

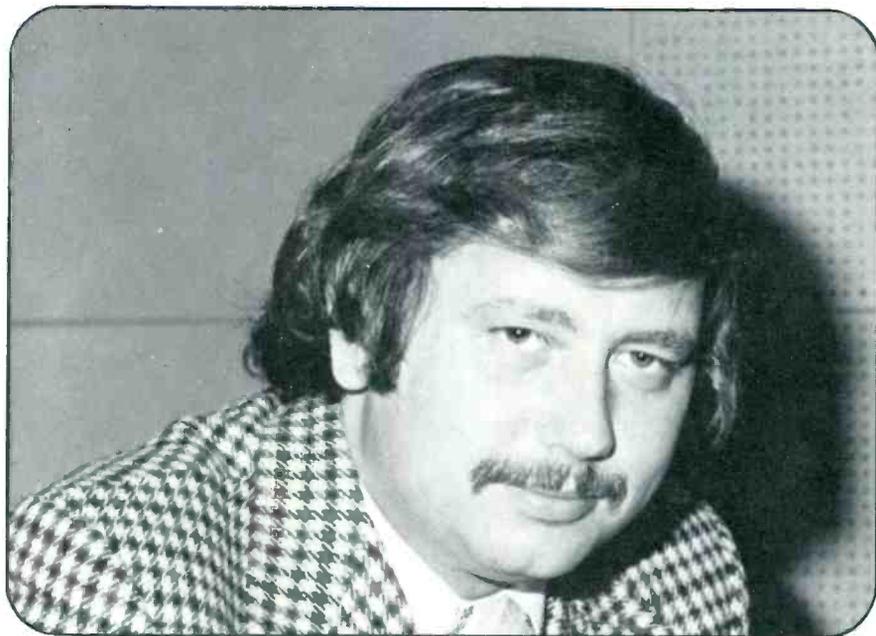
RECORD WORLD

FEBRUARY 9, 1974

WHO IN THE WORLD:

BYRON MacGREGOR

Byron MacGregor Has Captured The Top Singles Spot This Week With His Version Of 'The Americans.' The Westbound Artist And CKLW Newsmen Has Made Chart History, And So Has The Spoken Word Lyric Penned By CFRB Owner-Journalist Gordon Sinclair. See Story On Page 27.



HITS OF THE WEEK

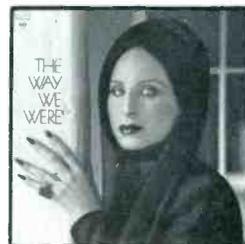
SINGLES **BOB DYLAN, "ON A NIGHT LIKE THIS"** (Ram's Horn, ASCAP). With his current tour packin' 'em in, Dylan takes charge with this jaunty gem pulled from his already golden "Planet Waves" album. Vocals have a touch of 'old' Dylan about them; the accompaniment can't be beat! Asylum 11033.



SLEEPERS **SISTER JANET MEAD, "THE LORD'S PRAYER"** (prod. by Martin Erdman) (Almo, ASCAP). The Bible has rarely been set to pop music successfully, but this word-for-word rendition of the Lord's Prayer is exquisitely sung, featuring ear-catching rhythm work as well. A&M 1491.



ALBUMS **BARBRA STREISAND, "THE WAY WE WERE."** Side one is laden with pop-oriented morsels including her current eclat, the title tune, and her next single, Stevie Wonder's "All In Love Is Fair." On the flip side Barbra sings her ever-lovin' heart out on emotion-packed goodies. An inevitable triumph... That's the way she is! Columbia PC 32801 (6.98).



BARRY WHITE, "HONEY PLEASE, CAN'T YA SEE" (prod. by Barry White) (Sa-Vette/January, BMI). "Never, Never Gonna Give Ya Up" was a number one r&b smash and a pop top tenner; White's latest follows suit. Vocals score for RW's Top New Male Vocalist of '73! 20th Century 2077.



BUFFY SAINTE-MARIE, "CAN'T BELIEVE THE FEELING WHEN YOU'RE GONE" (prod. by Norbert Putnam) (Caleb, ASCAP). The lady with the built-in vibrato control reaches into her debut album for the label, "Buffy," and comes out with a high-powered tune featuring her unique style. MCA 40193.



JOHNNY WINTER, "SAINTS & SINNERS." Johnny's back again with super-hot Rick Derringer in the production seat. The grooves are chock full of hard rock heavies, complete with special renditions of such familiar standards as "Boney Maroney" and "Riot In Cell Block #9." Best is a bluesy self-penned ballad, "Hurtin' So Bad." Columbia KC 32715 (5.98).



PINK FLOYD, "US AND THEM" (prod. by Pink Floyd) (TRO-Hampshire House, ASCAP). From their sensational number one "Dark Side of the Moon" album, this ethereal number will float to the top immediately. Vocals and smooth instrumentals achieve a team effort! Harvest 3832 (Capitol).



MIKE OLDFIELD, "TUBULAR BELLS" (prod. by Mike Oldfield) (Virgin, ASCAP). From his album of the same name comes the tune that is gaining notoriety as the theme for "The Exorcist." Oldfield's instrumental virtuosity could not be more evident than on this masterpiece! Virgin 55100 (Atlantic).



BYRON MacGREGOR, "AMERICANS." With the single version of the title track (there are two covers—this rendition is the strongest) zipping into the top chart position, this timely album may consequently soar likewise. Half spoken word and half instrumental, the disc is guaranteed to stir the most dormant patriotic feelings. Westbound WB 1000 (Chess/Janus) (6.94).



BLOODSTONE, "OUTSIDE WOMAN" (prod. by Mike Vernon) (Crystal Jukebox, BMI). Firmly established as pop and r&b hit-makers, the "Natural High" gang scores with a sweet sweet downtempo tune. Orchestration comes together under superb production of Mike Vernon. London 1052.



MISSISSIPPI, "FEEL ALONE" (American Image Music). A solid tune from their debut album features some of the finest vocal harmonies to hit the turntables in some time. Lively guitar adds to the all around tight sound. Good production augments the toe-tapping tempo! Fantasy 719.



SUZI QUATRO, "SUZI QUATRO." Sultry and solid, the driving rhythms rock & roll 'round the record. A smashing success throughout Europe, Suzi's disc will hit the big time here as well. Dance music will never die and Suzi delivers some of the best with "Can The Can," electrified Elvis on "All Shook Up" and "I Wanna Be Your Man." Oh Suzi Q.! Bell 1302 (6.98).



 CBS Holds Music City Sales Meeting
  Film, TV-Tied Chartings on Rise
  FBI Seizes More Bogus Tapes
  Fruin to Polygram Board
  Dealers Respond to Columbia Returns Policy;
  Lundvall Issues Statement
  Wax E/A VP
  MIDEM Highlights
  Dialogue: Irwin Steinberg

A HIT SINGLE FROM

THE GUESS WHO

STAR BABY



CBS Sales Year Kick-Off Meet Comes Together in Music City

■ NASHVILLE — More than 350 CBS Records representatives left Nashville last week, buoyed with the knowledge that 1973 was the greatest sales year in the company's history.

Columbia, Epic and Columbia Custom Labels national and field personnel were in Nashville for a start-of-the-year sales meeting, a four-day convention highlighted by new product presentations.

The four-day affair marked the first time a major record company has held a national sales meeting in Nashville. In the past, CBS Records had held its January meetings in four different regions; however, as Bruce Lundvall, vice president of marketing indicated in his opening address on Monday, the newfound sense of camaraderie among the company's field force generated by the first "one-city" meetings would most likely be repeated in future years. Lundvall also announced that this year's CBS national sales convention would be held in Los Angeles.

Epic Growth

Indicative of the tremendous continued growth of CBS were

Fruin to Polygram Board of Directors

■ NEW YORK—Robert E. Brockway, president, has announced that John Fruin has been appointed a member of the Polygram Corporation board of directors here, following completion of his duties as acting president of MGM Records. Together with the assumption of his new responsibilities in New York, Fruin continues in his office of managing director of Polydor Ltd., United Kingdom.

Brockway stated that Fruin would head a team integrating a number of service functions in Polydor and MGM Records. Over the next few weeks, this team will plan and implement the integration designed to retain the

(Continued on page 49)

Hoffman Exits RCA

■ Record World has learned that Mort Hoffman, vice president of commercial operations at RCA Records, has resigned as of Friday (1). No further details were available at press time.

the figures cited by Ron Alexenburg, vice president of Epic and Columbia Custom Labels sales and distribution: a 62 percent increase for Epic while Custom Labels business grew 779 percent. Overall, his division has experienced a growth rate in Epic and Custom Label sales of 245 percent over the past four years.

Monday

On Monday, the start of business was marked by talks by: Irwin Segelstein, president of CBS Records; Jack Craigo, vice president of sales and distribution, and Bruce Lundvall. Following was the Columbia singles pre-

(Continued on page 19)

Dealers Analyzing Col Returns Policy

By GARY COHEN

■ NEW YORK — While members of Columbia's local, regional and national sales and promotion staffs parleyed at the label's sales convention in Nashville Jan. 26-29 (see separate story), retailers, rack jobbers and one-stops analyzed the changes announced by Columbia concerning their return policy. The changes, revealed by Record

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Beyond the Soundtrack:

17 Chart Records Prove Disc Power of TV, Films

By ROBERT ADELS

■ NEW YORK — The impact of motion pictures and television, a long-time factor in the sales of soundtrack albums, is now pioneering into a new area: building, sustaining and reviving the recording careers of artists whose activities have led them into the visual, non-stage media. This week, Record World shows a total of 13 albums and four singles whose success is tied-in with entertainment originally created for the home and theater screen.

Thirteen entries on The Album Chart this week, including the two top items and seven bulleted pieces of product, received their initial impetus from movies and television specials. Four of the charted singles this week, including two former number one records, and three bulleted entries, are also tied-in with successful film and video fare.

Track History

Prior to the seventies, the history of motion picture, and later, television soundtrack albums had

been one characterized by the concept that they were primarily "sound souvenirs" for viewers of the original visually-conceived entertainment. The albums had little sales value if the box office receipts or ratings did not lay the groundwork for the recording's acceptance in the music marketplace. Only scores of musicals (which were primarily vocal) seemed to have long-term chart power above and beyond the show's theatrical run. Even sales of disc history-makers such as "The Sound of Music" (RCA) and "My Fair Lady" (Columbia) were primarily predicated upon the value of the score itself, and not upon the power of the performers.

A change in this situation began

(Continued on page 43)

CLC Decontrols Plastics Prices

■ WASHINGTON, D.C. — Ralph L. Harding, Jr., president of The Society of the Plastics Industry, Inc., stated that he was "elated at the prompt action of The Cost of Living Council to deregulate prices on most plastics feedstocks." In effect, by removing price controls on plastics resins, the Council expects the resulting higher prices to help increase the availability of materials for plastics processes.

FBI Raid Nets 85,000 Tapes

■ LOS ANGELES—FBI agents last week raided four buildings in and around Los Angeles said to have housed the largest nationwide pirate tape operation, seizing more than 85,000 pirated tapes and arresting the owner on charges of copyright infringement.

