	ON THE THIRD DAY	ELECTRIC LIGHT ORCHESTRA/UA LA188-F	
110	119	SELLING ENGLAND BY THE POUND	GENESIS/Charisma FC 6060 (Atlantic)	
111	111	SIMON & GARFUNKEL'S GREATEST HITS	Columbia KC 31350	
112	116	1967-70	THE BEATLES/Apple SKBO 3404	
113	115	PRESERVATION ACT 1	KINKS/RCA LPL1-5002	
114	—	COAST TO COAST OVERTURES & BEGINNINGS	ROD STEWART/FACES/Mercury SRM 1-697	
115	103	TRES HOMBRES	Z. Z. TOP/London XPS 631	
116	106	I'M A WRITER NOT A FIGHTER	GILBERT O'SULLIVAN/MAM 7 (London)	
117	110	TOUCH ME IN THE MORNING	DIANA ROSS/Motown M772L	
118	118	THE DIVINE MISS M	BETTE MIDLER/Atlantic SD 7238	
119	117	WAR OF THE GODS	BILLY PAUL/Phila. Int'l. KZ 32409 (Col)	
120	120	A SONG FOR YOU	CARPENTERS/A&M SP 3519	
121	130	ON THE ROAD TO FREEDOM	ALVIN LEE & MYLON LeFEVRE/Columbia KC 32729	
122	124	1962-66	THE BEATLES/Apple SKBO 3403	
123	125	POEMS, PRAYERS & PROMISES	JOHN DENVER/RCA LSP 4499	
124	112	BEGINNINGS	ALLMAN BROTHERS BAND/Atco SD 2-805	
125	114	TAKIN MY TIME	BONNIE RAITT/Warner Bros. BS 2729	
126	123	BERLIN	LOU REED/RCA APL1-0207	
127	129	QUEEN	Elektra EKS 75064	
128	135	BANG	JAMES GANG/Atco SD 7037	
129	126	I'M COMIN' HOME	JOHNNY MATHIS/Columbia KC 32435	
130	128	THE BEST OF BREAD	Elektra EKS 75056	
131	121	HIS CALIFORNIA ALBUM	BOBBY BLUE BLAND/Dunhill DSX 50163	
132	131	HEARTBEAT—IT'S A LOVEBEAT	DeFRANCO FAMILY/20th Century T422	
133	132	THEY ONLY COME OUT AT NIGHT	EDGAR WINTER/Epic KE 31584	
134	—	GIMME SOMETHING REAL	ASHFORD & SIMPSON/Warner Bros. BS 2739	
135	133	PAT GARRETT AND BILLY THE KID	BOB DYLAN/Soundtrack/Columbia KC 32450	
136	127	ERIC CLAPTON'S RAINBOW CONCERT	RSO SO 877 (Atlantic)	
137	134	CRAZY EYES	POCO/Epic KE 32354	
138	138	HAVE A GOOD TIME FOR ME	JONATHAN EDWARDS/Atco SD 7036	
139	136	LOVE AT THE RAINBOW	FOCUS/Sire FAS 7408 (Famous)	
140	139	2000 AND THIRTEEN	CARL REINER & MEL BROOKS/Warner Bros. BS 2741	
141	137	FOREIGNER	CAT STEVENS/A&M SP 4391	
142	144	ANTHOLOGY	TEMPTATIONS/Motown M782A3	
143	140	FRESH SLY & THE FAMILY STONE	Epic KE 32134	
144	—	SHORT STORIES	HARRY CHAPIN/Elektra EKS 75065	
145	147	WILD AND PEACEFUL	KOOL & THE GANG/Delite DEP 2013	
146	145	MOTT MOTT	THE HOOPLE/Columbia KC 32425	
147	—	SHOW AND TELL	AL WILSON/Rocky Road RR 3601 (Bell)	
148	—	YEAH!	BROWNSVILLE STATION/Big Tree BT 2102 (Bell)	
149	—	DREAMSPEAKER	TIM WEISBERG/A&M SP 3045	
150	149	I AM WOMAN	HELEN REDDY/Capitol SMAS 11068	

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALLMAN BROTHERS BAND	15, 124	MAHAVISHNU ORCHESTRA	51
GREGG ALLMAN	14	MANDRILL	103
AMERICA	47	MARSHALL TUCKER BAND	81
ASHFORD & SIMPSON	134	DAVE MASON	76
BADFINGER	97	JOHNNY MATHIS	129
BAND	22	PAUL McCARTNEY & WINGS	19
BEACH BOYS	41	HAROLD MELVIN & THE BLUENOTES	67
BEATLES	112, 122	BETTE MIDLER	6, 118
BLACK OAK ARKANSAS	57	THE MOTHERS	106
BOBBY BLUE BLAND	131	STEVE MILLER BAND	7
DAVID BOWIE	29	MOTT THE HOOPLE	146
BREAD	130	MARIA MULDAUR	100
BROWNSVILLE STATION	148	NRPS	71
BUFFALO SPRINGFIELD	98	O'JAYS	31
JACKSON BROWNE	35	MIKE OLDFIELD	58
GEORGE CARLIN	40	DONNY OSMOND	48
CARPENTERS	92, 120	MARIE OSMOND	86
HARRY CHAPIN	144	GILBERT O'SULLIVAN	116
CHEECH Y CHONG	32, 99	BILLY PAUL	119
CHICAGO	36	SHAWN PHILLIPS	88
CHICK COREA	104	PINK FLOYD	43, 69
ERIC CLAPTON	136	POCO	137
CLIMAX BLUES BAND	87	POINTERS SISTERS	107
BILLY COBHAM	37	ELVIS PRESLEY	74, 102
ALICE COOPER	11	BILLY PRESTON	80
JIM CROCE	2, 4, 19	JOHN PRINE	108
DAWN	83	QUEEN	127
JOHN DENVER	20, 123	BONNIE RAITT	125
DeFRANCO FAMILY	132	HELEN REDDY	54, 150
RICK DERRINGER	65	LOU REED	126
NEIL DIAMOND	5	REINER AND BROOKS	140
DOOBIE BROTHERS	62, 105	CHARLIE RICH	17
BOB DYLAN	39	ROLLING STONES	28
EARTH, WIND & FIRE	82	LINDA RONSTADT	42
JONATHAN EDWARDS	138	DIANA ROSS	25
ELECTRIC LIGHT ORCHESTRA	109	DIANA ROSS & MARVIN GAYE	21
EMERSON, LAKE AND PALMER	13	TODD RUNDGREN	30
ROBERTA FLACK	72	SANTANA	23
FLEETWOOD MAC	56	SEALS & CROFTS	61, 96
FOCUS	139	PAUL SIMON	94
GARFUNKEL	44	SIMON & GARFUNKEL	111
MARVIN GAYE	55	FRANK SINATRA	26
J. GEILS BAND	27	SLY & THE FAMILY STONE	143
GENESIS	110	SOUNDTRACKS:	
GRAND FUNK	77	AMERICAN GRAFFITI	95
GRATEFUL DEAD	60	SUNSHINE	53
AL GREEN	68	SPOOKY TOOTH	101
RICHARD HARRIS	38	RINGO STARR	8
ISAAC HAYES	34	CAT STEVENS	141
ISLEY BROTHERS	46	ROD STEWART	114
JAMES GANG	128	BARBRA STREISAND	45
ELTON JOHN	3	STYLISTICS	70
EDDIE KENDRICKS	90	TEMPTATIONS	63, 142
CAROLE KING	52	THREE DOG NIGHT	59
KINKS	113	TRAFFIC	49
GLADYS KNIGHT AND THE PIPS	18	URIAH HEEP	91
KOOL AND THE GANG	145	JOE WALSH	73
KRIS AND RITA	85	WAR	66
KRIS KRISTOFFERSON	79	TIM WEISBERG	149
LED ZEPPELIN	89, 93	WHO	16
ALVIN LEE & MYLON LE FEVRE	131	AL WILSON	147
JOHN LENNON	9	EDGAR WINTER	133
LOGGINS & MESSINA	12	WISHBONE ASH	50
LOVE UNLIMITED	23	STEVIE WONDER	24
LYNYRD SKYNYRD	64	BARRY WHITE	25
		JESSE COLIN YOUNG	84
		NEIL YOUNG	78
		Z. Z. TOP	115

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1. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
2. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
3. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
4. **WELCOME**
SANTANA—Columbia PC 32445
5. **BETWEEN NOTHINGNESS & ETERNITY**
MAHAVISHNU ORCHESTRA—Columbia KC 32776
6. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
7. **UNSG HEROES**
CRUSADERS—Blue Thumb BTS 6007
8. **DEODATO 2**
EUMIR DEODATO—CTI 6029
9. **SUPERFUNK**
FUNK INC.—Prestige 10071
10. **GATO CHAPTER ONE:**
LATIN AMERICA
GATO BARBIERI—Impulse AS 9248 (ABC)
11. **SWEETNIGHTER**
WEATHER REPORT—Columbia KC 32210
12. **BLACK BYRD**
DONALD BYRD—Blue Note BN LA047-F (UA)
13. **DON'T MESS WITH MR. T**
STANLEY TURRENTINE—CTI 6030
14. **GIANT BOX**
DON SEBESKY—CTI CTX 6031/32
15. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
16. **SECOND CRUSADE**
CRUSADERS—Blue Thumb BTS 7000
17. **BASIC MILES**
MILES DAVIS—Columbia C 32025
18. **SASSY SOUL STRUT**
LOU DONALDSON—
Blue Note BN LA109-F (UA)
19. **INSIDE STRAIGHT**
CANNONBALL ADDERLEY—Fantasy 9435
20. **FORT YAWUH**
KEITH JARRETT—Impulse AS 9240 (ABC)
21. **YOU'VE GOT IT BAD GIRL**
QUINCY JONES—A&M SP 3041
22. **INTENSITY**
JOHN KLEMMER—Impulse AS 9246-2
23. **DREAMSPEAKER**
TIM WEISBERG—A&M SP 3041
24. **LIGHT AS A FEATHER**
CHICK COREA—Polydor PD 5525
25. **JAMAL '73**
AHMAD JAMAL—20th Century T417
26. **SOUL BOX**
GROVER WASHINGTON JR.—
Kudu KUX 1213 (CTI)
27. **THE SAXOPHONE**
VARIOUS ARTISTS—Impulse ASH 9253-3 (ABC)
28. **VILLAGE OF THE PHAROAHS**
PHAROAH SANDERS—Impulse AS 9254
29. **CHARLES III**
CHARLES EARLAND—Prestige 10067
30. **MR. BOJANGLES**
SONNY STITT—Cadet CA 50026
31. **GOLDEN HITS**
RAMSEY LEWIS—Columbia KC 32490
32. **BODY TALK**
GEORGE BENSON—CTI 6033
33. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM 1-684
34. **BIG BAD JUG**
GENE AMMONS—Prestige 10070
35. **KILLING ME SOFTLY**
ROBERTA FLACK—Atlantic SD 7272
36. **BOLIVIA**
GATO BARBIERI—Flying Dutchman 10158 (RCA)
37. **CLOSER TO IT**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APLI-0140
38. **SONG OF THE NEW WORLD**
MCCOY TYNER—Milestone 9044
39. **SPIRIT OF THE NEW LAND**
DOUG CARN—Black Jazz BJQDB
40. **AT THEIR BEST**
CRUSADERS—Motown M796VI

By MICHAEL CUSCUNA



Louisiana, added new elements to his music and a new standard of performance for him and his band.