The defendant, Richard Taxe, 33, also known as Rudy Mann and Richard Taylor, and doing business as Gault Industries and Datax Enterprises, was released on \$10,000 bond after a seven-count com-

(Continued on page 43)

Atlantic Distributes Big Tree



Jerry Greenberg, senior vice president and general manager of Atlantic Records, and Doug Morris and Dick Vanderbilt, heads of Big Tree Enterprises, Ltd., have concluded a distribution arrangement. The Big Tree roster, to be distributed by Atlantic, consists of Lobo ("I'd Love You To Want Me"), Brownsville Station ("Smokin' In The Boys' Room"), April Wine, Jefferson and Shayne. The first product to be handled under the new arrangement will be released in February. Pictured from left: Vanderbilt, Greenberg, Morris and Atlantic exec Dickie Kline.

E/A Names Wax Promotion VP

■ NEW YORK — David Geffen, chairman, and Mel Posner, president, have announced the appointment of Steve Wax to the position of vice president in charge of promotion for Elektra/Asylum Records. The appointment is effective immediately.



Steve Wax

Most recently vice president in charge of promotion for Bell Records, Wax joined Bell five years ago as director of national promotion; there he was promoted to the position of vice president in mid-1972. A graduate of Pace College, Wax went directly to Jubilee Records, where he served as national promotion manager for the label before he moved to Bell.

Lipsius Takes Over At The Bitter End

By IRA MAYER

■ NEW YORK — Marilyn Lipsius has confirmed reports that she is the new owner of the Bitter End, famed Greenwich Village coffeehouse. "There will be some improvements over the next month—nothing radical, just to make the club generally cleaner and more comfortable—as well as some long-range changes, and I want to have a nice grand opening when Robert Klein comes in to headline on March 13," she told **Record World**. The club, she hopes, will remain open in the interim.

"I think Paul Colby did a terrific booking job," Ms. Lipsius continued. "And I hope to help create an exciting club scene in New York, rather than a strictly competitive one."

In answer to questions concerning former Bitter End owner Fred Weintraub, Ms. Lipsius said that Weintraub, a long-time friend, will continue to act as a consultant but that "he is selling the club to me. I will be the owner."

As reported in **Record World** last week, Ms. Lipsius will be booking the room, with Doris Buberl, house manager.

NARM Exhibit Areas Sell Out In A Hurry

■ HOLLYWOOD, FLA. — The cabanas and lanai rooms of the Diplomat Hotel here, which will serve as the exhibit visiting area for the 16th Annual NARM Convention, have all been sold. The fifty-seven units will be the site of visiting every afternoon of the convention from 2:30 p.m. - 5:30 p.m. on Monday, Tuesday and Wednesday, March 25-27. Manufacturers of records, tapes, accessories and display fixtures will be showing their merchandise and visiting with the regular members of NARM—the rack jobbers, distributors and retailers. Shorewood Packaging Corporation will serve refreshments outdoors in the cabana and lanai room area each afternoon of the convention.

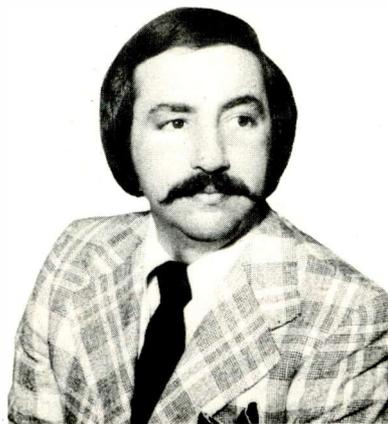
Although the official date for the close of the convention registration is February 15, Jules Malamud, NARM Executive Director, urges all members who wish to attend to register immediately, since only a small number of rooms remain available at the Diplomat Hotel. Present indications are that the final registration figure for the convention will equal or surpass the high figure for NARM Convention attendance through the years.

Capitol Names Petrone N.Y. Exec-In-Charge

■ NEW YORK — In addition to his regular duties as district sales manager, New York, Joe Petrone has been assigned responsibility as executive-in-charge of Capitol's New York executive offices, effective immediately. The announcement of Petrone's new role was made by Brown Meggs, executive vice president, CRI.

Petrone started with Capitol 11 years ago as sales representative in Pittsburgh. He has subsequently held positions in various U.S. cities as district promotion manager, special accounts manager, Angel regional sales specialist and, since 1972, DSM for the New York office.

Nancy Duryee, office manager, will report directly to Petrone.



Joe Petrone

Col Promotes Roselind Blanch

■ NEW YORK — Al Teller, vice president, merchandising, for Columbia Records, has announced the appointment of Roselind Blanch to the position of director of merchandising planning and administration for Columbia.

In her new position, Ms. Blanch will be responsible for all activities of the retail advertising and sales promotion department, including the planning of all retail merchandising materials and development of new retail merchandising concepts. In addition, Ms. Blanch will continue to supervise the administrative functions for Columbia's product management group and Gotham advertising as well as direct the activities of the advertising traffic department.

Ms. Blanch joined Columbia in 1961 and has held various positions, including manager, creative services and advertising administration and, most recently, director, merchandising and product management administration.



Roselind Blanch

Columbia Reissues 1932 'Show Boat'

■ NEW YORK — Columbia Records special products has re-released the original soundtrack from the Broadway score of "Show Boat" as part of its Collectors' Series. The material originally issued in a set of four 78 rpm discs in 1932 includes performances by Paul Robeson and Helen Morgan as well as the original version of the Kern/Hammerstein classic "Ol' Man River." The album is being reissued in its original mono form and complete with original cover art.

Winter's 1st Gold

■ NEW YORK — "Johnny Winter Live (at Fillmore East and Pirate's World)" has been certified gold by the RIAA, becoming the first gold record in the Columbia recording artist's career.



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RECORD WORLD FEBRUARY 9, 1974

Announcing two new additions to the historical Motown Anthology Series.

Motown's Anthology Series. The most comprehensive collection of classics ever assembled. Each multiple-record set comes complete with a definitive 12-page booklet, brimming with color photos to complement the chronological history of the artists and their hits.

Gladys Knight & The Pips. Now, complete in a two-record set, a retrospective look at the dazzling Motown career of Gladys Knight and The Pips. All the Gladys Knight classics — including *I Heard It Through The Grapevine*, *The Nitty Gritty*, *Friendship Train*, *If I Were Your Woman*, *Neither One of Us*, *Daddy Could Swear*, *I Declare*.

Smokey Robinson and The Miracles. Now the fabulous career of Smokey Robinson and the Miracles—from their beginning to Smokey's farewell concert—is captured in this historical three-record set. Includes *Shop Around*, *You've Really Got A Hold On Me*, *Mickey's Monkey*, *The Tracks of My Tears*, *I Second That Emotion*, *Abraham, Martin, And John*—41 all time hits.



**The Motown
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Coming soon:**



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|-------------|--------------------------------|---------------|-------------------------------|
| Marvin Gaye | Diana Ross
and The Supremes | Stevie Wonder | Jr. Walker & The
All-Stars |
|-------------|--------------------------------|---------------|-------------------------------|

Wooley Capricorn VP

■ MACON, GEORGIA — Phil Walden, president of Capricorn Records, has announced that Dick Wooley has been appointed vice president in charge of promotion, effective immediately.

Based in Macon, Wooley joined Capricorn Records in July, 1972 as the label's director of promotion. He organized two independent radio networks to broadcast The Allman Brothers Band on New Year's Eve, '72 and '73, with the permanent formation of the Cap-Com Radio Network, which was set up this year.



Dick Wooley

RCA Launches Second Phase Of Massive John Denver Push

■ NEW YORK—RCA Records has launched the second phase of a massive advertising, promotion and publicity campaign for John Denver.

The campaign covers all the John Denver catalogs, zeroes in on "John Denver's Greatest Hits" and "Poems, Prayers and Promises" which currently are among the nation's best selling albums, and leads up to the TV special on which Denver will perform many of his hit records. The special will be on ABC-TV March 11.

The campaign was launched in all the music trades where staggered ads will lead up to the special consumer press advertising includes full-pages in Newsweek, (college edition), Stereo Review, High Fidelity, TV Guide, Glamour, Coast Magazine and Time.

A special half-hour radio show has been prepared for college, progressive, MOR and Top 40 stations which features Denver as host. This ships to radio stations Feb. 18.

There will be two 10-second TV spots, one featuring "John Denver's Greatest Hits" and one featuring "Poems, Prayers and Promises," to be placed locally in the major markets starting Feb. 15.

There will be a 20-market Top 40 radio buy, using a combination of 36 10-second spots and nine 60-second spots in a three-day period running from 3 to 8 p.m. March 8, 9, and 10. These are earmarked for New York, Los Angeles, Chicago, Philadelphia,

Wald Professional Mgr. Of Cotillion-Walden

■ NEW YORK — Jerry Wexler, executive vice president of Atlantic Records, has announced that Harold Wald has been appointed professional manager of Cotillion, Walden and Pronto Music, the Atlantic Records music publishing firms. Wald will work closely with Bettye Marx, administrator of the music publishing wing.

Wexler said, "Harold Wald, as professional manager of Cotillion and Walden Music will exploit the catalogs of our contracted writers, including Eric Kaz, Danny O'Keefe, John Prine, Buzzy Linhart, Peter Wolf, Seth Justman and J. Geils of the J. Geils Band, Manu DiBango, Dr. John, Phil Hurtt and Tony Bell and many other outstanding writers. Many of their songs are classics in the field of contemporary music."

Wald, a veteran of the music

(Continued on page 20)

CBS Promotes Four in A&R

■ NEW YORK — Elliot Goldman, administrative vice president for CBS Records, has announced the promotion of Jerry Durkin to the position of director of the a&r administration department. Also promoted in that department were: Joseph Agresti to associate director, Jane Friedmann to associate director and Sam Lederman to manager.

In his new capacity as director of a&r administration, Durkin will be responsible for providing administrative services to the Columbia, Epic and Custom Label a&r departments, including the monitoring of all a&r overhead and recording budgets, the coordination of all single and album product, the periodic review of the contractual status at all Columbia, Epic and Custom label artists, and maintenance of the studio record-

ing schedule. In addition, Durkin will supervise the personnel in both the copyright administration and a&r administration departments. He will report directly to Goldman. Durkin has been with CBS since 1969.

In his new capacity as associate director of a&r administration, Agresti will be responsible for the scheduling and expediting of all Columbia, Epic and Custom Label single releases as well as continuing in his present capacity as the a&r representative in expediting the release of all popular album and tape product for the labels. He joined CBS in 1963.

Ms. Friedmann is promoted to the position of associate director of a&r administration and will be responsible for processing and coordinating all studio and talent payments as well as artist com-

(Continued on page 47)



Pictured from left are Jerry Durkin, Joseph Agresti, Jane Friedmann and Sam Lederman.

Bell Promotes Fitzimmons, Names Leon

■ NEW YORK — Gordon Bossin, vice president of marketing for Bell Records, Inc., has announced the appointment of Dick Fitzimmons as national sales manager and Michael Leon to the newly-created post of marketing administrator.