While a trip to Lafayette may not be to everyone's convenience, I strongly suggest seeing the **Les Blank** film "Drywood & Hot Pepper" which deals with the life and music of Chenier and the life of the people and area around him in the bayou country. His latest album on Arhoolie entitled "Clifton Chenier Live" captures the man's music at an authentic cajun dance.

* * *

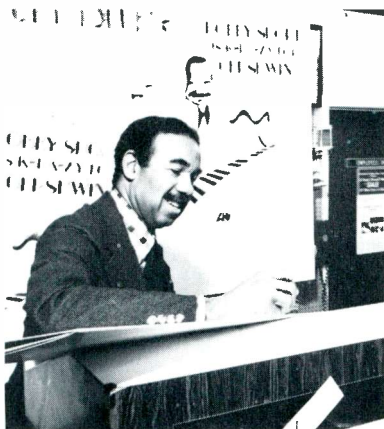
Vibist and reedman **Gunter Hampel** and his **Galaxie Dream Band** are performing and recording new works in the US until the end of February, when the fourteen piece orchestra with vocalist **Jeane Lee**, clarinetist **Perry Robinson** and bassist **Jack Gregg** among others will make its second European tour. The band is available for concerts in January and February.

Meanwhile, Hampel's Birth Records now holds a catalogue of 13 albums featuring the musician in a variety of settings. The last three albums have featured the Galaxie Dream Band. All are available from JCOA New Music Distribution, 6 W. 95 St., New York City 10024.

* * *

Paramount Records is launching a jazz series under the banner of **Jack DeFoya's Jazz Adventures**, a growing concert series in New York. Among the first releases will be an album by Italian trumpeter **Enrico Rava** and a session with the three **Jones** brothers, **Elvin**, **Thad** and **Hank**.

Short Signature



Atlantic recording artist **Bobby Short** was present to autograph copies of his new album at Korvette's in Manhattan recently. The 2-lp set, entitled "Bobby Short Is K-RA-ZY For Gershwin," is a hot seller.

Pirate Arrested

NEW YORK — Erwin Lustfield, owner of Intex International, 55 Liberty Street, New York, was arrested last week on charges of exporting pirated sound recordings. Police seized more than 100 pirated tapes while making the arrest.

Lustfield was released on his own recognizance pending arraignment on January 17 on charges of violating New York's anti-piracy law.

Layne Reps Ember

LAS VEGAS—Bill Layne, former entertainment director of the Hilton International Hotel, Las Vegas, will represent the Ember Concerts division of Ember Enterprises Inc. in the United States, according to Jeffrey S. Kruger, chairman of the British-based entertainment complex.

Layne, who headquarters in Las Vegas, will continue to operate his Layne Management organization. Activities here include management of Kyle, MGM Records artist, and music publishing companies.

McCulloch Solos on RSO

NEW YORK—RSO recording artist **Jimmy McCulloch**, formerly lead guitarist with Thunderclap Newman, John Mayall, Stone the Crows and Blue, will record a solo album for the RSO label early in the new year.

McCulloch's forthcoming lp, scheduled for early spring release, will be his debut solo effort and will feature some yet-undisclosed guest musicians. All compositions on the album were written by McCulloch.

Voice Over Books Records Best Sellers

NEW YORK—Recording rights to three current best sellers, "Breakfast of Champions" by Kurt Vonnegut, Jr.; "The Hollow Hills" by Mary Stewart and "The Salamander" by Morris West have been acquired by Voice Over Books, a unit of R.M. Karen Incorporated.

Voice Over Books plans to release recorded versions of the three books this month. The company distributes recordings of best sellers on 90-minute standard disc, cassettes to libraries, schools, book shops, record stores, gift and card shops, music stores, and hospitals.

Michaels Sets Tour, To Complete Album

NEW YORK — Lee Michaels, busy for several months planning and recording his new Columbia album, has returned to the concert circuit with his long-time drummer, **Barry Eugene Frost**, known as **Frosty**. **Frosty** and **Michaels** had been paired on some of the latter's biggest hit efforts of the past.

Following a brief tour, **Michaels** will complete work on his new album at his home studio in Mill Valley, California. Early in the new year, he's expected to open an extended tour of major American and Canadian dates winding up on the east coast in late February.

Thumb Sets Butts Date

LOS ANGELES — Blue Thumb Records has announced January 15 as the release date for The Butts Band's debut album, "Butts Band."

The band is led by former Doors members drummer **John Densmore** and guitarist **Robby Krieger**. While in London last year, the two musicians met lead singer **Jess Roden**, bassist **Phillip Chen** and keyboard artist **Roy Davies** to form the band.

Hancock Does 'Sonic



Herbie Hancock performed recently at Ultra-Sonic Recording Studios as part of the weekly live concerts broadcast over WLIR-FM. Pictured above are (from left) Ultra-Sonic's **Mike Colchamiro**, engineer **Steve Goetz**, **Herbie Hancock** and WLIR program director **Ken Kohl**.

CLUB REVIEW

Dramatics, Hicks, Winfield on Target

■ LOS ANGELES — A standing-room-only crowd greeted the Dramatics and Joe Hicks and the Team at the Whisky recently. And playing old favorites in the crowd-pleasing style that has made them world famous, the Dramatics went through their meticulous and performance-perfected stage act without a flaw. Their fine renditions of such tunes as Billy Preston's "Round in Circles" and a medley of well-known Dells hits were particularly enjoyable, and their new single, "Fell For You," already on its way up the charts, also received an enthusiastic response. For Dramatics fans, it was an evening of anticipation satisfied.

Joe Hicks and the Team competently filled the opening slot with such tunes as Neil Young's "Cowgirl in the Sand." They finished their set with a highly interpreted, effective version of Mel Tillis' "Ruby."

In between Hicks and the Dramatics was black humorist Roger Winfield. Winfield was directly on target, demonstrating keen satiric insight into the realities of contemporary black culture.

S.L. Smoke

Stars Added to 'Expo '74' Roster

■ SPOKANE — Issac Stern, the Carpenters and Van Cliburn are the latest stars signed by Michael D. Kobluk, director of audio and performing arts, for Expo '74. Stern has been firmed for a one night engagement at the World's Fair opera house on May 28, the Carpenters will appear in concert July 14 for two performances and Van Cliburn has been firmed for a one night concert appearance on October 25.

Brothers All



Shown visiting Record World's New York offices is pop-gospel group the Brothers, up to talk about their Zanzee release, "He Will Be There." The group, which hails from the New York area, is in the midst of preparing for their upcoming schedule of appearances. Shown (from left, standing) are Bruce Clarke, producer of their album, Eugene Harrison and Alan Plummer; (from left, sitting) Rodney Plummer, Daniel C. Harris, Terry Greene and Edgar Meeks.

CONCERT REVIEW

Reed Spellbinding At Academy

■ ACADEMY OF MUSIC, NYC— Lou Reed brought all of his decadence and glitter to the Academy just in time to enliven the tame holiday season. New York's glitter freaks, whose ranks seem to be swelling, were out in force to hear one of their original heroes strut his stuff. Reed played a variety of music including parts of his new RCA album "Berlin," easily his most impressive work to date. The former member of the Velvet Underground has been part of a special branch of the musical avant garde for years though his style has changed only slightly. Never known for his way with melodies, Reed more than makes up for it with interesting, if not very pretty, lyrics. His tales appeal not only to those who share his rather unorthodox life style, but also to all those who prefer to take their kinkiness vicariously.

Reed's talk/singing is really rather spellbinding, and the audience's response was tremendously positive, almost reverential. Lou Reed is already a cult hero, but he surely seems to have all the talent necessary to generate more mass appeal.

Robert Nash

They're the Limit!



Ike & Tina Turner were recently presented with a silver disc marking the sale of one quarter of a million units of their UA single, "Nutbush City Limits", in the U.K. Shown bestowing the award is Ronnie Bell (center) European promotion coordinator for United Artists Records.

Guitar Club Institute Formed

■ NEW YORK — Jeff Baxter and Denny Dias of Steely Dan, along with Rick Derringer and Elliott Randall, have formed the "Guitar Club Institute of the Electric Guitar," and will ultimately record an album. Several other name guitarists are expected to join shortly.

The purpose is to gather at least seven or eight members to record the work, with rhythm section to be supplied by members of Steely Dan.

RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



■ "Two Sides of the Gospelaire," "Save My Child," by the Jackson Southernaires and "Everything's Gonna Be Alright," by Liz Dargan and The Gospelettes are three lp's to be released at an early date, and they are all dynamic. "The Lord Will Make A Way Somehow" by the Southernaires on the lp is just too much.

Rev. James Cleveland recently signed a contract with Queen Booking Agency in New York City.

From the "Jewel of Gospel," Jewel Records come the following new releases: "Since I Met Jesus," b/w "Old Rugged Cross" (Jewel 221) Brooklyn All Stars; "Little Jesus Boy" b/w "White Christmas" The Fantastic Violinaires; (Jewel 222); "Nobody But You Lord," b/w "Sermonette" (Jewel 219), Ernest Franklin; "I'm Trying To Be Your Friend," b/w "I'm Traveling On" (Jewel 220), the Famous Soul Stirrers. For deejay copies contact Stan Lewis at Jewel Records, 728 Texas Street, Shreveport, La. 71102, a/c (318) 422-0195. Oh yes, when contacting him ask about the album, "Clarence Fountain At His Best" recorded with the Barry Currington Chorale.

"Songs Our Father Used To Sing" by Charles May and Annette May Thomas, a tribute to the late Brother Joe May as sung by his son and daughter, is an album to purchase as a collector's item. The medley of Brother Joe May hits featuring "Do You Know Him," "I'm Gonna Live The Life I Sing About," "Working On A Building," "What Is This," "What Do You Know About Jesus," "You've Got To Move" and "Going Home" is superb.

"I Found The Answer" by Rev. T.L. Barrett and The Youth for Christ Choir of Chicago and The Henry Jackson Company both on the Gospel Truth label are getting plenty of action. For deejay copies on the Gospel Truth product contact Mary Peak at Gospel Truth in Memphis, Tenn.

A new gospel one stop is being formulated in Memphis so watch for the grand opening to be announced. They are stocking up with old and new product now.

For the first time Paramount has gospel releases; "The Creation" b/w "No Room In The Inn" and "Baby Boy" b/w "It's Christmas Again" by the Shiloh Penecostal Chorale. A new album by this chorale with gospel songs and Christmas songs was released on November 15. For copies contact John Bennings, 1 Gulf & Western Plaza, N.Y., N.Y. 10023, phone a/c 212, 333-4180.

Leroy C. Lovett of ABC/Peacock/Songbird Records has released "Somebody Bigger Than I," Eugene Williams and Sister Ida Brown (SBLP 228); "The Best of The O'Neal Twins" (PLP 189); "The Best of Reverend Cleophus Robinson (PLP 191); "Be At Rest," The Highway QC's (PLP 184); "The Sound of A New Era," The Loving Sisters (PLP 176); "Where Do I Go From Here?" Reverend Julius Cheeks PLP 190; "A New Dimension," The Loving Sisters (PLP 187); "You and I and Everyone," The Sensational Nightingales (PLP 177); "Don't Let Him Down," Pilgrim Jubilee Singers (PLP 193); "Best Of The Blind Boys" Vol 2 (PLP 188); "Best Of The Mighty Clouds Of Joy" (PLP 183).

What do
PAUL NEWMAN,
ROBERT REDFORD,
SCOTT JOPLIN
have in common?