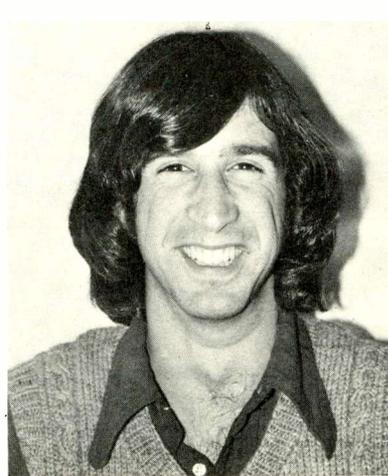
Fitzimmons was eastern regional sales manager for the label, covering the east coast down to Washington, D.C. He had previously been branch manager of TDC Distributors, vice president of Record Wagon rack jobbing-

distribution complex and branch manager for Decca Records, all in the Boston area.

Leon will be coordinating the activities of the sales and marketing departments at the label. He will work closely with Fitzimmons and will be responsible for writing in-house sales/promotional literature. His new appointment is a "reunion" with Bell Records, where he previously served as administrator of foreign product. He later joined Paramount Records as director of artist development.



Dick Fitzimmons



Michael Leon

EMI-N. Y. Times Pact



EMI Music Publishing Ltd., and the New York Times Music Corporation of America have signed a sub-publishing contract whereby EMI's world wide music publishing operation will have rights to the catalogs controlled by the New York Times throughout the world, excluding the United States, Canada and Australia. Pictured from left are Murray Deutch, president of the New York Times Music Corp.; and Ron White, managing director of EMI Music Publishing Ltd.

McTell to Reprise

■ NEW YORK—British folksinger and songwriter Ralph McTell, whose most recent album "Not Till Tomorrow" appeared on Reprise in the U. S. and Canada, has been signed to the label for worldwide representation.

**SOME THINGS ARE
WORTH THEIR WEIGHT
IN GOLD!**



**LIKE
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"HONEY PLEASE,
CAN'T YA SEE" TC-2077**

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CENTURY
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**FROM HIS GOLD ALBUM
"STONE GON" T-423**

Irwin Steinberg: Phonogram Philosophies

By GARY COHEN



Irwin Steinberg

Irwin Steinberg joined Mercury Records in 1946 as controller, within a month or two after the formation of the company. He has since progressed through the ranks as treasurer, vice president and treasurer, executive vice president, and then to his present post as president. Through his many years at the label he has seen many changes in the company (including the re-naming of the company to Phonogram), and he has been responsible for pioneering a number of those changes. At the time of his joining, Mercury was primarily an r&b oriented company; now it has branched out into all

areas of music. In this free-wheeling interview, Steinberg discusses his philosophies and some of his ideas, goals and programs for the future.

Record World: What part does Phonogram play in the Polygram operation?

Steinberg: Well, to begin with, to understand that you have to know in its very fundamental form about Polygram. Polygram has its beginnings in a merger of entertainment divisions between Seimans of Germany and Philips Land of Holland, each of which contributed its various entertainment divisions and those which would be best known to you would be the Philips label on the Dutch side and the DG label on the German side. So, what you have in the United States is kind of a split between the Dutch and the German sides. We allied with Phonogram which has its beginnings with the Philips label. The DG/Polydor side, Polydor being represented in the United States by Polydor, which also merchandises DG, has its offices in Hamburg, which also coincidentally, happens to be where the Polygram offices are and where the jointly held board positions of Polygram are officed. So in the United States, there is Chappell, which is the publishing arm of this entertainment conglomerate; and there are the record divisions. There's MGM which sort of floats free of the Dutch or Philips specific relationships, as Chappell does, and has general relations to the group. Then there's Polydor and our company, Phonogram.

RW: Do all four companies, especially the record divisions, operate independently?

Steinberg: Yep, they're entirely autonomous, each with its own policy and its own location, its own philosophy of operation; and that's intentional, to gain the synergism of the differences between the companies rather than get the dilution that would come from merging them.

RW: So you see no possibility in the near future for all three record labels to merge into one?

Steinberg: There are no plans that I know of at this time and until there are some advantages that permit the sum to be greater than the parts in such a merger, I can't see it happening.

RW: What are the difficulties that you specifically have, being located in Chicago, with MGM in Los Angeles, Polydor in New York and the home base of operations overseas?

Steinberg: Well, to begin with, we have an emotional attachment to this city, having started here. Secondly, what has to be recognized is that Chicago is one of the major cities in the world. Thirdly, and of very major importance, is that if you draw a 900-mile radius out of the city of Chicago, you strike in excess of 80 percent of the buying potential of the U.S. Now the advantages of that to us as a record company—where our contacts must be quick and our product is perishable, and our radio time has to be not only acquired but repaired and reinstated—the advantage is that a guy can leave this office, having worked most of the business day, go to O'Hare Airport and be in any one of these markets in an hour and a half or less. We also don't have the great distortion of time that you have when you're on either of the coasts. So I know of no city that any company can be better placed in, that has a national marketing responsibility, than Chicago.

Now, you might argue that the disadvantages are that you're not where the artists are and are living and so on. Well, if we were not in Chicago, we wouldn't have had the opportunity of having Jerry Butler with the label, who lives in Chicago. We have probably one of the finest pop acts in the country developing right now: ATI, who just ran an article in your book on the fact that they're going to sign fewer and fewer acts now, fought for Heartsfield, a Chicago-based act which we've just signed. The other side of it is we have offices that do purely a&r work in England, L.A., New York and Nashville. Now, as you know, we're one of the most powerful country companies; our division in Nashville is one of the best divisions of its kind in the business.

RW: So you find no problems in communicating?

Steinberg: No, Rod Stewart was signed here. We just finished the signing of Ray Manzarek, the organist of the Doors, and he lives on the coast. We make ourselves completely available. For example, many of today's artists want to know who they're going to be with, where is the management, who's the president of the company, where's the public relations department, who's running it, who's your marketing director? Fine. We'll fly anybody here or we'll go to anyone. If you come in this office from 7:00 to 7:30 any morning, you find at least a half a dozen executives at work. So, it's just a better place to be. People feel better about working here. It gives us a sense of being a part of the arts; then we work late into the night, much like you do as a writer and as an editor.

RW: Phonogram continues to be distributed by independent distributors around the country. Do you foresee any change in that in the next year or so?

Steinberg: I don't foresee any change as long as the independent distributors maximize their job in the field and pay their bills. I think the area in which the independent distributors have made themselves most vulnerable has been in the area of meeting their financial responsibilities to the record companies. That's got to stay good, or the vulnerability will cause moves, not just by us, but by other people.

RW: But Polygram just bought an entire distribution set-up from United Artists, the UDC operation which is now Phonodisc. And do you feel that since Polygram spent whatever amount of money they did on a distribution set-up, that they would want you to operate independently of their own home-owned distribution?

Steinberg: Well, you know, that's a good question except that you're ignoring the reality of what is. We're not in that distribution set-up. That distribution set-up was initiated—the relationships were initiated three or four years ago—when it was UDC, and we could have chosen to go in or to stay out. As a matter of fact, there were rumors all over the business three years ago that we were already in UDC. Our policy is we will go where we believe our marketing middleman maximizes our position in the marketplace, both from the standpoint of distributing and representing our product, as well as paying for that product. If that changes, then our decision making will change.

"There's no question in my mind that the selective pricing idea . . . has got to fall by the wayside . . ."

RW: But, at this time, there is no plan to change?

Steinberg: None that I can see, no, I can't right now see a better distribution system than we have for us.

RW: And you don't think it will change over the course of the next six to nine months or so?

Steinberg: I don't know. It depends on how distribution functions over the next six months and how they meet their responsibilities.

RW: So you are, in effect, leaving the door open for the possibility that you may switch to the Phonodisc operation if situations change?

Steinberg: Well, we just changed distributors, for example, in certain parts of the country. We have taken independent distributors out and have put new independent distributors in. We could easily have taken those places, and if we had believed we should have been in the

(Continued on page 20)



Thank Gods.

Billy Paul's new single is "Thanks for Saving My Life." It's been forced out of his album, "War of the Gods," and even at this early point, it looks like it's going in the same crossover hit direction of "Me and Mrs. Jones." With all the advance excitement his new single is causing, there's only one thing to say: Thanks from Billy Paul.

Billy Paul's
"Thanks for Saving My Life." ZS7 3538
More of the sound that's
keeping Philadelphia hot.

Billy Paul
War Of The Gods

including:
The Whole Town's Talking
Thanks For Saving My Life
Peace Holy Peace
I See The Light / I Was Married



KZ 32409 Also available on tape

On Philadelphia
International Records

RECORD WORLD SINGLE PICKS

SEALS & CROFTS—Warner Bros. 7771

UNBORN CHILD (prod. by Louie Shelton)
(Dawnbreaker, BMI)

With three hit singles in a row and two gold albums already tucked under their collective belt, Seals & Crofts choose the title tune of their forthcoming album as the route to the top. Sensitive lyrics work well with tight production!

BACHMAN-TURNER OVERDRIVE—

Mercury 73457

LET IT RIDE (prod. by Randy Bachman)

(Ranbach/Top Soil, BMI, Eventide, CAPAC)

With Randy Bachman handling the production chores on this tune culled from the group's second album, forceful, driving instrumental work comes to the forefront. Gritty vocalizing clinches it.

EMERSON, LAKE & PALMER—

Manticore MC-2003 (Atlantic)

BRAIN SALAD SURGERY (prod. by K. Emerson,
G. Lake & P. Sinfeld)

EL&P pull the title tune from their smash album and set heads spinning with this all-out effort. Long instrumental intro runs into solid vocals that should catch chart action quickly.

LINDA CLIFFORD—Paramount 0269

(Famous)

(IT'S GONNA BE) A LONG LONG WINTER

(prod. by C. Mayfield & R. Tufo) (Curton, BMI)

A solid, soulful number, this tune features fine vocal work and a well-integrated rhythm section. Tight orchestration and outstanding production earmark it for both r&b and pop chartdom. It's gonna be a short climb to the top!

BOBBY BLUE BLAND—Dunhill D-4379

GOIN' DOWN SLOW (prod. by Steve Barri)
(St. Louis, BMI)

Gleaned from "His California Album," this mellow tune is highlighted by Bland's well-controlled voice and some dynamite rhythmic, thumping bass work behind spiffy guitar licks. Heavy airplay should be the word.

APPLE & APPLEBERRY—ABC 11415

WHAT DO YOU KNOW ABOUT LOVE? (prod. by
Dallas Smith) (Joel Sill & Friends/Irving/
Old World, BMI)

From their "Apple & Appleberry" album comes a raunchy, rhythmic tune that is tight and tasty both vocally and instrumentally. Should catch heavy pop and r&b play. It's the berries!

RICHARD MARTIN—Capitol 3823

HONEY, I LOVE YOU (prod. by John Antoon &
Richard Martin) (Tons of Fun, ASCAP)

A plaintive, evocative piece, this tune features Martin's unique voice and super solid production. Starts slowly with a tempo that grows, with pedal steel sneaking along in the background to cinch it. Love it!

JIMMY OSMOND—MGM/Kolob 14687

GIVE ME A GOOD OLD MAMMY SONG (prod. by
Mike Curb & Don Costa) (Levine & Brown, BMI)

The youngest of the Osmonds takes to a ragtime oriented tune and heads for the top. With tenor banjo ringing in the background, Jimmy adds another chapter to the book of "Osmondmania."

KATHY DALTON—DiscReet 1191 (WB)

AT THE TROPICANA (prod. by Greg Dempsey)
(Fez/Abernathy and Eye, BMI)

With this '40s type ditty pulled from her "Amazing" album, Ms. Dalton reveals her voice to be as powerful as the lady is pretty. A big, bouncy production, this tune is truly one of the best of the current year and can't miss catching a top spot!