RECORD WORLD THE R&B SINGLES CHART

JANUARY 5, 1974

JAN. 5 DEC. 29

- 1** 2 I'VE GOT TO USE MY IMAGINATION
GLADYS KNIGHT & THE PIPS—Buddah 393
- 2** 6 UNTIL YOU COME BACK TO ME ARETHA FRANKLIN—Atlantic 2995
- 3** 8 LIVING FOR THE CITY STEVIE WONDER—Tamla T54242F (Motown)
- 4 4 THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND—
Dunhill D 4369
- 5 5 LIVIN' FOR YOU AL GREEN—Hi 2257 (London)
- 6 1 NEVER, NEVER GONNA GIVE YA UP BARRY WHITE—20th Century
TC 2058
- 7** 10 STONE TO THE BONE JAMES BROWN—Polydor 14210
- 8** 11 SHOW AND TELL—AL WILSON Rocky Road 30073
- 9 3 IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS—
Stax STA 0170
- 10** 12 BABY COME CLOSE SMOKEY ROBINSON—Tamla T54238F (Motown)

- 11 7 COME GET TO THIS
MARVIN GAYE—
Tamla T54241F (Motown)
- 12 9 ROCKIN' ROLL BABY
STYLISTICS—Avco 4628
- 13 13 ME & BABY BROTHER
WAR—United Artists XW350-W
- 14** 18 CAN THIS BE REAL
NATURAL FOUR—Curtom 1990
(Buddah)
- 15** 19 JUNGLE BOOGIE
KOOL & THE GANG—Delite 559
- 16 14 I WANNA KNOW YOUR
NAME
INTRUDERS—Gamble Z57-2058
(Columbia)
- 17 15 THE LOVE I LOST
HAROLD MELVIN & THE BLUE
NOTES—Phila. Int'l. Z57-3533
(Columbia)
- 18 16 SOME GUYS HAVE ALL
THE LUCK
PERSUADERS—Atco 6943
- 19 17 IT'S ALL OVER
INDEPENDENTS—Wand 11263
- 20** 23 LOVE'S THEME
LOVE UNLIMITED—
20th Century TC 2069
- 21 22 SOFT SOUL BOOGIE WOOGIE
WILSON PICKETT—
RCA APBO-0174
- 22 24 I'M THE MIDNIGHT SPECIAL
CLARENCE CARTER—
Fame XW330-W (UA)
- 23 25 KEEP YOUR HEAD TO
THE SKY
EARTH, WIND & FIRE—
Columbia 4-45953
- 24** 34 CAN'T SAY NOTHING
CURTIS MAYFIELD—
Curtom 1993 (Buddah)
- 25** 35 LET YOUR HAIR DOWN
TEMPTATIONS—Gordy G7133F
(Motown)
- 26** 32 POWER OF LOVE
JERRY BUTLER—Mercury 73443
- 27** 36 SEXY MAMA
MOMENTS—Stang 5052
- 28** 33 I MISS YOU
DELLS—Cadet 5700
- 29 29 BOTH ENDS AGAINST
THE MIDDLE
JACKIE MOORE—Atlantic 2989
- 30 30 STORMY MONDAY
LATIMORE—Glades 1716
- 31** 38 TRYING TO HOLD ON TO
MY WOMAN
LAMONT DOZIER—ABC 11407
- 32** 61 BOOGIE DOWN
EDDIE KENDRICKS—
Tamla T54243F (Motown)
- 33** 39 JOY
ISAAC HAYES—Enterprise
ENA 9085 (Stax)
- 34** 44 PUT YOUR HANDS TOGETHER
O'JAYS—Phila. Int'l. Z57-3535
(Columbia)
- 35 21 CHEAPER TO KEEP HER
JOHNNIE TAYLOR—
Stax STA 0176
- 36 40 I'VE GOT TO BREAK AWAY
BABY WASHINGTON—Master
Five 9107 (Stereo Dimension)
- 37** 42 QUICK, FAST IN A HURRY
NEW YORK CITY—
Chelsea BCBO-0150 (RCA)
- 38 20 COME LIVE WITH ME
RAY CHARLES—Crossover 973
- 39 31 WHAT CAN I TELL HER
TIMMY THOMAS—Glades 1718
- 40** 46 I'LL BE THE OTHER WOMAN
SOUL CHILDREN—Stax STA 0182
- 41** 48 WHAT IT COMES DOWN TO
ISLEY BROS.—
T-Neck Z57 2252 (Columbia)
- 42 43 YOU'RE SWEET, YOU'RE
FINE, YOU'RE EVERYTHING
TOMORROW'S PROMISE—
Capitol 3695
- 43** 49 WISH THAT YOU WERE
MINE
MANHATTANS—
Columbia 4-45971
- 44 28 I FOUND SUNSHINE
CHI-LITES—Brunswick 55503
- 45** 55 WHAT IS HIP?
TOWER OF POWER—
Warner Bros. 7748
- 46** 56 YOU'RE SO UNIQUE
BLUE MAGIC—A&M 1492
- 47** 54 SOUL POWER '74
MACEO & THE MACS—
People 631 (Polydor)
- 48** 65 STOP TO START
BLUE MAGIC—Atco 6949
- 49** 60 I NEED SOMEONE
LINDA PERRY—
Mainstream MRL 5550
- 50 52 LOVE CHAIN
CANDI STATON—
Fame XW328-W (UA)
- 51 54 FOR THE GOOD TIMES
SEVENTH WONDER—Abet 9454
- 52** 65 I WILL
RUBY WINTERS—Polydor 14202
- 53** 68 WANG DANG DOODLE
POINTER SISTERS—
Blue Thumb BTA 243
- 54** 72 I LIKE TO LIVE THE LOVE
B. B. KING—ABC 11406
- 55 59 THERE'S GOT TO BE RAIN
IN YOUR LIFE
DOROTHY NORWOOD—GRC 101
- 56** 64 WITCH DOCTOR BUMP
CHUBUKOS—Mainstream 5546
- 57** — A MOTHER FOR MY
CHILDREN
WHISPERS—Janus 231
- 58 27 FOR YOUR LOVE
GWEN McRAE—Cat 1989
- 59 26 COME LAY SOME LOVIN'
ON ME
MARGIE JOSEPH—Atlantic 2988
- 60 63 GETTING TOGETHER
BROTHERS GUIDING LIGHT—
Mercury 73389
- 61 57 THE FIRST DAY
SOFTONES—Avco AV 4626
- 62** 69 TALK TO THE RAIN
SPRING—IX Chains 401
(Mainstream)
- 63** — LAST TIME I SAW HIM
DIANA ROSS—Motown M1278F
- 64 66 I'D RATHER BE CRIPPLED &
CRAZY
O. V. WRIGHT—Back Beat 628
- 65** — SO TIED UP
SAM DEES—Atlantic 2991
- 66** — GIVE ME JUST ANOTHER
DAY
MIRACLES—Tamla T54240F
(Motown)
- 67 67 IT MAY BE WINTER OUTSIDE
LOVE UNLIMITED—
20th Century TC 2062
- 68 71 TALKING ABOUT THE BOSS
AND I
HARMON BETHEA—Musicor 1483
- 69 73 NO TIME TO BURN
BLACK HEAT—Atlantic 2987
- 70** — IF IT'S IN YOU TO DO
WRONG
IMPRESSIONS—Curtom 1994
(Buddah)
- 71 74 SATISFACTORIZE YOUR MIND
AFRICANO—Hi 2255 (London)
- 72 — IF THAT'S THE WAY YOU
WANT IT
SKYLARK—Capitol 3773
- 73 47 FEEL GOOD
RUFUS—ABC 11394
- 74 37 RIVER
JOE SIMON—Spring 141
(Polydor)
- 75 — I HAD A TALK WITH
MY MAN
INEZ FOXX—Volt VOA 4101
(Columbia)

RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Heavenly" — The Temptations (Gordy). Once in a lifetime sound, as this group perseveres with a side totally beautiful lyrically and melodically. Extracted from their latest album "1990," Norman Whitfield has done it again.

DEDE'S DITTIES TO WATCH: "God Bless" — Dexter Redding (Capricorn);

"That's The Sound That Lonely Makes" — Tavares (Capitol); "Mighty Mighty Dollar Bill" — Swamp Dogg (Stone Dogg); "Wonderful World Of Children" — Leon Gardner (Igloo); "That's What The Blues Is All About" — Albert King (Stax); "La-Te-Da (This Girl's In Love)" — Rena Scott (Epic); "I Wish It Was Me" — Tyrone Davis (Dakar).

ALBUM: "He Will Be There" — The Brothers (Zanze) A spiritually motivated lp designed to express the "Word". A new group on the horizon; Bruce Clarke, producer, should be credited for finding meaningful material. Be on the look-out for this group.

LeBaron Taylor, according to reports, has left Atlantic Records to take another post at another major record company. It is alleged that he will be going to Columbia; at press time there were no further details.

The general manager of Radio Station WNJR in Newark, New Jersey, Harvey Lynch was announced the appointment of Charles Green, program director, as the new operations manager thus making announcer Jeffrey Samuel Dixon, the new program director. Herman Amis remains as assistant program and music director.



A little soul? Try this on for size — Dexter Redding. Dexter is the son of the late Otis Redding and he has the same qualities as his father. He enjoys the world of show business even though it might interfere with his school work. He is currently on tour with his mother, making stops across country, promoting his new record "God Bless" on the Capricorn label.

Young, lovely 28-year-old Carmen Lindsay from Forest City, North Carolina has come out with a blockbuster of a side entitled "Shadows of My Mind" on the Peasante label. Ms. Lindsay was blinded at the tender age of 5 as a result of an accident. She attended the School for the Blind in Raleigh, North Carolina where she discovered her talent as a singer. She appeared on a bi-weekly tv show which gave her experience and enough courage to pursue her career. She has appeared with such artists as Carla Thomas, Jerry Butler, Arthur Prysock and Donny Hathaway on tours doing scholarship fund drives for Howard University. Carmen now resides in Detroit.

Early in December Jo Bridges, at the We Produce

(Continued on page 30)

**Three New Singles
From Brunswick & Dakar**

CHILITES

“HOMELY GIRL”

BR 55505

From Brunswick L.P.

BL 754197

TYRONE DAVIS

“I WISH IT WAS ME”

DK 4529

From Dakar L.P.

DK 76909

BOHANNON

“THE FAT MAN”

DK 4528

ALSO ON AMPEX 8 TRACK AND CASSETTE

JANUARY 5, 1974

1. **SHIP AHOY**
O'JAYS—Phila. Int'l. KZ 32408 (Columbia)
2. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
3. **STONE GON'**
BARRY WHITE—20th Century T423
4. **JOY**
ISAAC HAYES—Enterprise ENS 5007 (Stax)
5. **UNDER THE INFLUENCE OF**
LOVE UNLIMITED—20th Century T414
6. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
7. **BLACK & BLUE**
HAROLD MELVIN & THE BLUENOTES—
Phila. Int'l. KZ 32407 (Columbia)
8. **LET'S GET IT ON**
MARVIN GAYE—Tamla T329VI (Motown)
9. **DELIVER THE WORD**
WAR—United Artists UA LA128-F
10. **3+3**
ISLEY BROS.—T-Neck KZ 32408 (Columbia)
11. **DIANA & MARVIN**
DIANA ROSS & MARVIN GAYE—
Motown M803VI
12. **EVERYBODY LIKES SOME KIND**
OF MUSIC
BILLY PRESTON—A&M SP 3526
13. **HEAD TO THE SKY**
EARTH, WIND & FIRE—Columbia KC 32184
14. **LIVIN' FOR YOU**
AL GREEN—Hi ASHL 32082 (London)
15. **ROCKIN' ROLL BABY**
STYLISTICS—Avco AV-11010
16. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP 2013
17. **WAR OF THE GODS**
BILLY PAUL—Phila. Int'l. KZ 32409 (Col.)
18. **A DRAMATIC EXPERIENCE**
DRAMATICS—Volt VOS 6018 (Stax)
19. **HIS CALIFORNIA ALBUM**
BOBBY BLUE BLAND—Dunhill DSX 50173
20. **1990**
THE TEMPTATIONS—Gordy G966VI
(Motown)
21. **LAST TIME I SAW HIM**
DIANA ROSS—Motown M 812VI
22. **EDDIE KENDRICKS**
Tamla T327L (Motown)
23. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APLI-0285
24. **ANTHOLOGY**
TEMPTATIONS—Motown M782A3
25. **JUST OUTSIDE OF TOWN**
MANDRILL—Polydor PD 5059
26. **ISLEYS GREATEST HITS**
ISLEY BROTHERS—T-Neck TNS 3011
(Buddah)
27. **UNsung HEROES**
CRUSADERS—Blue Thumb BTS 6007
28. **CREATIVE SOURCE**
Sussex FRA 8027
29. **GIMME SOMETHING REAL**
ASHFORD & SIMPSON—Warner Bros.
BS 2739
30. **UNREAL**
BLOODSTONE—London XPS 634
31. **OUT HERE ON MY OWN**
LAMONT DOZIER—ABC ABCX 804
32. **MAIN STREET PEOPLE**
FOUR TOPS—Dunhill DSX 50199
33. **THE DELLS**
CADET CA 50046 (Chess)
34. **SUPEFUNK**
FUNK INC.—Prestige PR 10071
35. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
36. **SHOW AND TELL**
AL WILSON—Rocky Road RR 3601 (Bell)
37. **GREATEST HITS**
MAIN INGREDIENT—RCA APLI-0314
38. **MFSB: LOVE IS THE MESSAGE**
Phila. Int'l. KZ 32707 (Columbia)
39. **AT THEIR BEST**
CRUSADERS—Motown M796VI
40. **POWER OF LOVE**
JERRY BUTLER—Mercury SRM 1-689
(Phonogram)

'Snowbird' is Gold

■ HOLLYWOOD, CALIF.—"Snowbird," Anne Murray's first Capitol album, has received RIAA certification as gold, announced Don Zimmermann, Vice President, sales, Capitol Records, Inc. The award is based on sales through December 20, 1973. The single of "Snowbird" was Ms. Murray's only previous gold record.

Mangione to Resume Dates

■ CHICAGO — The Chuck Mangione Quartet will return to concert and club appearances after the first of the year following the recovery of leader Mangione from a bout with pneumonia.

The Independents Meet 'The Ray'



The Independents had the opportunity to spend two weeks with one of the living legends in the music world, Ray Charles, when both acts appeared together at the Latin Casino in Cherry Hill, New Jersey. Seen (from left) Chuck Jackson, Ray Charles and Helen Curry, Maurice Jackson and Eric Thomas of the Independents.

Soul Truth (Continued from page 28)

label, hosted a press party to promote The Temptrees new album, "Love Maze." The place was the LaMartinique Club in New York. Many radio announcers of the surrounding radio stations attended along with many industry celebs.



Walk," and he and his brother created the dance. During this time, while the group wasn't working, he recited poetry in coffee houses in Los Angeles. He then formed his own group — The Souls.

Wilson stated "this is my first successful single since 1970." His last big single was entitled "Lodi." "I took a lot of time looking for the right producer," Wilson states. He came up with a goodie — Jerry Fuller. Marc Gordon is his manager and also owns the label Wilson records for—Rocky Road.

"Show and Tell" Al Wilson showed up at Record World to tell all. Wilson, who currently has a number one smash hit single, started in the business in 1959 with the recording group known as The Jewels. He, along with his brother, later reorganized the group, changing the name to the Rollers. The Rollers recorded the original "Continental

Bluesmen in Boston



ABC/Dunhill recording artist Bobby "Blue" Bland takes a break from autograph signing to chat with his band-leader, Mel Jackson (right). Behind Bland is the bluesman's lead guitarist, Mel Brown. Bland appeared at the Lechmere Sight and Sound Show last month at the Commonwealth Armory in Boston.

Soul Meetin'



Nick Ashford of Ashford and Simpson and Mavis Staples of the Staple Singers meeting backstage at The Happy Medium in Chicago, where Ashford and Simpson recently appeared.

Jazz Party Set

■ NEW YORK — Jamaica's Montego Bay will be the site of the first annual Jamaica Jazz Party '74 slated for May 21-26 at the Holiday Inn. Headlining the event will be Zoot Sims, Al Cohn, Kai Winding, Ross Tompkins, James Moody, Flip Phillips, Hank Jones, Jake Hanna, Mousey Alexander and Roy Eldridge.

Thomas Does Gov Gig



Stax Records recording artist Rufus Thomas performed at the Republican Governors' Conference held in Memphis. A special request was made for his appearance by Tennessee Governor Winfield Dunn's (pictured with Thomas) office in Nashville.

Dialogue *(Continued from page 16)*

company's promotion department. It's getting easier. When Kirshner first started, it was impossible to get acts. He had to sell his soul. Nobody wanted to do television. Now everybody wants to do it.

RW: Why?

White: Because of the instant effect it has on the audience. If you have a record coming out in November or you're going on a tour in December, if you appear on "In Concert" or "Don Kirshner's Rock Concert" or "Midnight Special," even some of the smaller shows it's going to have a great effect on your sales.

RW: So why didn't they originally want to do it?

White: Because it hadn't been tested. They had no knowledge of it. To them, television had always been a tremendous rip-off. Quick shots on the Paar Show, Johnny Carson, two minutes on Ed Sullivan, the staging was "cute"—airplanes for Jefferson Airplane, Halloween for The Grateful Dead. Now there's a whole technical difference. Good sound, a late night audience, better staging. Television never liked seeing mikes, speakers, etc. But now you see all of that right down to the beer cans. Of course, Chipmonck goes around putting tape around the labels of the cans.

RW: What is Chip's role on the shows?

White: Well, in the initial works of the shows, it seemed very important to me that the "In Concert" was a rock concert in feeling, as much as possible. And there's nothing more familiar to the rock concert than to see Chipmonck as the lighting, technical person, although he doesn't like these shows. I always thought he was very good as an announcer, provided he had the proper things to say. He's not so good at vamping. He's great at straight announcing, introducing the acts. Like nobody can introduce the Rolling Stones like Chip. It just seemed that he was a good synthesis of all the qualities that make for high quality rock concerts, as opposed to the bring in a deejay kind of school.

RW: Does every artist just get scale or are there different wages?

White: Every artist gets scale. It has been rumored that other rock and roll shows, syndicated ones, have been paying over scale, which is not a good thing if it's true. Not because we want to fleece anybody, but if you pay an artist triple or quadruple scale, you're paying him a thousand dollars, maybe. Normally, he'd make \$300. Compared to the monies they earn, what difference does it make? They can put a thousand dollars up their nose, half of them, in one evening. It doesn't mean anything. And the important thing is that ABC is paying for everything itself. ABC can't afford to pay more than scale and the artists couldn't afford to buy what they get from being on one of these shows. I'd like to see the concert shows become part of a scheme so that everything fits into a place; an act records, then they go on tour to promote their record, then there's a certain ad campaign and I'd like to see planned into it an appearance on "In Concert," an appearance here and another there. And that's begun to happen now.

RW: One thing that bothers a lot of people about "Midnight Special" is having the rock artist as the host, putting them on the spot, trying to present them as TV personalities.

White: You have to remember that they really want to be. Those artists aren't talked into being the hosts. All of those artists picture themselves as hosts, just as much as they picture themselves as actors. I guarantee you that Sly Stone is thinking about acting. I know he is. I mean he's reached the pinnacle in terms of records. I love to see the Wolfman more on the show. He's a good character and right for that show.

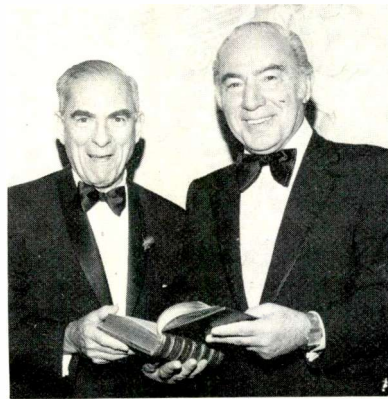
RW: When you've finished with "In Concert," what other kind of show would you like to do?

White: Well, I've done another kind of show. I did a special for CBS that was very interesting. It was the National Theatre of the Deaf doing a production of Dylan Thomas' "A Child's Christmas In Wales." To me, the thing that I'm most interested in is doing challenge-type shows, where there's something new. I'd love to go to a very, very far away place to do some kind of taping there and bring it back. I was very inspired by the live coverage of Red China. Unfortunately, the subject matter was just President Nixon walking around from place to place but there's entertainment there to be gotten and I want to get it. I want to go and pull it out.

RW: Would you be interested if, say, a producer like Greg Garrison came to you and said he'd like you to do three Dean Martin shows?

White: I would love to talk with Greg Garrison about directing three Dean Martin shows. I doubt seriously though if that's something I would pursue. I mean, if you want to know something I'd pursue, I'd like to direct a film for Roger Corman. I would like to direct any film for Roger Corman, at any time. And the faster it would have to be made, the better. I'd like to direct a film in seven days. That's the kind of challenge I like. If there was a new television show, a new talk show,

ASCAP's Herman Finkelstein Honored



ASCAP President Stanley Adams (right) recently presented General Counsel Herman Finkelstein a first edition of "Pickwick Papers" at the ASCAP dinner honoring Finkelstein at New York's Regency Hotel.

DeFranco Flick Set

■ LOS ANGELES—The Film Factory, Hollywood, has been set by Russ Regan of 20th Century Records to produce a song film promoting the DeFranco Family, featuring Tony DeFranco. Gene Weed, Film Factory President, will produce and direct, with shooting slated for January.

Two tunes from the group's new album, "Heartbeat, It's a Love Beat," will be featured. One is the title tune and the other is "Abracadabra."

Calello, November Tie Knot

■ NEW YORK — Charlie Calello and Linda November took time out during their recording schedules to tie the knot in New York City on Friday, December 21.

I'd love to do the pilot, to experiment. But to actually go into a studio every week to do a show, to me is not an inspiring experience.

RW: You just gave a hint that you're interested in film directing and that you'll probably go into that.

White: Yes, but, to me, television is not a stepping stone to films. I'd hate to work for a year on a television show. 'Cause to me it's not worth it. With films you have more time to really think out each shot and that's something I'd like to be able to do.

RW: How long does it usually take you to edit?

White: Five long days a show. Which is why I can never fault the "Midnight Special" for their production values. I think they could swing a little more, but part of their problem is that they have one director and he has to prepare and edit a show. So unless he works very long hours, which I doubt 'cause they're very laid back out there on the coast, it would be wiser if they had two separate units making the shows, the same production crew but a different director. But I would be the last to suggest that because if somebody tried to suggest that to me I would be terribly offended by it. So what I've done instead is tried to lighten up the responsibility of the director by diversifying his directorial control over the instant the show is shot. So that, when I'm editing, I can always get a better cut, 'cause I get a chance to try it once or twice. It takes five full days to do a 90 minute show. But that's in stereo. If it were in mono, it would be much faster.

"Rock and roll is a technical medium and TV's a technical medium, and they don't blend easily. I want to make them blend."

RW: What do you see for the future of television and/or you?