B. J. THOMAS—Paramount 0277

(Famous)

PLAY SOMETHING SWEET (prod. by Steve Tyrell &
Al Gorgoni) (Warner-Tamerlane/Marsaint, BMI)

B. J. will please many a deejay with this chunky piece of funk that highlights his superb singing. Catchy phrasing and good horn work are pulled together by Tyrell-Gorgoni production.

ETTA JAMES—Chess 2148

LEAVE YOUR HAT ON (prod. by Gabriel Mekler)
(WB/Randy Newman, ASCAP)

Ever lovin' Etta takes a solid funky trip on this super Randy Newman item and is bound to see heavy action in both pop and r&b. Vocals get good 'n gritty and chug along over some nifty wah-wah guitar. Leave it on!

KRIS KRISTOFFERSON & RITA COOLIDGE

—A&M 1498

LOVING ARMS (prod. by David Anderle)
(Almo, ASCAP)

From "Full Moon," their first effort as a duet, Kris and Rita step out with a pretty tune that is accented by soft, sweet harmonies and delicate instrumentation. Hand-some couple will soar up charts.

DAVID T. WALKER—Ode 66042

I GOT WORK TO DO (prod. by Lou Adler)
(Triple Three, BMI)

From the dynamite "Press On" album, Walker has put together an instrumental masterpiece. Fine flute and guitar stand out in this number, and Lou Adler puts it all together with excellent production. Should grab hold and do its work quickly!

DIANE JENKINS—Creative Funk 12005

I'M A WOMAN (prod. by Bert Keyes)
(Giant Enterprise/Smiling Clown, BMI)

The lady has a voice like an angel and handles this lyrically straightforward tune in a manner that can't help but lead her to star status. Smooth bass lines stand out behind the vocals, and dynamite production completes the hit process!

CREATIVE SOURCE—Sussex 509

WHO IS HE, AND WHAT IS HE TO YOU
(prod. by Mike Stokes) (Interior, BMI)

Voted RW's number one new r&b vocal combination in '73, the Source comes across with a funk-ridden super song that is highlighted by pulsating vocal work and tight harmonies. Creative gold!

SYL JOHNSON—Hi 2260 (London)

I'M YOURS (prod. by Willie Mitchell) (Jec, BMI)

This r&b artist has come within a hair's breadth of breaking big the last few times out, and this funky tune should slide him to the top where he belongs. Fine horn work accentuates solid vocals. A Hi-powered hit!

RICK NELSON & THE STONE CANYON

BAND—MCA 40187

WINDFALL (prod. by Rick Nelson)
(Matragun, BMI)

This self-produced title cut from his brilliant album will bring Rick back to the top of pop. With a jaunty reggae beat and fine work from the band, this tune has all the qualities needed for a million seller!

JYVE FYVE—Brut 814 (Buddah)

ALL I EVER DO (IS DREAM ABOUT YOU)

(prod. by Tony Bongiovi, Meco Monardo &
Jay Ellis) (Elbomo/Diagnol/Ira, BMI)

Even though the spelling is different, this is the same bunch that knocked us out way back in '61 with "My True Story." A smooth number with fine vocals. The Fyve is still alive enough to jump up the charts!

FOSTER SYLVERS—MGM K 14698

HANG ON SLOOPY (prod. by Keg Johnson &
Jerry Peters) (Wren/Robert Mellin, BMI)

His recent hit "Misdemeanor" was the proof that Foster can dent both the pop and r&b charts, and this version of the McCoys' smash should choogle on up the charts quickly. Good back-up and tight production provide the finishing touches!

THE SPENCER DAVIS GROUP—

Vertigo VE-112 (Mercury)

LIVING IN A BACK STREET (prod. by Roger Glover)
(Al Gallico, BMI)

From the album of the same name, Davis and his band come across with a winner reminiscent of his earlier, hard-driving days. Tune features throaty vocals and some high powered organ work designed to drive it to the top!

ASHFORD AND SIMPSON—

Warner Bros 7781

HAVE YOU EVER TRIED IT (prod. by Ashford &
Simpson) (Nick-O-Val, ASCAP)

Perennial penners of powerful pop picks score big with this tune from their first album, "Gimme Something Real." Scintillating vocals highlight this self-penned, produced and performed item.

WILLIE HUTCH—Motown 1287F

**IF YOU AIN'T GOT NO MONEY (YOU CAN'T GET
NO HONEY) PT I** (prod. by Willie Hutch)
(Jobete, ASCAP)

Willie just oozes funk with this number from his "Fully Exposed" album. Production is handled well by Hutch himself, and the back up work is A-one. Bound for r&b stardom, Willie's gonna get gold!

THE ADDRISI BROTHERS—Bell 434

SOMEBODY FOUND HER (BEFORE I LOST HER)
(prod. by Bones Howe) (ABC/Dunhill/Soldier,
BMI)

Already getting action in some areas, this pretty, well-orchestrated number features splendid vocal work and a catchy melody line. Tight production adds the needed oomph for chart success.

MILLIE JACKSON—Spring 144 (Polydor)

I GOT TO TRY IT ON TIME (prod. by Brad Shapiro)
(Gaucho/Belinda/Double Ak-Shun, BMI)

"Hurts So Good," pulled from the "Cleopatra Jones" soundtrack, made it big both r&b and pop, and this fine tune should follow suit. Dynamite vocals head it non-stop right to the top. Try it more than once!

Across

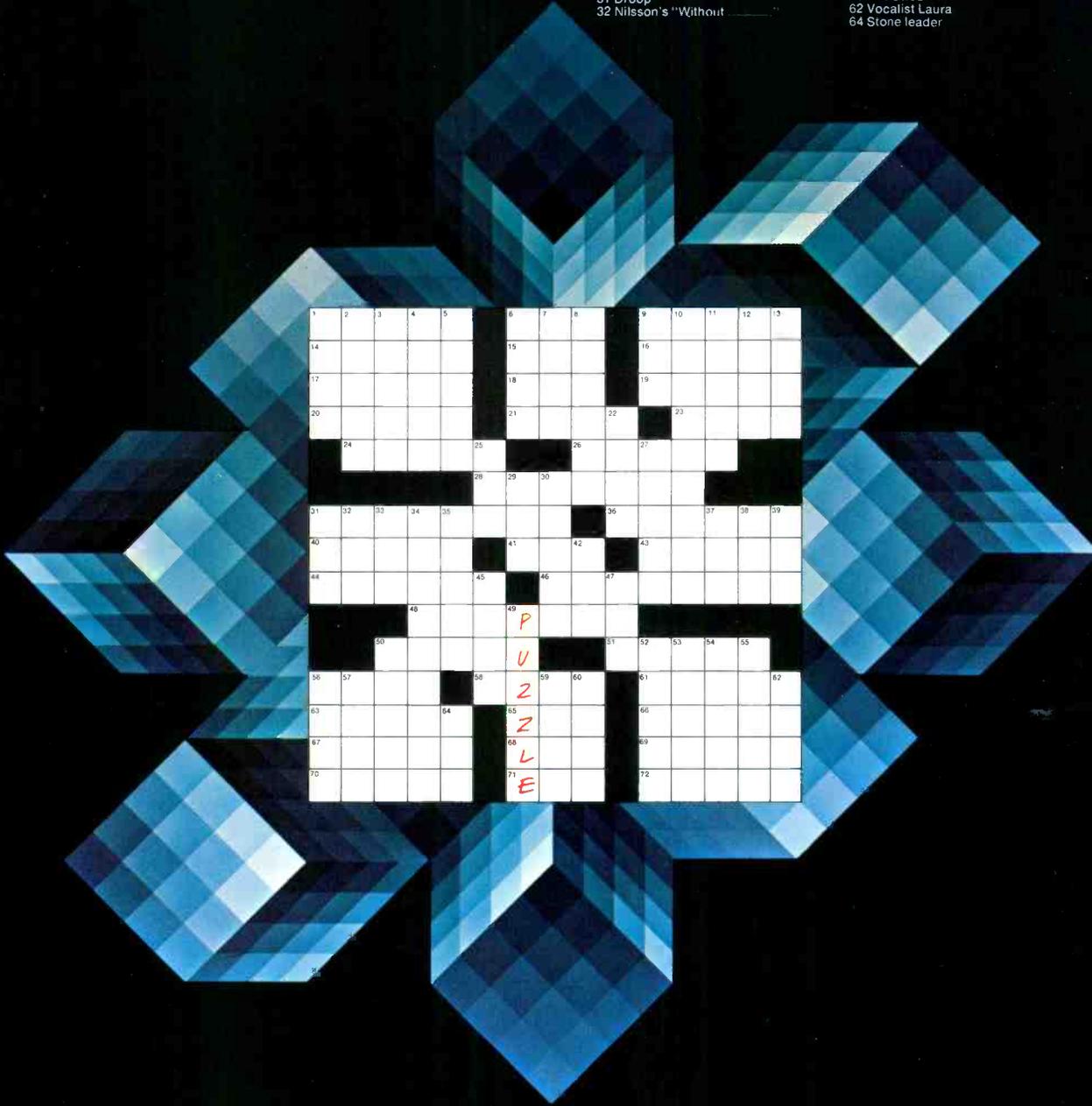
- 1 Stone's girl
- 6 Bad ass rockers (init.)
- 9 Safe crackers
- 14 "The _____, McClure play
- 15 House addition
- 16 "_____ On Main Street"
- 17 Edged roof
- 18 Meadow
- 19 Spread out
- 20 Lopez
- 21 "My Sweet _____"
- 23 TV's Jeannie
- 24 Mock
- 26 Composer Jerome & family
- 28 Obstructs
- 31 Captain Marvel emulator
- 36 Baltimore ballplayer
- 40 Scandinavian folklore
- 41 Milk drink

- 43 Top-notchers
- 44 Disc award
- 46 Evil
- 48 Slang for Mesopotamians
- 50 Lost (French)
- 51 Actor Terence
- 56 Vocalizer Vikki
- 58 Poet Stone
- 61 Unitarian
- 63 South African thongs
- 65 Zig's partner
- 66 Record producer Gamble
- 67 Just right
- 68 It's a sin to tell one
- 69 Go in
- 70 Big bandsman Goodman
- 71 Finish
- 72 Dictum

Down

- 1 Help
- 2 Zeroes in on
- 3 Radio programmer
- 4 Debbie Reynolds musical
- 5 Trucker
- 6 Top 40 label
- 7 Low-priced orgy ingredient
- 8 Original Byrds drummer
- 9 Art rockers
- 10 Addition
- 11 What one does with one's loins
- 12 Happiness
- 13 Stitched
- 22 Spanish distance measurement
- 25 Edge
- 27 Televised again
- 29 Women's libbers' equals
- 30 Hype
- 31 Droop
- 32 Nilsson's "Without _____"

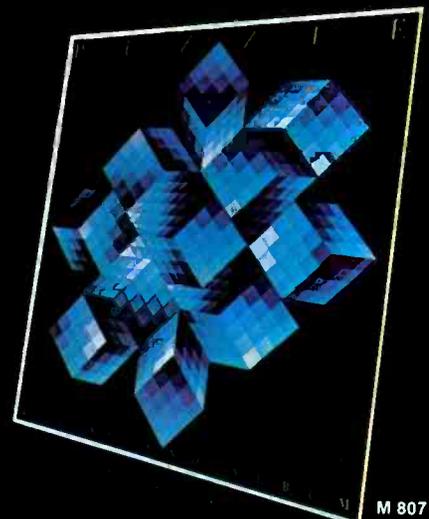
- 33 Jolson's given name
- 34 Early Dylan
- 35 One who equips
- 37 Three Dog Night hit
- 38 Big bander Brown
- 39 Letter
- 42 "Let's _____ It On..."
- 45 Yugoslav Society of Disc Engineers
- 47 Kicking target
- 49 Motown's latest hit group
- 50 Fluff one's plumes
- 52 Recording set divisions
- 53 Big concert hall
- 54 Like mint
- 55 Window glasses
- 56 Baby bed
- 57 Assistant
- 59 Ann can't stand it
- 60 Mellowed
- 62 Vocalist Laura
- 64 Stone leader



"The Second Album" by **Puzzle**. The second album of its kind.

Tour Itinerary

February 6-9	Philadelphia, Towne House
February 13-16	Atlanta, Richard's
February 18-21	Miami, Marco Polo
February 28-March 3	New York, Bottom Line
March 7-10	Boston, Paul's Mall
March 14-17	Buffalo, Mother Tucker's
March 21-24	Cleveland, Smiling Dog
March 28-31	Chicago, Ruggles
April 4-7	Denver
April 11-14	San Francisco



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Solution to PUZZLE crossword elsewhere in this issue.

M 807 V1

Famous Ups Feig

■ NEW YORK — Tony Martell, president of Famous Music Corporation, has announced the appointment of Seymour Feig to the post of general counsel. Feig, who had been serving as associate counsel, will be responsible for the legal aspects of all Famous Music's business affairs. He was formerly director of business affairs and law for Brut Productions, vice president of CMA and a member of the business affairs department of the William Morris Agency.



Seymour Feig

Higgins Joins SG-C Publications

■ NEW YORK—Brian Higgins has been added to the west coast sales staff of Screen Gems-Columbia Publications, it has been announced by Frank J. Hackinson, vice president of the music print division of Columbia Pictures Industries, Inc.

CONCERT REVIEW

Bob Dylan Comes Home

By ROBERTA SKOPP

■ NEW YORK—Bob Zimmerman may hail from Minnesota, but last night (30), Bob Dylan came home to New York; and 20,000 people came to pay tribute. They were united in their awe and bonded together with their common allegiance.

It was definitely an event of phenomenal proportions — the masses surrounding the Garden could testify to that. Star-gazers had a feast, and six years (almost to the day) had passed since Dylan's last scheduled New York appearance at the Tribute to Woody Guthrie.

The thunderous applause of a standing audience greeted Dylan when he appeared on the stage with The Band, immediately going into "You Go Your Way And I'll Go Mine." His voice was new, richer, packed with emotion. He even smiled and indicated that he was as glad to be there as they were to have him. From that moment on the enthusiasm that filled the colossal Garden kept reverberating back and forth between the stage and the audience.

"Lay Lady Lay" was his next and was even more demonstrative of the new phrasing that Dylan has adopted. On to "Tom Thumb's Blues" and a wider vocal range, hitting new high and low notes that this reviewer never remembered him reaching previously. Robbie Robertson performed some excellent guitar

picking, with the rest of the Band providing homey-type background music. Although it was enjoyable, the instrumentation was a bit sloppy on this first set, becoming more coherent on their own material and on their final set with Dylan.

He charged up old numbers like "Rainy Day Women" with a Chuck Berry-like rendition that kept the crowd foot-stomping and hand clapping. A countrified "It Ain't Me Babe" followed. Dylan then switched from guitar to keyboards for "Ballad Of A Thin Man" and adoration poured from the audience to the artiste.

Dylan then exited the stage and the Band soloed. This reviewer was amazed at the voluminous amount of great songs that the Band had in their repertoire. Starting with "The Night They Drove Old Dixie Down" to "King Harvest Has Surely Come" to "When I Awake" to the plaintive harmonies of "I Shall Be Released" and a rousing rendition of "Cripple Creek" they kept the audience captive with their tight and professional set (and that ain't easy when sharing the bill with Dylan). Mr. Dylan returned with "All Along The Watchtower," "Ballad of Hollis Brown" (the oldest number that he performed) and "Knockin' On Heaven's Door."

But the best was yet to come. After a brief intermission Dylan returned in the manner in which we all grew to love him, solo with acoustic guitar and harmonica. From "The Times They Are A Changin'" to "Don't Think Twice It's All Right" to "Just Like A Woman" and ending the section with "It's Alright Ma, I'm Only Bleeding," he held the audience in the palm of his hand. We are still spellbound by the fact that this 10 year-old material is rele-

(Continued on page 30)



RCA Releases 23 Feb. Albums

■ NEW YORK — RCA Records has announced a February release of 23 new stereo albums in addition to a new release of seven albums in discrete 4-channel sound on Quadradiscs.

Twelve of the new albums are popular and eleven classical, the latter including six Erato albums announced last week. Three of the Quadradiscs are Red Seal releases by Eugene Ormandy and the Philadelphia Orchestra and four are popular albums.

The pop and country product released includes: "Rock 'n' Roll Animal," Lou Reed; "Euphrates River," the Main Ingredient; "House of Pain," Sarah Kernochan; "Whizz Kid," David Werner; "The Young and the Restless," Floyd Cramer; "Before You Go," Lester Flatt and "Jolene," Dolly Parton (all on RCA).

The Camden releases are: "The Race Is On," George Jones; "Peg O' My Heart," the Living Trio; "If You're Irish" by the Carlton Showband. New Grunt product in the February release from Papa John Creach and Zulu is entitled "Playing My Fiddle For You."

Red Seal product includes: Suite from "The Nutcracker," Suite from "Swan Lake" and Suite from "The Sleeping Beauty," the Philadelphia Orchestra, conducted by Eugene Ormandy also released on Quadradisc; "Spaced-Out Bach," Joseph Payne; "Bolet Plays Liszt," Jorge Bolet.

New Quadradisc releases in the pop field are: "The Best of the Guess Who, Vol. II," "Country Gentleman," Henry Mancini, His Chorus and Orchestra; "Superpickers," Chet Atkins; "Class of '73," Floyd Cramer.

Burlington Pacts Dennis Williams



Dennis Williams, currently musical director for the O'Jays, and who has arranged and performed with such artists as Wilson Pickett, the Exciters and Patti Labelle, has signed a production/publishing agreement with Burlington Productions. Pictured from left: Burlington Music's managing director Mimi Trepel, general professional manager Eddie V. Deane and Williams.

'Animal' Let Loose

■ NEW YORK—RCA Records has announced release of "Rock 'n' Roll Animal," a live album by Lou Reed recorded in New York on December 21, 1973 at Reed's two Academy of Music concerts, produced by Steve Katz and Lou Reed.

The album includes: "Sweet Jane," "Heroin," "White Light, White Heat," "Lady Day," and "Rock 'n' Roll," from his Velvet Underground days. Backing Reed on the album are: Dick Wagner (guitar), Steve Hunter (guitar), Prakash John (bass), Ray Colcord (keyboards) and Pentti Glen (percussion).

Chess/Janus Adds Personal Touch To Major '74 Album Promotion

■ NEW YORK — Chess/Janus Records is combining one of their largest album releases with the most extensive merchandising and promotional campaign in the label's history during January, February and March of 1974. As part of a major program under the banner "Count On Us in '74," top executives from Chess/Janus will make personal presentations to every distributor in their own territory and will talk to every salesman.

The multi-media merchandising program will include a full schedule of radio time buys and trade and consumer advertising, slick books, in-store displays and other sales promotional material.

Executive vice president Stan Hoffman, director of marketing Harold Komisar, director of sales Howard Silvers and director of

west coast operations Eddie De Joy will each spend two weeks visiting distributors beginning the first week in February. The overall "Count On Us in '74" promotion will run at least three months and will cover all lps released during that time.

The first of a three-part album schedule, to be released the last week in January, includes lps by such established artists as Bo Diddley, Jack McDuff, Muddy Waters and Howlin' Wolf. Newcomers are the Brazilian artist Salinas and guitarist Jimmy Ponder. February and March will bring new releases from the Dells, Catfish Hodge, Genya Ravan, Al Stewart, Chuck Berry, Etta James, Ray Bryant, Cissy Houston, Cymande, Ian Thomas, Funkadelic, the Detroit Emeralds, the Ohio Players and others.

Historic Albums From Phonogram

■ CHICAGO — The Mercury label of Phonogram, Inc. is rush-releasing three album packages of historic tracks by Charlie Rich, John Denver with The Mitchell Trio, and Rick Derringer with the McCoy's. All the album covers will feature original paintings of the artists.

The Charlie Rich album, produced by Jerry Kennedy, is a double-album set entitled "Fully Realized." It carries a \$7.98 list price for the lp and \$9.98 list for 8-track and musicassette. The lps are the two original smash record albums from the mid-1960s ("The Many New Sides Of" . . . and "The Best Years") and contain the 1965 hit "Mohair Sam."

"Beginnings" is the title of the John Denver with The Mitchell Trio lp carrying a \$5.98 suggested retail price.

The double lp of Rick Derringer and the McCoy's, "Outside Stuff," will also carry a \$7.98 list price. The material was recorded during 1968 and 1969 and features Derringer as lead vocalist and lead guitarist.

ELP Promo Single

■ NEW YORK—Atlantic Records is releasing a special Emerson, Lake and Palmer promotional single this week. The disc which is not for sale, contains two tunes, "Still . . . You Turn Me On" and "Brain Salad Surgery," the latter never before issued.

Copies of the promo single will be sent in large quantities to cities where the group is on tour and will be used by disc jockeys for contests and giveaways.

Kleinhandler to WEA

■ HOLLYWOOD, CAL. — Joel Friedman, president of Warner/Elektra/Atlantic Corporation, has announced the appointment of Joe Kleinhandler as field operations manager for the firm.

Dick James Protests Lack of British Acts At MIDEM Galas

■ CANNES, FRANCE — In a letter apparently spurred by the scarcity of British performers at the recent MIDEM convention's two "Galas," Dick James, president of The Dick James Organization, has taken issue with the structure of these and future performance showcases.

In his protest James states that " . . . it is inconceivable that of the two Galas, the organizers of MIDEM have chosen to present only one British performer and I would be grateful if you would pursue an official enquiry as to why such a disgraceful representation of our country's talent should have been allowed."

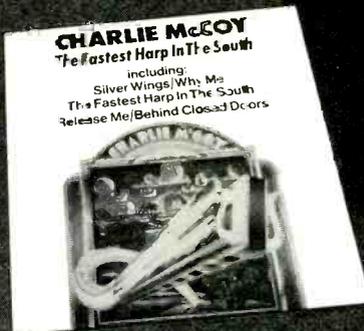
James, apparently further angered by what he calls "a surfeit of presentation of French artists and a complete dearth of British . . ." closed his letter by stating unequivocally that " . . . unless the organisers give a guarantee of fair representation next year, my organization will not be present at MIDEM and I will lead an official protest to the Department of Trade and Industry, in an endeavor to make the British contingent the smallest at MIDEM, instead of the largest."