White: And/or me? Well, I'd like to keep working. I was not anxious to be the executive producer of "In Concert." ABC talked me into it and so I did two. I was very happy to develop a new relationship with the Dick Clark people. That's the truth. I enjoyed the Kirshner thing for a while but it began to deteriorate because there was just not enough interest or love in the show. It was motivated by other things. And those other things are very obvious when you see the Kirshner shows. I'm looking forward to working with people who've been doing rock and roll shows for a long time.

RW: What about cartridge television?

White: Well, that's a subject I avoid talking about because the cable companies are going out of business or at least not making any new installations. And the cartridge thing is not materializing with any great force. I'm not so sure at this point what that is. And I never was, frankly. I think that what I'd like to see is a vocabulary of rock, a style of doing rock on television. Not a firm locked-in style but, well, ABC's "Wide World of Sports" wasn't so hot either but they developed a technique over the years. They developed Howard Cosell, different styles of doing shows and they're doing them very well now. I'd like to see them do the same thing with music which then other people and networks would copy. I'd like to see the head set system become a standard thing in the business. Rock and roll is a technical medium and TV's a technical medium and they don't blend easily. I want to make them blend.

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 radio-entusiastas.

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 Compay" 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-asé 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 glotones 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 sustitución alguna. ¡Felicitaciones 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.



Pepe García

Falsos los rumores que la empresa Sonido y Discos Inc. de la Florida haya pasado a manos de una gran corporación americana.



Ray Barretto

Oreuesta estarán en Puerto Rico hasta el 24 de Diciembre . . . Pellín Rodríguez y Kako




Mario Kaminsky

"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 **Pellín Rodríguez** estarán actuando en el International Ballroom de Chicago durante esta semana . . . **Frankie Dante** y **la Orquesta Flamboyan** 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 Explosione Productions, brindando una actuación a beneficio de 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 33)

RAY BARRETTO
INDESTRUCTIBLE



RAY BARRETTO

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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. **INDESTRUCTIBLE**
RAY BARRETTO—Fania
2. **VIRALO AL REVES**
JOHNNY PACHEO—Fania
3. **ELIMINACION DE FEOS**
EL GRAN COMBO—EGC
4. **LA VECINA**
CHARLIE PALMIERI—Alegre
5. **CUI CUI**
ROBERTO ROENA Y SU APOLLO
SOUND—International
6. **EL DIA DE SUERTE**
WILLIE COLON—Fania
7. **110TH ST. AND 5TH AVE.**
TITO PUENTE—Tico
8. **PA HUELE**
EDDIE PALMIERI—Coco
9. **LUCUMI**
JOE CUBA—Tico
10. **LECHON & LA VARITA**
PELLIN RODRIGUEZ—Borinquen

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. **TRAICIONERA**
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

Nuestro Rincon (Continued from page 32)

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 **Ginamaria 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 Gloss** 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!

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 García** 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 Ríos** 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 Flamboyán** 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 Jiménez**, who died recently in Mexico. The album will be released by Rex . . . **Polo Márquez** 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 Microfón. 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!

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 est 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**.

LA SUPER ESTRELLA DEL SELLO ALEGRE
(EL GIGANTE)

CHARLIE PALMIERI

"VUELVE EL GIGANTE"

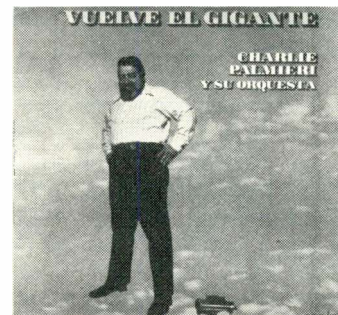
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y
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JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Nippon Phonogram has signed an exclusive agreement with Music Hall Records in Argentina for the distribution of Music Hall product in Japan. Phonogram plans to launch a promotional campaign of Latin-American music next spring.

The beginning of a soul artists' concert series was made with the visit of the **Temptations** in mid-December. Their performances will be followed by the **Four Tops**, **Stylistics**, **Wilson Pickett**, **Fats Domino**, the **Supremes**, **Curtis Mayfield**, **Stevie Wonder** and others.

The **Moody Blues** will visit here in mid-January to perform four concerts promoted by Udo Music. Japanese rock band **Cosmo's Factory** will join the **Moody's** concerts.

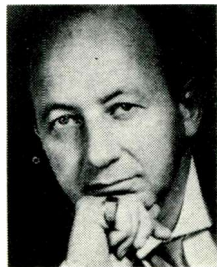
King Records has announced their main products for the year end and new year seasons.

Heading the release schedule is **Gilbert O'Sullivan's** album "I am a Writer." **Joan Baez Live**, **Traffic's** "On the Road," **Burt Bacharach's** "Living Together," and **Shawn Phillips' "Bright Light"** have been selected as main products for the season.

December 15, Sophia University's International Division student & alumni associations held a Rock Festival with some of the heaviest music going in Japan. Eight hours of rock/soul/blues/ by top artists such as **Itsuwa Mayumi**, **Uchida Yuya** and his band, **Joe & his Friends**, **Carmen Maki**, **Kamayatsu Hiroshi** and others. The profits went for International Division library books.

GERMANY

By **PAUL SIEGEL**



■ **BERLIN—NEWS REPORT OF THE WEEK:** As 1973 drew to a close, 9/10 of the international and domestic music industry seemed to have cut out almost 85 percent of the usual Christmas cards and parties at radio stations and music publishing houses . . . Instead, a quiet subdued philosophical "waiting period" ensues for the coming year . . . This reporter would like to give his readers, where ever you may be, these words . . . "The difficult takes time, the impossible a little longer, and the city of happiness is in the state of mind!" . . . Happy New Year!

LOOKING BACK ON '73 AND FORWARD TO '74: 1973 woke up on the first morning of MIDEM in sunny Cannes, which proved its existence to 60 percent of the German attendees, but as the months rolled by, MIDEM promises were snowed under the current daily problems of the individual . . . Radio stations and the public were modest and the industry turned back to its bread-earning imported songs and records such as **Gilbert O'Sullivan**, **Slade**, **Middle of the Road** and **Suzi Quatro** . . . German product kept edging in with artists like **Freddy Breck**, **Jurgen Marcus**, **Cindy and Bert** and **Heino** . . . A satisfied German industry took their yearly vacation, closing shop in summer, which I believe cannot be repeated in '74, as the summer hits went to deejays who weren't there and publishers who were spread all over the map . . . Autumn crept up with a burst of energy, and the German Song Festival winners had a great tune, "Das Lied" by **Olivia Molina** on EMI/Electrola, but the song didn't even show up in the following weeks on the charts . . . Publishers worked on their own side and completely ignored the other, but the public didn't buy the song being pushed down their throats . . . The winter season came and went with the energy crisis, and a complete sobering of the trade, which was symbolic of the coming year . . . This reporter feels that the industry will firmly come up with great songs done with heart and soul and not just half an ear . . . The public will benefit as will composers who can really compose . . . Auf Wiederseh'n 'till '74!

JAPAN'S TOP 10

SINGLES

1. **AI NO JUJIKA**
HIDEKI SAIJO—RCA Victor
2. **THE SECRET OF MONALIZA**
HIROMI CO—CBS/Sony
3. **MAIS DANS LA LUMIERE**
KENJI SAWADA—Polydor
4. **KOI NO DIAL 6700**
FINGER 5—Philips/Phonogram
5. **LITTLE LOVE STORY**
AGNES CHAN—Warner/Pioneer
6. **FUYU NO TABI**
SHINICHI MORI—Victor
7. **KANDA RIVER**
K. MINAMI & KAGUYAHIME—Panam/Crown
8. **A WHITE GUITAR**
CHERISH—Victor/SF
9. **KOKORO MOYO**
YOSUI INOUE—Polydor
10. **KOJIN JUGYO**
FINGER 5—Philips/Phonogram

ALBUMS

1. **KOHRI NO SEKAI**
YOSUI INOUE—Polydor
2. **BEST COLLECTION '74**
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. **SUPER DELUXE**
CHERISH—Victor/SF
7. **FLOWER CONCERT**
AGNES CHAN—Warner Pioneer
8. **KOJIN JUGYO**
FINGER 5—Philips/Phonogram
9. **NOW AND THEN**
CARPENTERS—A&M/King
10. **PERFECT 20**
GORO NOGUCHI—Polydor



BORDER LINES

By **LARRY LeBLANC**



■ **TORONTO:** CHEK-TV's (Victoria, B.C.) **Bruce Payne** is completing a series of entertainment pilot films for CTV which will be submitted to the network in early February. Payne is currently hosting the "Island Good Morning Show" and giving much-needed exposure to west coast artists . . . The new **Joey Gregorash** sides for Polydor were recorded at Trans Maximus Studios in Memphis with produced **Ron Capone**. **Steve Cropper**, co-owner of studio, did not co-produce the sessions as it was reported here earlier . . . A&M Records has released a single by **Jeff St. John** titled "Yesterday Music." The tune was written by **David Clayton Thomas** and **William "Smitty" Smith** . . . MCA Records (Canada) has released its fourth version of "Jesus Christ Superstar." The new set is a French version in time for the French issue of the movie in Quebec. There are no plans by MCA to make the new record available in France . . . **Truck** to tour in N.Y. State during late January and throughout February . . . Park Road studio here working with **Lisa Garber**, **Paul Saunders** and **Victor Garber** on future album releases . . . **Crowbar** threw an Xmas party at Bad Manors for friends. **Santa** also attended . . . Rumors are flying here over activities of the **Guess Who**. **Burton Cummings** has reportedly told the group that he has no intention of future touring. It's possible that Cummings will venture forth as a solo act . . . **Sammy Jo**, formerly involved with the Canadian Talent Agency, has left the booking business to enter the management field. He's currently repping **Plimsole** and **James Paul Showband** . . . Debut **Man Made** single for the Good Noise label is titled "Country Company" and is from their **Andre Perry** produced album . . . Producers **Frazier Mohawk** and **Andre Perry** are working on an album by songwriter-singer **Tim Ryan**. **Ryan** recently released the "Sweet December" single on the Good Noise label . . . New **Carroll Baker** single for Gaiety is "Ten Little Fingers," written by **Don Grashey**. **Grashey** and **Chuck Williams** produced the disc . . . **Bobby Bland** booked into the Colonial Tavern in Toronto March 4-9 (fantastic !!!) . . . Jane Records artist **R. Dean Taylor**, home for the holidays, was at RCA Studios with producers **Harry Hinde** working on sessions for Sweet Plum artist **Tony Kingston** . . . **Bobby G. Griffith** set to record six sides of Criteria Studio in Miami in February. Upcoming television dates for Griffith include shots on "Soul Train" and an upcoming **Norm Crosby** special that will be taped in Toronto. On Jan. 14 the singer starts a two-week engagement at The Penthouse in London, England backed by a five-piece band and four girl singers . . . **Miles Davis** set for a January 27 concert at Massey Hall courtesy of promoter **Dick Flohill** . . . Look for Canadian National Exhibition reps to try and attract key Canadian performers to
(Continued on page 35)

ENGLAND

By RON McCREIGHT

■ The government's decision to restrict British industry to a three day work week, in the interests of conserving power resources, has presented the record and music business here with the most serious economic problems in its history. The restriction has arrived at a time when the record industry is already knee deep in tackling other difficulties such as the vinyl and board shortage, insufficient pressing facilities and transport problems; top level management decisions were taken immediately to reduce overheads and reshuffle New Year plans by most companies. EMI has taken several steps to avert any long term serious repercussions including reducing their record and publishing contingents attending MIDEM. Other companies have taken less dramatic precautions in the hope that the government's measures are only temporary—CBS is not cutting back on any new releases for the time being, although it is generally felt that new artists will be the hardest hit if that does occur.