"Silver Threads and Golden Needles?" Charlie McCoy's got it all sewn up.

Charlie McCoy's new single is the version of this great song that looks like a winner. It's already shown signs of becoming a pop crossover. His latest album is pushing closer to the top of the charts every day. He's a Grammy finalist again this year and he's bigger than ever.

"Silver Threads and Golden Needles." Charlie McCoy's favorite colors.

Z57 8600



KZ 32749

On Monument Records
Distributed by Columbia Records

'Feminine Forum' Founder Finds Pizzaz on Female Phonecalls

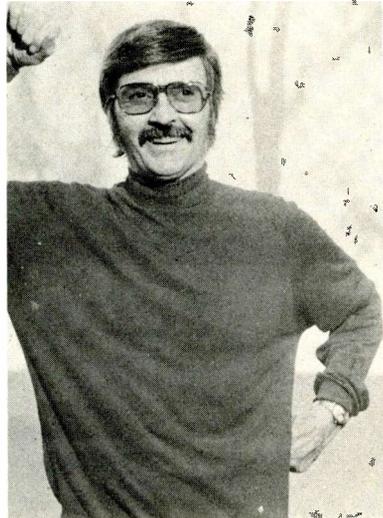
■ LOS ANGELES—Before gaining national publicity as the originator of the first "Feminine Forum," Bill Ballance had already been in broadcasting over 30 years. In his early fifties, Ballance doesn't present the usual image of a disc jockey. He is the first to admit that the FF revived his career which had "leveled at a plateau of dynamic mediocrity," as he described it to **Record World**.

Ballance had been at stations in Cheyenne, Honolulu, Chicago, Denver, San Francisco and had spent over ten years at KFVB, before coming to KGBS, the Storer flagship station in L.A.

"I was just another guy playing music and trying to be whimsical, when Ray Stanfield, the general manager, suggested that I do a show just talking to women," Ballance recalls. It was to be an experiment for a month, with a different topic pre-recorded daily and aired a day later. "But there was just no spontaneity or pizzaz when the women didn't feel that they were actually on the air," he observed. So a seven second delay device was installed and Bill Ballance's Feminine Forum began in earnest in January, 1971.

Mob Scene

Despite the fact that the 15 phone lines were constantly lit during the daily five-hour show, Ballance didn't decide the show was a success until he arrived to do a remote broadcast one Saturday morning to find people lined up around the block: "I was sure that they were all wait-



Bill Ballance

ing for someone else. I had been doing these remotes at Jack Lallanne's ever since I arrived at KGBS, and had been attracting swarms of two and three people before. Then of course the ratings came out and the figures had quadrupled."

Although he regards it as ancient history, the content of other "Feminine Forums" throughout

(Continued on page 39)

Firing Joke Backfires

■ JACKSON, MISS. — During his morning show (24) on WJDX-AM here, PD Bill Tanner jokingly reported he and newsman Jim Reihle had been fired, and were going to work in Minnesota. He kept the joke going during his entire air shift, embellishing the story, and creating what he believed to be "an obvious spoof."

After many calls from irate and

(Continued on page 39)

AM ACTION

Carly Simon & James Taylor (Elektra) keep on growing with their version of "Mockingbird." This week's new additions include WQXI, WCFL, KLIF, KXOK, WDGY, WOKY, WIXY, KSTP and WPIX.

John Denver now has his own hit from the "Sunshine" movie. His "Sunshine On My Shoulders" was picked this week at WQXI, KLIF, WDGY, WOKY, WIXY, KIMN and KSTP.

Paul McCartney & Wings have set their new album on fire as well as broken a smash new single, "Jet" (Apple). This week CKLW, WOKY, KIMN, KHJ, KFRC, WHBQ and KSTP were some of the key stations making their move with the record.

Tom T. Hall (Mercury) has his first pop hit and it is a sure top ten item. This week's action includes additions at KSTP, WSAI, WFIL, and movements like WQXI 6-4, WCOL 10-5, WOKY 19-10 and KLIF 15-10.

Cliff DeYoung (MCA) keeps growing towards the top twenty at a steady pace. Some new believers are KXOK, KIMN and KFRC.



LISTENING POST

By BEVERLY MAGID



■ WCFL/FM-Chicago . . . **Grady Brock** (from WNOE, New Orleans) is now doing the 6-10pm show.

KXOK/AM-St. Louis . . . PD **Lou Kirby** called to give the current line-up: 6-10am **Charlie Brown** (from WLCY, Tampa) . . . 10am-3pm **Peter Dunkin** (from WROK, Rockford) . . . 3-7pm **Lou Kirby** . . . 7pm-midnight **Mason Lee Dixon** . . . midnight-6am **Nick Charles** . . . weekends **Steve Norris**. As of Feb. 1, the station starts its "Heavy Breathing Con-

test" to discover the "heaviest breather in the west." Listeners call in to record their throaty exhalations; winners get a special Valentine's Day in the suburb of Creve Couer and all participants get a large bottle of Listerine.

KCBQ-San Diego . . . The new line-up, according to PD **Rich Robbin**, is **Bill Moffit** 6-9am . . . **Chuck "Magic" Christian** (who was at WMYQ, Miami and in 1971, KCBQ) 9 am-noon . . . "Shotgun" **Tom Kelly** noon-3pm . . . **Dave Conley** 3-6pm . . . **Rich Robbin** 6-9pm . . . GCE **Gene Knight** 9pm-1am . . . **Dick Young** 1-6am . . . **Gary Kelley** weekends.

WKLO-Louisville . . . MD **Gary Major** and **Tom Kennedy** have switched spots, with Major now doing 10am-2pm and Kennedy doing 6-10pm. PD **Robin Walker** just felt that it would work better sound-wise. The current prize on the long-running "Super Stash" contest is a week in Kingston, Jamaica.

WLRS/FM-Louisville . . . The progressive stereo FM station is now being consulted by **Gary Granger** and **Gene Milner**, hoping to duplicate the format and success of **WSHE-FM** in Ft. Lauderdale. **Louisa Henson** is general manager, and the line-up is: **Bill Flynn** (from **WSHE-FM**) 6-10 am . . . **David St. John** (from **WSHE-FM**) 10am-2pm . . . **Keith Allen** (from **WSHE-FM**) 2-7pm . . . **Steve Parker** 7-midnight . . . **Johnathan** midnight-6am . . . **Larry Hickman** weekends. The new progressive rock format was started on January 14, and Ms. Henson is hoping for great results from the only stereo FM rocker with quad capabilities in the market.

KDWB-St. Paul . . . Line-up is **Chris Roberts** 2-6am . . . **Bob Shannon** 6-9am . . . PD **Chuck Buell** 9am-noon . . . **Bob Lange** noon-3pm . . . **Don Bleu** 3-6pm . . . **Rob Sherwood** 6-10pm . . . **David Bradley** 10pm-2am. Since **Dylan** is from Minnesota originally, but is not performing there on his current tour, the station is awarding to the listener who can identify three scrambled Dylan tunes, a trip to the Denver concert (6) and a week in Aspen, thrown in for good measure.

KQV/AM-Pittsburgh . . . **Jim Lloyd** is still acting PD with the format now definitely top 40 and aiming for the young listeners, teen to 34. The Pulse comes were encouraging with **KDKA** 1,233,300 . . . 13Q 757,000, and **KQV** at 411,000. Where they had recently eliminated all hard rock, **KQV** is now playing all the hits and recent oldies on a 22-24 record playlist.

KFI/AM-Los Angeles . . . **Jim MacKrell** is now on every Sunday from 2-8pm as the latest addition to the station roster.

KVI/AM-Seattle . . . **Jack Bankson**, vp and general manager, announced the appointment of **Esther Druxman** as the national sales coordinator for the station.

KSAN/FM-San Francisco . . . The station is inviting its listeners to design a black and white print ad for the station with \$500 being awarded for the purchase of the winning design. It can deal with any aspect of the station: news, music, disc jockeys or special features.

WBCR/AM-Brooklyn College . . . The station did a survey of top albums and artists of all-time, according to the ballots of its 35,000 day and evening students. The top three albums were: "Tapestry," **Carole King**, "Sgt. Pepper's Lonely Hearts Club Band," **The Beatles** and "Allman Bros. Live at the Fillmore," **The Allman Bros. Band**. The top three artists were the Beatles, **Elton John** and **Carole King**.

He was tired
and lonely, and he
hadn't seen her
for a year...
so he made
that call
to

HOUSTON

(I'm comin' to see you)
Capitol #3808

**GLEN
CAMPBELL**

Produced by Jimmy Bowen
for Amos Productions, Inc.



By KAL RUDMAN



■ Hottest tip of the week: If you recall, we were super positive and adamant in our continuous tips about such current bubblegum smashes as Wednesday and the up and coming next #1 record in the country Terry Jacks ... We are just as positive right now about Blue Swede "Hooked On A Feeling" on EMI (distributed by Capitol). Note:

This song was a standard by B. J. Thomas. We guarantee that this record becomes the hottest record in town within the first 24 hours it is played. The record is already a giant at WTRY New York, is a monster in the key barometer secondary market Hartford via both WDRC and WPOP. KELP reports "strong calls", it detonated to #30 at WBBQ who says "catchy song of the year", charted WFOM, is exploding in Salt Lake City at KCPX, KRSP and KNAK. New believers: KJR!!, WIXY!!, WAYS!! As our radio editor, Beverly Magid, can tell you, the crucial, current ARB rating will be over in a week. We predict that the heavyweight stations of America will be tripping over each other's feet to add this record to their hitbound list.

Due to a typographical error in last week's column, my address was printed incorrectly. The correct address is: Cherry Hill Plaza, Suite 404, 1415 East Marlton Pike, Cherry Hill, New Jersey 08034. New telephone is (609) 428-8640, office hours are 9:30 to 6:00.

Kool And The Gang This record should serve as an educational experience for the music industry. Despite the fact that it is virtually top 10 in the national trade charts, the majority of America's top 40 stations are viewing this record with monumental ennui. However, we have fearlessly shoved this Go-Rilla down their throats to the point that they are now regurgitating razor blades. Powerhouse new believers: WFIL!!! 39 KLIF, new at #13 KQV, WXQI, new at #21 WXLO ("#6 phone requests"), WBBQ ("#1 at one store that has only white customers"). Chart debuts: 21 WNOE, 21 WSGN, 29 WXLN, 26 WCOL, 14-8 WABC, 13-9 WPGC, 14-11 CKLW, 17-3 WAKY, 28-16 WIXY, 22-16 WTIX, 30 WCFL, 25 WCAO, 16-13 WAPE, 20 WKGN. Special note: This record is over 900,000 in sales and now that the pop stations are beginning to raise the white flag and surrender, I project that total sales at the end of the line will amount to about 1,600,000... And there will be much ache and flushed embarrassment on the pale Caucasian faces of America's programmers.

The Moments Some of the pop programmers tried to stop this record, but Stang Records won't allow that. Powerhouse new believers: 35 WCFL, KXOK. It is a smashing #8 at WIXY, exploded 13-11 at WPIX New York City and was a dynamite top 10 at CKLW.

Natural Four We keep telling you and telling you that the only singles that are selling in prodigious quantities are bubblegum and black crossovers. It appears to me that the smart money is trying to stop this record from achieving its just financial rewards... and that doesn't even sound right, does it? Powerhouse new believers: 37 KLIF, 35 WFOM, 34 WCFL. It is on WCOL, and WFLB. It detonated 11-6 WIXY and was a giant at CKLW. Would you believe that this record is #1 at the soul station in L.A. KGFJ?? What the hell is going on out

(Continued on page 30)

Moon Honored



RPM Weekly publisher Walt Grealis presents BMI's retiring general manager Harold Moon with RPM's first Canadian Music Industry Hall of Fame Award—"for 26 years of service"—at a recent dinner held in Toronto.

Bloom Names Schreiber

■ NEW YORK—Howard Bloom, director of publicity at Famous Music Corporation, has announced the appointment of Norman Schreiber to the post of editorial coordinator. Schreiber, who will report to Bloom, will handle staff writing responsibilities: bios, press releases, the Famous Music newsletter ("Hot Tips and Freezing Flashes") and special projects.

He has been a free-lance writer, and editor of *Strobe*, and *Go*. Schreiber also appeared as the trigger-fingered messenger boy in the Bob Downey film, "Putney Swope" and is a songwriter.

UA's 'Damn' Single

■ LOS ANGELES—United Artists Records reports responding to strong radio response with release of a single — "Chicago, Damn"—a track from Blue Note's current Bobbi Humphrey album, "Blacks and Blues." The album is garnering airplay and sales in Chicago, Cleveland, Dallas, Washington, D.C. and other areas, according to the label. A major promotional push is planned for both the album and single.

Goodman Forms Publishing Firm

■ NEW YORK — Writer/producer Fred Goodman, former music editor of *Record World*, has announced the formation of his own publishing firm, Sip-N-Sol Songs (BMI). Goodman is currently represented by the single "Waited Much Too Long" b/w "Our Love, Yours and Mine" recorded by Suzi Dietz (Capitol) and is presently negotiating sub-publishing deals with major publishing companies.

Sip-N-Sol Songs is located at 321 W. 21st Street here. Phone: (212) 255-6075.

Bottom Line Bows On February 12

By IRA MAYER

■ NEW YORK —After more than six months of construction and several weeks of sound-tuning and kitchen tests, New York's new 500-seat cabaret theater, the Bottom Line, will officially open February 12 with a bill featuring Dr. John and Gary Farr.

Fully carpeted, with sound traps over the bar and kitchen areas, sound-proof dressing rooms, a complete theatrical lighting system, a 12-track sound system and fully equipped kitchen and bar, the new room, according to owners Stanley Snadowsky and Allan Pepper, will feature a wide variety of contemporary acts. In addition, there will be theater presentations in the early part of the evening, with Ira Wallach's new satirical revue, "Kaboom," scheduled for an April 17 opening.

"We want to break the stereotype club image," says Snadowsky, his partner adding that "we want to do what the Roxy set out to do. We want to try to interest artists who wouldn't normally work in a club to come to the Bottom Line because of our stage and technical facilities and because we have a staff equipped to give them the attention and care they need and deserve."

Opening Night

Two "opening - night" parties will be held to accommodate national press and industry representatives, with Labelle performing on Feb. 11 and Dr. John the following night. Booked for Feb. 20-24 are Fairport Convention and Eric Andersen.

"We want to present top quality entertainment in the best possible environment," concludes Snadowsky, "and to be a showcase for European talent, many of whom have difficulty in finding an appropriate outlet in New York."

Snadowsky and Pepper have been involved in Broadway production ("Dance of Death"), management (Revival and Carolyn Hester), club booking (Village Gate and Folk City) and concert promotion over the last decade.

American Song Fest Picks Capitol Cassette

■ LOS ANGELES — The 1974 American Song Festival has designated the Capitol cassette as the official vehicle for recording of entered musical compositions. The selection was announced jointly here last week by Malcolm C. Klein, president of the festival, and Anthony P. Cunha, president of Audio Devices Inc., a subsidiary of Capitol-EMI Industries.

CBS Execs Meet in Music City

(Continued from page 3)

sentation, presented by Bob Sherwood, Columbia's national singles promotion manager, and the presentation of Columbia, Epic and Custom Label album product via a triple screen slide process.

In the afternoon, Steve Popovich, vice president of national promotion, Columbia Records, hosted a promotion meeting at the House of Cash, while Stan Monteiro, national promotion director for Epic and Custom Labels, hosted a promotion meeting in the CBS Nashville recording studios. Also in the afternoon, Jack Craig, Jim Tyrrell (vice president, national sales, Epic and Custom Labels) and Rick Blackburn, (national sales director) held a meeting for salesmen and sales managers. Also conducted was an r&b promotion meeting, held by LeBaron Taylor (vice president of special markets, CBS Records) Logan Westbrook (director of special markets) and Richard Mack (r&b national promotion director).

Tuesday

The following day, Ron Alexenburg spoke and was followed by Stan Monteiro's singles presentation for Epic and Custom Labels. Next was Al Bell, chairman of the board of the Stax Organization, whose speech theme was "come together," followed by the presentation of album product for Stax and its affiliated labels.

After the Stax presentation, Ron Bledsoe, vice president of Nashville operations for CBS, spoke before the presentation of country album product.

In the afternoon, Al Teller, vice president of merchandising, spoke and hosted a merchandising seminar, presenting a filmed interview with five retailers covering various aspects of merchandising, directed by Arnold Levine (vice president of advertising, CBS) and shot by Sandy Seiser (CBS senior photographer).

Shows

Beginning on Sunday, each evening of the meetings was highlighted by dinner and a special show by various artists. On Sun-

Scott LP Set for Release

■ NEW YORK — Ode Records, which recently signed Tom Scott and the L.A. Express, is now preparing to release their first album, "Tom Scott & the L.A. Express," to coincide with the Joni Mitchell concert-tour in which they will back her up as well as perform. Tom Scott both arranged and performed on "Court and Spark," the new Joni Mitchell lp on Asylum Records.

day, performers were Dalton and Dubarri, Ian Page, Billy Joel (Columbia) and Little Milton (Stax). On Monday artists were Florence Warner, John Hiatt, Michael Murphy, REO Speedwagon (Epic) and Janis Ian (Columbia). On Tuesday evening, CBS Records representatives were transported to the Grand Ole Opry, where they saw performances by the Oak Ridge Boys, Connie Smith, David Allan Coe, Barbara Fairchild, Lynn Anderson (Columbia), Bob Luman (Epic), and Lloyd Green and Charlie McCoy (Monument). The country show was hosted by Irwin Segelstein and Ron Bledsoe. At the show, Goddard Lieberman, president of the CBS/Records Group commented that the Nashville meetings were the most successful and productive sales gatherings he had ever attended.

Coordination for the meetings was the responsibility of Roselind Blanch (newly-appointed director of merchandising planning and administration) for transportation, rooming and banquets, Chris Wright (director of marketing planning and administration) for the seminars and product presentations, and Bonnie Garner (of the CBS Nashville a&r staff) for producing the three artist shows.

CBS Honors Its Own at Nashville Meet

■ NASHVILLE—CBS Records held a special ceremony at its recent sales meetings here to honor its promotion and sales representatives who have done an outstanding job over the last year.

Northeast, West

Paul Smith, regional director of sales for CBS Records' northeastern division, presented the following awards in his region: Columbia promotion award to Dave Demers, Hartford branch; Epic/Custom Label promotion award to Reds Richards, Philadelphia branch; Columbia sales manager award to Irv Medway, Philadelphia; Epic/Custom sales manager award to Phil Balsam, Hartford; salesman of the year award to Dennis Noto, New York; r&b promotion award to Armand McKisick, Philadelphia; and a special award to Frank Smith of the Philadelphia branch who retired after working for CBS for 25 years.

Del Costello, regional director of sales for CBS Records' western division, presented the following awards in his region: Columbia promotion award to Mark Hartley, Denver; Epic/Custom promotion award to Mike Atkinson, Los Angeles; Columbia and Epic/Custom sales manager award to Frank

Is It Really Neil?



Neil Bogart (center) poses with new group Kiss, recently signed with his Casablanca label. At far left is Joyce Biowitz, and at far right is Bill Aucoin of Rock Steady Management of New York. Kiss is the first major signing with Casablanca, and their debut album is due Feb. 8. The group also will tape an "In Concert" TV show Feb. 21 with Dick Clark in Hollywood.

Santa Society Sings Songwriters' Praises

■ NEW YORK—Composers Johnny Marks ("Rudolph The Red-Nosed Reindeer") and Irving Berlin ("White Christmas") have been selected from a field of 13 nominees as the initial recipients of the "Spirit of Christmas" award, bestowed by the 8,379-member International Society of Santa Claus in Evansville, Ind. at ceremonies held here last month.

Runners up included Clement C. Moore for his poem "Twas the Night Before Christmas" and Charles Dickens for his "Christmas Carol."

A&M's Healthy Attitude Exposes New Artists

■ HOLLYWOOD, CAL.—A&M recording artists Cheryl Dilcher and L.T.D. have contributed their talents to fight leukemia.

This year's 24-hour radio-thon broadcast (16) live from Burbank Studios, sponsored by the National Leukemia Broadcast Council will feature three 4-hour broadcasts prepared to reach a wider audience, in an effort to top last year's \$200,000 figure.

The additional formats represent specialized rock, country and classical music radio-thon segments.

Taped live at the Troubadour and hosted by Shirley Jones (chairwoman for the National Leukemia Broadcast Council) and L.A. disc jockey B. Mitchel Reed, the rock segment features an interview with singer-songwriter Cheryl Dilcher, while A&M's newest group, L.T.D., previews their new album.

Yes Tour Ballooning

■ NEW YORK — English rock group, Yes, has overseen construction of a hot air balloon which will be trucked from date to date as they wend their way along the concert trail of their upcoming U.S. tour. The promotion, which is 63 ft. high, was designed by Donn Miller, a well known balloonist from Atwood, Kansas. Graphics were created by Roger Dean, the art director who designed a series of Yes album jackets, including their latest: "Tales From Topographic Oceans" (Atlantic).

The balloon will be equipped with gondola, radio equipment, two-way telephones, and propane gas burners to heat the air. The craft will carry disc jockeys and the press (and an occasional Atlantic executive) on a free ride, and will be tethered at sites near Yes concerts.

Dialogue *(Continued from page 8)*

Phonodisc distribution set-up, we would have gone that way. So, I don't know if we should be judged by the rumors of the past, or what I prognosticate, or what you prognosticate in the future. I mean, we're making daily decisions and those decisions are in terms of independent distribution.

RW: The latest album from Rod Stewart and the Faces was released on Mercury with the tape distributed by Warner Bros. Will Rod Stewart continue to record solely for Mercury?

Steinberg: Rod Stewart has a very long-term agreement with Mercury. Why don't you ask the question of whether the Faces will continue to record for Warner Bros. on the same basis?

RW: I will, when I do my interview with Joe Smith. But are you going to continue to split the album and tape rights with Warner Bros.?

Steinberg: No. The reason for doing it here was that this was a live recording involving the Faces and Rod Stewart and this was a very sensible—precedent-setting, I think—kind of relationship established between two companies that showed that instead of creating an incident over this, we were able to recognize each other's rights and to do what was best for each of our artists, and at the same time do what was best for the consumer.