CBS's publishing arm, April Music, has captured the **Jeff Wayne** Music catalogue which includes compositions written and recorded by the newest British act to break in America, **David Essex**. The company, owned by Essex's producer Jeff Wayne, agreed on a 50-50 split deal with April over a three-year-period throughout the world. Meanwhile Essex has announced his intention to return to America on January 15 to complete four major television appearances including a return to "Midnight Special" to be taped on the west coast where it seems he is rapidly becoming something of a cult figure.

Island Records has completed a 24 track mobile studio—the first of its type operating in this country. In extending their studio activities even further, Island is giving its Studio 2 on Basing Street (West London) a complete facelift, and at the end of the month, Studio 1 will receive similar improvements. This highly popular complex, when completed, is expected to be used almost entirely by "outsiders" with Island artists taking advantage of the facilities at the company's new studios alongside their new office in Hammersmith (also West London).

More New Year tours have been announced: **The Allman Brothers Band** has already arrived for selected dates including two shows at The Rainbow and a brief visit to France and Germany; promoter **Derek Block** launches his "74 Rock 'n' Roll Road Show," in association with **Hal Carter**, which stars **Billy Fury, Marty Wilde, Heinz and the Tornados** and opens on February 1; RSO band **Blue** will complete their dates here before returning to San Francisco where they commence recording a new album under the guidance of **Elliot Mazer**.

Former Phonogram managing director **Fred Marks** has resigned his present position with Fantasy International Ltd., S.A. as of December 31. Marks stated that "After having set up the London office the scope of the U.K./European operation as originally envisaged had not developed in the overall entertainment field," and further explained that he felt "the need for a broader activity to utilize the background I have acquired over the years in recording and motion pictures, in marketing, sales, administration and management. I hope still to achieve this in the U.K. in the future."

Ranieri Visits CBS Int.



Massimo Ranieri, Italian vocalist, was in New York recently where he visited Walter Yetnikoff, President of CBS International following his concert at Madison Square Garden. His latest single, "Tu Sei Bella Com Il Sole," (Paul Anka's "My Love"), has just been released in Europe and is released through Peters International here. Seen in the photo, (standing, from left) are: Earl Price, CBS Int'l. classic a&r; Fausto Lo Bianco, Ranieri's manager; Nick Cirillo, CBS Int'l. Vice President; Ulpio Minucci, CBS Int'l. pop a&r; Felix Benvenuto, Peters Int'l., manager of Italian product. Seated (from left) are Walter Yetnikoff, CBS Int'l. President; Ranieri and Vincent Fragale, organizer of Ranieri's tours.

Philly Soul In Old Blighty



Members of the O'Jays, the Intruders and Billy Paul take time out from their European tour to pose for photos in London's famed Trafalgar Square. The stop in England was part of a four country European tour by the Philadelphia International acts to coincide with the establishment of the Philadelphia International Records label in Europe.

ASCAP Xmas

(Continued from page 14)

"Christmas." Among the best known are such charmers as "Little Drummer Boy" and in the classic department, the opera "Amahl and the Night Visitor."

White Christmas

Figures on the successes of the ASCAP Christmas songs that have become standards around the world are huge. Irving Berlin's "White Christmas" has thus far sold more than 92 million records in 430 to 440 versions in a score of languages, an average of some five million per year. The song has also generated the sale of some five and a half million copies of sheet music in the U. S. and Canada alone, and is still good for 90 thousand copies annually. "Rudolph the Red-Nosed Reindeer" by ASCAP writer Johnny Marks may well be the biggest selling yuletide bonanza of all time with record sales of 100 million records, 67 million in America and 33 million abroad—including versions in Norwegian, Danish, Swedish, French, Spanish, Italian, Portuguese, Japanese, South African, German, Chinese, Indian and several Slavic tongues. Johnny Marks, who has practically cornered a fair piece of the yuletide

season, is also the creative parent of "Rockin' Around the Christmas Tree" which has sold five million discs and "Holly Jolly Christmas"—a comfortable one million seller. "I Heard the Bells on Christmas Day"—adapted from a Longfellow poem—has sold four million.

There is a running and good humored competition as to which is the most profitable among all of the Christmas songs, and accurate figures on money are extremely difficult to secure. While sales of records and sheet music are one indication of a song's success, there is also the question of the very substantial ASCAP income generated by public performances of a work on radio, television, Muzak type wired-music systems and in night clubs, on ships, on airplanes etc.

The titles of these songs vary greatly, although there are quite a few duplications. For example, there are 14 songs titled "Christmas Bells" and the number of songs named "Christmas Carol" exceeds 20. If you are moved by the tender thought that "Christmas Comes Once a Year" there are nine songs in the ASCAP catalog with that title and if your favorite time of the year is "Christmas Day" there are five songs so named.

Border Lines (Continued from page 34)

play at the Grandstand next summer. Big money is one of the attractions . . . New single for the **Bells** is "Hey My Love" pulled from their Polydor lp "Pisces Rising" . . . CBC-TV has initiated "Marc's Grab Bag" as a new series. The show features performer **Marc Stone** and features interviews with young, talented Canadians who are achieving recognition in their chosen performing artist . . . A note: I have been named managing editor of the "Muntz Tape Guide," a nationally distributed tape magazine.

London's New Super Promotions

By SPEIGHT JENKINS

■ NEW YORK—Since 1600, when opera began, people have been looking backwards to the last period of singers calling it a golden age: when Caruso sang many could only remember de Reszke; partisans of Ponselle were told to remember Emma Eames and Farar and so it has gone. But few can seriously deny that Joan Sutherland stands as one of the most amazing singers of this century. Fault her drama, complain about her diction, but just for sheer singing, her large, flexible, accurate voice must evoke wonder. And her technique has kept her singing at the same high level with the same superior artistry since her U. S. debut in 1960.

Even before that London Records started recording with Miss Sutherland, and their present catalogue contains the almost incredible number of 43 albums starring the diva, not counting highlights. Number 43, "The Voice of the Century," salutes the many different roles she has used for her debut at the great opera houses of the world.



Sutherland Statue

When Mayor Joseph Alioto of San Francisco, one of the few opera buffs among U.S. politicians, hailed Miss Sutherland as "the voice of the century," Terry McEwen, Vice President and chief of London's classical division, had the idea that the diva's fame equalled that of the "Swedish Nightingale," Jenny Lind, who was probably the most famous singer of last century. In those days busts of Jenny adorned many a home, so McEwen and

John Harper, the company's west coast promotion manager, commissioned the prominent California sculptress Joyce Christopher to do a bust of Miss Sutherland. Copies of the bust are being sent out to record store buyers and personnel of important classical radio stations.

Richard Rollefson, McEwen's assistant at London and the man handling requests for busts in New York, points out that anyone in the trade interested in having what will surely be a collector's item in a few years should write the company's New York office.

Those who know opera buffs must be aware that many people writing in will be the record store buyers, particularly when London plans to promote the album by a heavy advertising campaign featuring news of its existence. Several FM stations have already planned "Joan Sutherland Weeks" and there have been some special interviews recorded.

Currently Miss Sutherland is appearing in the new production of Offenbach's *Contes d'Hoffmann* at the Metropolitan Opera. She sings three roles: the doll Olympia, the courtesan Giulietta and the consumptive Antonia, and her performance has received more than usual favor; London recorded her in the roles and issued the opera last year.

Godfrey Dickey, London's manager in California, and Harper have dreamed up another even more unusual promotion idea in connection with Zubin Mehta's new recording of Gustav Holtz's *Planets*.

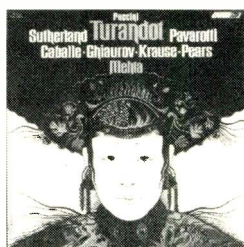
Thomas Ramos Wooldridge, a California based aerodynamics firm, built the Pioneer 10 aircraft which recently got the first close look of the planet Jupiter. The London men, to celebrate the event, arranged to send a copy of the album, plus a book describing the Pioneer spacecraft, to scientists around the world. The promotion suggests that science and music together best describe the "magnificent planet Jupiter."

If either idea boosts record sales as much as the company's promotion of its recording of Prokofiev's *Romeo and Juliet* (a play on three firsts: the first recording of the piece, the first recording of the Cleveland Orchestra on London and the first recording by Maazel, the orchestra's new conductor) the new year should open with soaring receipts.

CLASSICAL RETAIL REPORT

JANUARY 5, 1974

CLASSIC OF THE WEEK



PUCCHINI: TURANDOT
SUTHERLAND, CABALLE,
PAVAROTTI, GHIAUROV,
KRAUSE, MEHTA
London

BEST SELLERS OF THE WEEK:

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

JOPLIN: ORGAN MUSIC—Biggs—Columbia

PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London

RACHMANINOFF: VESPERS—Sveshnikov—Angel

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

HARVARD COOP/CAMBRIDGE

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken

HANDEL: MESSIAH—Richter—DG

JOPLIN: ORGAN MUSIC—Biggs—Columbia

JOPLIN: RED BACK BOOK—Schuller—Angel

PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

SAM GOODY/N.Y.

BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

BELLINI: I PURITANI—Sills, Rudel—ABC

BIZET: CARMEN—Horne, McCracken, Bernstein—DG

JOPLIN: ORGAN MUSIC—Biggs—Columbia

PFITZNER: PALESTRINA—Gedda, Fischer-Dieskau, Kubelik—DG

PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London

PUCCHINI: TOSCA—Price, Domingo, Milnes, Mehta—RCA

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

RACHMANINOFF: VESPERS—Sveshnikov—Angel

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

KING KAROL/N.Y.

BACH: CHRISTMAS ORATORIO—Harnoncourt—Telefunken

BERLIOZ: LA DAMNATION DE FAUST—Veasey, Gedda, Bastin, Davis—Philips

CARUSO: TENOR OF THE CENTURY, VOL. III—RCA

HANDEL: MESSIAH—Davis—Philips

JOPLIN: ORGAN MUSIC—Biggs—Columbia

KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA

PFITZNER: PALESTRINA—Gedda, Fischer-Dieskau, Kubelik—DG

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

RACHMANINOFF: CORELLI VARIATIONS—Ashkenazy—London

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

RECORD & TAPE COLLECTORS/BALTIMORE

BACH: CANTATAS VOL. VII—Harnoncourt—Telefunken

BERLIOZ: SYMPHONIE FANTASTIQUE—Ozawa—DG

BRITTEN: CEREMONY OF CAROLS—King's College Choir—Seraphim

HANDEL: SAUL—Mackerras—Angel

MAHLER: SYMPHONY NO. 4—Horenstein—Monitor

THE COMPLETE RACHMANINOFF, VOLS. I-IV—RCA

RACHMANINOFF: TRANSCRIPTIONS—Bolet—RCA

RACHMANINOFF: VESPERS—Sveshnikov—Angel

SOLTI/CHICAGO SHOWCASE—London

VILLA-LOBOS: BACHIANAS BRASILEIRAS—Mesple, Capolongo—Angel

WHEREHOUSE/CALIF.

BACH: BRANDENBURG CONCERTOS—Collequim—Victrola

BACH: CHRISTMAS ORATORIO—Harnoncourt—Telefunken

BELLINI: I PURITANI—Sills, Rudel—ABC

BIZET: CARMEN—Horne, McCracken, Bernstein—DG

HANDEL: MESSIAH—Davis—Philips

PUCCHINI: TOSCA—Price, Domingo, Milnes, Mehta—London

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

RACHMANINOFF: VESPERS—Sveshnikov—Angel

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

SUTHERLAND: VOICE OF THE CENTURY—London

MUSIC ON RECORDS/PORTLAND

JALOUSIE—Menuhin, Grappelli—Angel

JOPLIN: PIANO RAGS VOLS. I & II—Rifkin—Noensuch

JOPLIN: RED BACK BOOK—Schuller—Angel

KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA

OFFENBACH: LES CONTES D'HOFFMANN—Sills, Burrows, Treigle, Rudle—ABC

PROKOFIEV: ROMEO AND JULIET—Previn—Angel

PUCCHINI: LA BOHEME—Freni, Pavarotti, Karajan—London

PUCCHINI: LA BOHEME—Sayao, Tucker, Antonicelli—Odyssey

PUCCHINI: TURANDOT—Sutherland, Caballe, Pavarotti, Mehta—London

ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Gardelli—Angel

Scott Joplin The King of Ragtime

The unmistakable sound of Scott Joplin's ragtime music is currently enjoying a long overdue resurgence. "The Sting," a Universal George Roy Hill film, starring Paul Newman, Robert Redford, and Robert Shaw, features the piano rags of Scott Joplin.



MCA Records recently released The Original Motion Picture Soundtrack from "The Sting," conducted and adapted by Marvin Hamlisch. Hamlisch, notable composer and conductor, not only plays Joplin's piano rags on the album, but also composed three songs for the soundtrack in the Scott Joplin vein. Hamlisch is credited with writing and conducting the musical scores for "Kotch," "Save The Tiger," and the Streisand-Redford film, "The Way We Were." Join MCA in a deliciously marvelous excursion into our past.

Original Motion Picture Soundtrack

THE STING

Featuring the Musical
SCOTT JOPLIN
Music by Marvin Hamlisch

PAUL NEWMAN
ROBERT REDFORD
ROBERT SHAW

A GEORGE ROY HILL FILM
"THE STING"

DAVID S. WARD
MUSIC BY MARVIN HAMLISCH
A GEORGE ROY HILL PRODUCTION
STORY BY TONY BILL MICHAEL AND JULIA PHILLIPS
SCREENPLAY BY TONY BILL MICHAEL AND JULIA PHILLIPS



The Sting
Original Motion Picture Soundtrack
MCA-390

Hawkwind Hailed in Philly



A press conference was held recently in honor of UA recording artists Hawkwind's debut American performance in Philadelphia. Seen at the gathering (from left) are Andy Dunkley, Hawkwind Mothership control; Michael Tearson of WMMR-FM; Concert Magazine's music editor Edgar Koshatka; WMMR's Ed Sciaky and Hawkwind's Nik Turner, Lemmy and Stacia.

Longines Reorganizes

■ NEW YORK — Longines Wittnauer, Inc. has announced a reorganization of the a&r function for all its music businesses which include the Longines Symphonette Society and the Capitol Music Service.

The following appointments were made: William Bell has been appointed Vice President for a&r for Longines Wittnauer, Inc. In this capacity he will be responsible for all musical product sold by Longines. Eugene Lowell has been appointed senior producer for Longines. In this capacity he will advise and consult with Bell regarding the planning of all musical product.

Dick Jacobs has been appointed Vice President of a&r for the Longines Symphonette Society, reporting to Bell. Peter Kline has been appointed Vice President of a&r for Capitol Music Service, also reporting to Bell. Robert Ciotti has been appointed director of a&r administration, reporting to Bell.

Garzilli Takes 1st In Burkan Competition

■ NEW YORK—Jane Becker Garzilli of Forest Hills, New York, has won the \$250 First Prize in the 1973 Nathan Burkan Memorial Competition at New York University School of Law, announced President Stanley Adams of the American Society of Composers, Authors and Publishers. The competition at New York University was under the supervision of Dean Robert B. McKay, and the title of the winning essay was "Rosette v. Rainbo: Its Impact on Copyright Law and the Music Industry."

Dory Previn

(Continued from page 12)

past, as she proved with an amazingly comfortable and successful concert at New York's Carnegie Hall several months ago. The concert received such critical and public acclaim that UA Records released a double album of the performance.

"I'm not exactly sure why I used to fear live concerts," Ms. Previn recalls. "Although people always used to ask me how I was able to write such nakedly personal songs, I know that I was never frightened of what it was I said. I guess that I may be an essentially confessional type of person, though I hope that my songs are revealing rather than just confessional. I think that after confession comes guilt, while revealing brings relief. Another aspect of the performing thing is that I've always believed that writing is the primary creative act and the performance is secondary. Lately I think I've come to see that bringing the song to the audience is also a highly creative function."

The Carnegie Hall triumph notwithstanding, Ms. Previn said that she prefers to play small clubs like the Bitter End, the Main Point in Philadelphia or the Cellar Door in Washington. As popular in Europe as in the States, Ms. Previn had to cancel a recent tour in England, but won a special award in Amsterdam for her "song poetry," and a group of German film makers are making a documentary based upon her songwriting.

She has definite feelings about

Retailers Christmas Report

(Continued from page 19)

West Coast

• Tower Records reported a "fine season." Tower's President Russ Solomon said that while the final figures weren't in yet, "the last six days will be terrific." Solomon added that the chain has a complex way of measuring sales in each of the chain's stores and doesn't just go by weekly figures, but that "according to the adjusted figures for the 12 months, chainwise we're 23 percent ahead."

• Wherehouse: Lou Fogelman, Vice President for the chain, said the stores "sold a lot of everything." The hottest items were the Elton John catalogue, the Who, John Denver, Led Zeppelin, and a whole lot of country albums and tapes." Overall, he reported they were "well over last year," including the stores that were open last year.

• Licorice Pizza: The nine-store, L.A. metro group reported that sales were "really great" and that they were up "quite a bit" over last year."

Various

• National Record Mart (midwest): National Record Mart stores will wind up 30-40 percent over last year, according to buyer Jimmy Grimes. Tapes sales were up 60-70 percent over last year. Their biggest album during the Christmas season was the first Jim Croce.

• Franklin Music: Owner Al Franklin reported his Philadelphia/Atlanta chain said the stores "are

still jammed with people after Christmas. For a little while we were worried with the snow and ice that hit us, but then the stores started picking up. Three of our stores broke records with the highest single day in our history. Monday was great also." Franklin is now at a total of eight stores.

• Rose Discount in Chicago: Owner Merrill Rose also reported the "best Christmas we ever had. Business was very good across the board." Rose also indicated that based on discussions he had with hardware retailers, sales of radios and television sets were down, while sales of phonographs and tape players were up—"a good sign for us in the record business." He also reported that his M&A Wholesalers did very well with cutouts.

• Recordland (14 stores in Ohio, Michigan, N.Y.) Buyer Terry Cooper reported Christmas sales as "very, very good." His explanation, though, was different from the others received. "We had an upswing in hot product as opposed to catalogue albums. We sold more of the Top 100 albums than we ever did before." Cooper attributed this to a spill-off from the rack jobbers, whose store prices are now just as high as those charged by retailers. "The customer used to go to a rack-jobber account for price. Now he comes to a store like ours for price and service, and the price is about the same."

Listening Post

(Continued from page 10)

Sacramento . . . An issue has been added by the FCC in the proceeding involving the mutually exclusive application of Intercast, Inc. and **Edward Royce Stolz** for a new FM station in Sacramento to determine whether Intercast or any of its principals has been lacking in candor or misrepresented facts to the Commission.

West Palm Beach, Fla. . . . Grant of the application of Sandpiper Broadcasting Co. Inc. for a new FM station has been proposed in an Initial Decision by the FCC.

the Women's Liberation movement but feels that her songs are relevant not only to women. "I'm very taken with the idea of being a woman," she explains, "but I've lived long enough to see the other side of the picture. I understand that in many ways the myths that have been passed on to us about men and women make life difficult for both sexes. One of my songs, 'Don't Put Him Down' deals with the fact that in sex there is a definite standard of performance that a man is expected to maintain at all times, and that the constant challenge can be frustrating and humiliating for a man. So in the song I try to explain that and I urge both men and women to overcome that kind of macho myth. Look, each of us is a universe and a totality unto

ourselves, but we're all part of some minority. Once you can be comfortable with yourself you can try to be sensitive to all the other minorities and their problems. I don't think I write songs that talk about liberating women any more than they talk about liberating men."

Ms. Previn says that writing is a compulsion for her, but she takes great pride in her sense of craft. As the songwriter for many movie soundtracks, such as the lyrics to the theme from "Last Tango In Paris," she has had to adapt her art to many forms. She maintains that the biggest battle is not to totally master the technical aspects of songwriting, but to force herself to forget rules so

(Continued on page 39)

Very Precious Satins



The Five Satins, who wrote and performed the original version of "In The Still Of The Night," have just released a brand new single, "Very Precious Oldies (Welcome Back Home)," on the Kirshner label, a Columbia Records custom label. Shown above during their recent visit to Columbia offices are (from left) Marty Kugell, co-producer; Dick Weber, assistant director of national promotion for Epic and Columbia custom labels; Fred Parris, of the Five Satins; LaVerne Perry, Mr. Weber's Secretary; Richie Freeman, original member of the Satins; and Al Allman, co-producer of the group.

'Americans' Red Hot

■ NEW YORK—A spoken word recording, "Americans" by Byron MacGregor, has racked up reported sales of 1.2 million copies in just five days. Marvin Schlachter, President of Chess/Janus Records, which distributes "Americans" on the Westbound label, predicts eventual sales of five million. The single is reportedly selling at the rate of 250,000 units a day.

The artist, Byron MacGregor and Peter Scheurmier, producer of the record, are donating their royalties from "Americans" to the American Red Cross. One of the points raised in "Americans" is that the U.S. always provides assistance in major world disasters but foreign countries never reciprocate. As a result, the Red Cross was bankrupt halfway through its fiscal year.

Dory Previn

(Continued from page 38)

that she can "maintain her innocence." She regards song poetry as a somewhat lower form of art than ordinary poetry because the extreme restrictions placed upon the writer necessitate a severe distillation of ideas, so that "most songs are to poetry what miniatures are to painting."

Whatever her estimation of the relative artistic role of songs, there is nothing miniature about either Ms. Previn's talent or her audience. Her reputation has spread, slowly at first, until she has reached a pinnacle of prestige with FM oriented audiences. Her continued public performances should bring her astonishing songs to an even wider audience throughout the world.

CONCERT REVIEW

Collins Glows At Carnegie

■ NEW YORK—Judy Collins (Elektra) made her last public appearance for what she calls an indefinite period at Carnegie Hall recently. The concert was a best of Judy Collins effort which left the audience with memories to cherish until Judy ventures back into the live performance field. She performed "Clouds," "Someday Soon," "Cook with Honey," and even went into some new material highlighted by Kinky Friedman's "Sold American" and Steve Goodman's "City of New Orleans." She was backed up by a seven piece all-star group headed by Steve Mandell, David Amram and Marc Horowitz.

The concert was an unusual one in that it was reminiscent of an old folk effort in which the audience came to listen, not to yell and interrupt. This was a pleasurable way to attend a concert and a fitting tribute to fifteen years of music from Judy Collins.

Lenny Beer

Bette Goes Gold

■ NEW YORK — Bette Midler's latest album, "Bette Midler" was recently certified as a gold record by the RIAA for sales of over \$1 million. This makes two gold albums in a row for Miss Midler; her first album "The Divine Miss M" went gold in the spring.

Last Saturday (22) marked the end of Bette's record-breaking tour which started last September in Los Angeles. She wound up her national tour with an SRO three week appearance at the Palace Theater in New York,

Jonathan King

(Continued from page 12)

records in the top 50, all sung by me," said King. "In 1971, one out of every three records that I made or released was a top 30 record in England."

Invariably, a question is raised as to why all those hits in England resulted in only limited success over here, and King has definite feelings about the phenomenon. "A lot of people will say the American and English scenes are different, but I don't really believe they are," he stated firmly. "I think there might be a ten percent difference. Certain records appeal enormously to the English or American mentality because they're aimed geographically or language-wise at that market. Generally, a record company is based in one of the two places, and generally, if a record company is good in its base, it's not so good in the other territory. It's because it hasn't found the promotion people to promote the records, and this is the very reason why at the end of the year, when I'd had all those hits in England, I decided to form my own label—simply because I knew I had to do that to get the money to open an American office to have any chance at it over here."

Although UK is a self-contained label, its distribution in the U.S. is handled by London Records, and advantageously so, according to King. "What we have here are two things. A little galvanizing organization here (meaning the UK office), and then London Records picks it up from that state and carries it from there. They have been unbelievably helpful."

UK records is barely past its infant state, being in existence only some 18 months, and King is pleased with its progress so far. "Over here," he stated, "we've only been running on full steam for about nine months, since Don Wardell (UK's general manager in the U.S.) has been here. I'm enormously pleased with what we've achieved in that time. We've broken our first big act. What I'd like to do now is expand into breaking other acts—making sure that both sides of the Atlantic are promotionally geared to break hit records, so that we're really competitive. I look at people like A&M and see the way they've built and have admired them for years, and would like to see UK going the same way."

Right now, 10cc, an innovative bunch of musicians that seem to be developing in King's madcap mold, are the company's meat-and-potatoes group, and King

speaks of them with nothing less than total exuberance. "I feel that 'progressive' heads are ready for this kind of 'different' music, because, unfortunately, over the past few years, if you said 'progressive' about a record, it boxed it in a very small area. They had to have distorting guitars and pseudo-intellectual riffs and runs. I think 10cc came in with a totally different approach to forward-thinking music. They're very economical in their sound and very intelligent and humorous in their lyrics."

King's slight touch of zaniness is an integral part of UK Records, and King makes no pretenses about it being otherwise. "I am definitely a maniac," he responded to a query. "I tend to go from one side of mania to another. I think a touch of madness is always a good thing in this business. If you've got madness, you tend to pick up things that people normally wouldn't even think of."

Overall, King's personality and attitudes have created a record company that lies somewhere outside the mainstream of the industry, much to Jonathan's personal delight. "It really depends on how things go over the next few months," he concluded. "Our advantages are that we are small, we run very hard and we invest an enormous amount of money in promotional regions rather than elsewhere—I think we're a fairly inspired label. The disadvantages stem from not being big enough to cope with certain things. I would love to be in the situation where I could put enormous from the ground up, checking that every 10 dollars is spent correctly. I think the point now is to expand fairly rapidly on those foundations that we've already made."

Get the Hook!



Seen at a recent pre-Christmas bash at the Troubadour on Dr. Hook and the Medicine Show's opening night were (from left) Michael Dilbeck, west coast a&r, Columbia Records; Goddard Lieber-son, President of CBS Records Group; Peter Greenberg, Newsweek; Ron Haffkine, Dr. Hook's manager and Dr. Hook member Dennis Locorriere.



RECORD WORLD COUNTRY



NASHVILLE REPORT

By RED O'DONNELL



20th Century-Fox is going to shoot a full length movie in Nashville during March and April. Titled "W.W. and the Dixie Dancekings," it will star **Burt Reynolds**. Many Nashville-based country & western entertainers have parts in the picture, bugeted at \$1½ million . . . Songs and music written by Nashville tunesmiths are to be featured and the sound track will be recorded here . . .

Top Billing, Inc. talent agency President **Tandy Rice's** Christmas gift from client **Jerry Clower**: A 2-passenger people-powered 3-wheeled automobile . . . A functional vehicle (not a toy) it operates by a pumping process somewhat similar to a bicycle . . . Rice says he'll use it if the gasoline shortage becomes too severe . . .

Grant Turner, veteran Grand Ole Opry announcer (28 years), is discussing the recording of an album recalling his memories, etc. of the Opry . . .

Troy Hess of Nashville and **Little Angela Perry**, billed as the "World's Youngest Recording Duet," have waxed "Little Sister" c/w "I'll Be All Smiles Tonight" for the South-Land label . . . Each is eight years old . . .

RCA's paring of its roster doesn't involve its Nashville artists, mainly country . . . Country music is one of RCA's meat-and-bread divisions . . . Hardly in the loser's category . . .

The single of "Race Drivin' Man" on Caprice is a one-man production—written, sung and produced by **Buzz Cason** . . . Have you heard the rumors that **Leon Russell** (alias **Hank Wilson**) plans retirement ???

Loretta Webb was married to **Oliver V. (Mooney) Lynn** in the latter part of December, 1948 . . . The following April 14 she celebrated her 14th birthday . . . A child bride who made it to the very top of country music . . .

Song publisher **Ray R. Baker** is **Connie Smith's** new producer at Columbia. She'll have a new lp on the market in January . . .

Veteran **Lefty Frizzell**, who wrote and recorded some top standards—"Always Late" and "Mom and Dad's Waltz" to mention a pair—is the co-writer (with **Whitey Shafer**) of **Johnny Rodriguez's** new Mercury single "That's the Way Love Goes."

"Hee Haw's" **Barbi Benton** (Playboy **Hugh Hefner's** gal-pal) signing a recording contract?? . . . The late **Bobby Darin**, scheduled to be here last March as a presenter-performer on the Grammys, canceled his appearance a few days before showtime because of illness . . .

Some of us are dodging the frigidity . . . Not so singer **Penny DeHaven**. She's booked for a Feb. 15-23 tour of Alaska . . .

Bob Dylan's 31-concert tour of 24-cities in Canada and the U.S., opening Thursday (3) in Chicago and closing Feb. 14 in Los Angeles is a wall-to-wall sellout . . . It's promoted by **Bill** (Fillmore East-West) **Graham** . . .

Plantation Records promotion genius **Nick Shrode** nominates **Marie** (Continued on page 42)

Country 'Casters To Meet

■ NASHVILLE—The Annual Country Radio Seminar has been scheduled to convene for its fifth consecutive year in Nashville, March 15 and 16, with '74 headquarters being moved to the Hilton Inn.

An anticipated attendance of over 300 registrants necessitated the relocation into large facilities. However, this year's site should be enhanced by an additional convenience factor, inasmuch as the hotel is situated within 2 blocks of Music City's Airport.

Stations already approving attendance of the '74 session include such country broadcasters as Bob Mitchell, KCKC in San Bernadino, Calif.; Ric Libby, KENR in Houston, Tex.; Mac Allen, KIKK in Houston, Tex.; Terry Wood, WONE in Dayton, Ohio; Jon Fricke, KFOX in Long Beach, Calif.; Sammy Taylor, KWJJ in Portland, Ore.; and Jay Hoffer, KRAK in Sacramento, Calif.

Registration is based upon a \$60.00 fee per person and further information may be obtained by contacting Charlie Monk, (615) 244-3936, c/o ASCAP, 700 Seventeenth Avenue South, Nashville, Tenn. 37203.

Light Agency Represents Shaver

■ NASHVILLE — The Don Light Agency in Nashville will be representing for personal appearances Monument recording artist Billy Shaver.

For the past several years, Shaver has been acquiring recognition for his songwriting, with artists such as Tom T. Hall, Waylon Jennings, Bobby Bare, and material. Bare has signed Shaver Music. Kristofferson initiated Shaver's recording activity, producing Shaver's sessions and obtaining his Monument Records contract.

Twitty Signed To TVer

■ BEVERLY HILLS, CALIF.—Executive Producer Greg Garrison has signed Conway Twitty to the list of country and western stars who will appear on NBC-TV's mid-season variety series, "Music Country, U.S.A."

Also named by Garrison to the hour-long variety show, which debuts Jan. 17, were Johnny Duncan, Del Reeves, Bryan Bowlers and Karen Wheeler.

Dudley Keeps On Truckin'

■ NASHVILLE — Truck driving Dave Dudley recently renewed his contract with Mack Trucks. Dave, famous for his truck driving tunes, tapes commercials for Mack.

Davis' Delight



Danny Davis, who's accustomed to traveling around the United States in his own private plane, temporarily switches to two-horse power transportation as the RCA bandleader triumphantly treks through the streets of London, England during his debut tour of Europe.

COUNTRY PICKS OF THE WEEK

SINGLE



NARVEL FELTS, "WHEN YOUR GOOD LOVE WAS MINE" (Jack & Bill, ASCAP). Narvel's third release for the hot indie label is, by far, his best yet. Certainly a strong bid for #1, as Jerry Foster and Bill Rice just keep gettin' better and better. Felts is thoroughly into a winning groove that will keep him hot for some time to come. A strong vocal outing, with a memorable chorus that hooks listeners. Cinnamon 779.

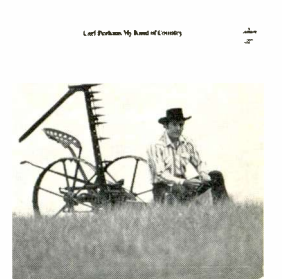
SLEEPER



JIMMY ELLIS, "I USE HER TO REMIND ME OF YOU" (Conbrio, BMI). Ellis has a voice reminiscent of Elvis and Jerry Wallace and uses it effectively in delivering a winning ballad. A very commercial story line and smooth production will get the Sun label back in the charts. Carmon Holland inks this tune masterfully and connects with emotion and believability. Contains all the potential of a guaranteed hit. Sun SI-1131.

ALBUM

"MY KIND OF COUNTRY," **CARL PERKINS**. Featuring "(Let's Get) Dixiefried," this Carl Perkins album is perhaps his best country outing yet. Carl penned seven of the eleven cuts, including "Love Sweet Love," and "One More Loser Going Home." Carl's friends add some fine ink with the funky "Goin' To Memphis," "Honky Tonk Song," and "Ruby, Don't Take Your Love To Town." Good country with some earthy material. Certain to ring registers. Mercury SRM-1-691.



"THINGS MONEY WON'T DO"

(AS-101)

Flip: Goody, Goody, People

LARRY STEELE



Larry Steele is a real pro! He's been around for a while. A few years ago, just when everybody figured he was on the verge of being a big star, just when he had a string of hits like "I Ain't Crying Mister," Larry quit the recording scene.

Now Larry is back and singing better than ever. Take time to listen! I think you will agree with me—this guy is a super country singer and could very well be THE country discovery of 1974.

Larry is on Airstream Records, a strong, viable new label. We, at Nationwide, are proud to be associated with Airstream and a great country artist like Larry Steele.

Joe Gibson

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"THANKS, RECORD WORLD"

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- #1 TOP NEW MALE VOCALIST, SINGLES (POP)
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- #3 TOP MALE VOCALIST (R&B)
- #5 RECORD OF THE YEAR, "I'M GONNA LOVE YA" (R&B)

LOVE UNLIMITED

- #1 TOP FEMALE GROUP, ALBUMS (POP)
- #2 TOP FEMALE GROUP (R&B)

LOVE UNLIMITED ORCHESTRA

- #1 TOP NEW ORCHESTRA (R&B)

AND CONGRATULATIONS TO RUSS REGAN
FOR HIS FIRST SENSATIONAL YEAR

THANKS TO ALL PD'S, MD'S AND DJ'S FOR A GREAT YEAR!