RW: So there will be new product from Rod Stewart on Mercury?

Steinberg: Rod Stewart will have his own solo lp out between April 1 and April 15 of this year, record and tape.

RW: Why was the name of the company changed from Mercury to Phonogram? Is that the official corporate name now?

Steinberg: The official corporate name is Phonogram, Inc., and the purpose of that was instead of having a cross-patch of identifications throughout the world, there is a Phonogram company in every major and many minor countries of the world. So it gives us a kind of solidarity of identification. But you have to recognize that the trademarks all survive. For example, Proctor & Gamble has a corporate name, Proctor & Gamble, but it has many individual well-known trademarks. Here the overall corporate identification is Phonogram, Inc., but within it, we have operating trademarks—Philips being one of them, which is very, very well-renowned, very well-respected as a trademark as it relates to classical product. Mercury has a long history in contemporary music, whatever that contemporary music was over the last 25 years. A good example of the importance of our history is that in about three weeks, we'll be releasing two Charlie Rich lps. When we had the Smash label, Charlie Rich was with us. And we're really very proud of those two lps because just as Rich described in a Rolling Stone interview of about two months ago, his years with us were the years when he began to first realize his gifts. And it's that kind of history that makes it important for us to let the trademarks survive as in any other business.

RW: What other distributed labels do you have now?

Steinberg: Dial, only Dial.

RW: What about Vertigo?

Steinberg: Well, Vertigo has not been too active, but it is a label that's a part of the group.

RW: What are the chief new a&r projects that you are working on? Where do you see the company going in terms of its music? What major signings do you have coming up?

Steinberg: Well, you know, like all record companies, I suppose we all study trends, but we have a very, very great disbelief in trends because we feel that if you try to operate within trends, then by the virtue of that kind of thinking, you tend to duplicate what is; and we're not interested in duplicating what is. The other thing is that we don't like the word category—what musical category, in which category is this, because we'd rather deal with the word "unique." What we're looking for is talent that we believe is unique and has commercial potential at the same time. And we like to believe that when we sign an artist, that that artist is going to achieve music that doesn't currently exist, either in the lyrical form or in the musical approach. The artist may be synthesizing from the past but is adding enough new to it so there is something very distinctive about it. So we really don't go out and try to say, "Well, we're going to have eight artists in this area of music and nine in that area" and so on. We basically look for unique talent. By virtue of the fact that we're working for unique talent, if we're really honest about that concept and honest about the belief in the uniqueness, you're not likely to establish a very large artist roster. I think one of the best examples of that kind of thing is the way A&M functions. We have something like 50 or 55 artists on our roster, not including our classical product. And when you think how widespread our offices are, that's a rather small artist roster; there are very few, if any, artists on our roster whom I or any of our other executives have not seen personally on tour. So what we do is we marshal our financial and our human resources behind the artist in the way that we maximize their opportunity to succeed in the marketplace.

(Continued on page 27)

Harold Wald

(Continued from page 6)

publishing business, has held key positions in a number of major music firms. Among the companies he was with are Gene Goodman's Regent-Arc Music, where he was professional manager for 12 years, and Bacharach and David's Blue Seas-Jac Music, where he was also professional manager.



Harold Wald

Legrand Active

■ NEW YORK — Composer/artist Michel Legrand is the focus of a full-scale Chappell Music promotion aimed to tie in with the multi-faceted Legrand schedule including his first Broadway musical, a major motion picture and a Carnegie Hall performance on Saturday, Feb. 2.

A demonstration record entitled "Legrand '74," featuring 11 new songs performed by Legrand, is being distributed nationally to both staff and independent producers, artists and managers. Among the lyricists represented are Alan and Marilyn Bergman, Carl Sigman, Peggy Lee and Charles Burr.

Legrand is also teaming with lyricist Hal David to write his first Broadway musical, "Brainchild."

Also due for spring release is Richard Lester's major motion picture "The Three Musketeers," for which Legrand has written the musical score. 20th Century Fox will release the film.

Cosmic Cowboys Come Out for KPFT

■ HOUSTON — KPFT-FM here will sponsor a benefit for itself at the Hofheinz Pavillion, February 10. Scheduled to appear, according to Mark Gangl at KPFT, are Commander Cody, Willie Nelson, Asleep At the Wheel, John Prine, Steve Goodman and Kinky Friedman, with others to be added. "A Tribute to the Cosmic Cowboys," the concert's theme, will be a fund-raising effort for the non-commercial, listener-supported station.

GRT Tape Pacts Become Exclusive

■ SUNNYVALE, CALIF. — GRT Music Tapes has concluded its non-exclusive tape pact policy and has entered into new exclusive tape duplication and distribution agreements with Bang Records and Just Sunshine Records, according to president Tom Bonetti. Both formerly were nonexclusive to GRT, with Ampex also manufacturing and selling Bang and Just Sunshine product.

Bonetti reports that GRT has not lost any of its nonexclusive licenses to a tape competitor in nearly four years.

In early 1968, GRT acquired its first two major exclusive contracts—Ranwood, which includes all the Lawrence Welk product previously on Dot, and Chess, a label now owned by GRT. Bonetti also stressed that an important conversion to exclusivity came a year ago when ABC/Dunhill became exclusive to GRT under an agreement which extends through 1980.

Bang Records has sold more than one million tape units on their catalog of Neil Diamond and Van Morrison product. Just Sunshine, owned by Michael Lang, has hard chart albums by the Fabulous Rhinestones, Bette Davis and the Voices of East Harlem.

Gold Hill/Multitone Scandinavian Pact

■ NEW YORK — Ken Weiss and Malcolm J. Jones, directors of Gold Hill Music, Inc. and Sven-Olov Bagge of Multitone AB, have jointly announced an agreement granting Multitone the exclusive right to subpublish the Gold Hill catalog in Scandinavia and Iceland. Copyrights owned by Gold Hill Music include the major works of Stephen Stills and include those of Manassas members Chris Hillman, Joe Lala and Doug Phillips.

Fistfuls of Friendly



20th Century Records president Russ Regan (right) is pictured here establishing close contact with newly signed artist, Jim Sullins (middle) and his manager, Rudy Durand (left). Sullins' first single, "Suzie Softly I Love You," is now in release and an album is on the way.

FEBRUARY 9, 1974

1. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
2. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
3. **DEODATO 2**
EUMIR DEODATO—CTI 6029
4. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
5. **GIANT BOX**
DON SEBESKY—CTI CTX 6031-32
6. **SWEETNIGHTER**
WEATHER REPORT—Columbia KC 32210
7. **UNsung HEROS**
CRUSADERS—Blue Thumb BTS 6007
8. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
9. **SUPERFUNK**
FUNK INC.—Prestige 10071
10. **BLACK BYRD**
DONALD BYRD—Blue Note BN LA047-F (UA)
11. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
12. **WELCOME**
SANTANA—Columbia PC 32445
13. **BETWEEN NOTHINGNESS & ETERNITY**
MAHAVISHNU ORCHESTRA—Columbia KC 32776
14. **GATO CHAPTER ONE: LATIN AMERICA**
GATO BARBIERI—Impulse AS 9248 (ABC)
15. **DON'T MESS WITH MR. T**
STANLEY TURRENTINE—CTI 6030
16. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM 1-684
17. **YOU'VE GOT IT BAD GIRL**
QUINCY JONES—A&M SP 3041
18. **BLACK EYED BLUES**
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
19. **KEEP YOUR SOUL TOGETHER**
FREDDIE HUBBARD—CTI 6036
20. **SECOND CRUSADE**
CRUSADERS—Blue Thumb BST 7000
21. **SASSY SOUL STRUT**
LOU DONALDSON—Blue Note BN LA109-F (UA)
22. **LAYERS**
LES McCANN—Atlantic SD 1646
23. **THE SAXOPHONE**
VARIOUS ARTISTS—Impulse ASH 9253-3 (ABC)
24. **WILDFLOWER**
HANK CRAWFORD—Kudu KU 15
25. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
26. **VILLAGE OF THE PHAROAHs**
PHAROAH SANDERS—Impulse AS 9254 (ABC)
27. **E.H. IN THE U.K.**
EDDIE HARRIS—Atlantic SD 1647
28. **SOUL BOX**
GROVER WASHINGTON JR.—Kudu KUX 1213 (CTI)
29. **SPIRIT OF THE NEW LAND**
DOUG CARN—Black Jazz BJQD8
30. **DREAMSPEAKER**
TIM WEISBERG—A&M SP 3041
31. **FORT YAWUH**
KEITH JARRETT—Impulse AS 9420 (ABC)
32. **MR. BOJANGLES**
SONNY STITT—Cadet CA 50026
33. **M. F. HORN LIVE AT JIMMY'S**
MAYNARD FERGUSON—Columbia KC 32732
34. **REVELATION**
DOUG CARN—Black Jazz BJQD 16
35. **CHARLES III**
CHARLES EARLAND—Prestige 10067
36. **INTENSITY**
JOHN KLEMMER—Impulse AS 9246-2
37. **CLOSER TO IT**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0140
38. **JAMAL '73**
AHMAD JAMAL—20th Century T417
39. **HORN CULTURE**
SONNY ROLLINS—Milestone 9051
40. **GOLDEN HITS**
RAMSEY LEWIS—Columbia KC 32490

RECORD WORLD FEBRUARY 9, 1974

JAZZ

By MICHAEL CUSCUNA



■ The superb German ECM line is no longer being handled by JCOA New Music Distribution, which is phasing out foreign labels. Some ECM records will be issued by Polydor. They have already released six (by **Robin Kenyatta**, **Keith Jarrett**, **Chick Corea**, **Dave Holland** and others) and plan to release more than twenty by the end of the year. Meanwhile, some will not be released by Polydor such as the excellent three record solo piano set by **Keith Jarrett**. Such albums will be imported and sold by JEM Records, 3001 Hadley Road, South Plainfield, New Jersey 07080. JEM informs us that ECM will shortly be issuing a **Stanley Cowell** album and a special set of orchestral music by Jarrett.

* * *

The **Jazz Composer's Orchestra** will offer two new albums in the spring. The first is **Roswell Rudd's** "Pneumatic Swing Band" which was performed in a previous JCOA workshop. The second album will come from a commissioned work by **Clifford Thornton**, which will be performed at NYU's Loeb Student Center on February 5 and 6. The Thornton work will be issued on either his own Third World Records or the orchestra's JCOA Records.

* * *

In a recent column, I discussed **Karl Berger's** new Creative Music program and teaching courses. Inquiries for the school, based in both New York City and Woodstock, should be addressed to **Karl Berger**, Box 671, Woodstock, New York 12498.

* * *

Paul Quinichette, once known as "**Vice-Prez**" because of his stylistic and physical resemblance to **Lester Young**, is back on the scene after a decade of inactivity. Wednesdays through Saturdays, he is at Churchill's on New York's upper East Side in a group with trombonist **Matthew Gee**, pianist **Brooks Kerr** and drummer **Sam Woodyard**. On Mondays and Tuesdays, he heads a trio with Woodyard at the West End Cafe at 113 Street and Broadway. I caught him there one night only to find an extra treat in the presence of **Paul Gonzalves**. The warm tenor saxophones of the two Pauls blended beautifully. A cleansing experience!

* * *

Another jazzman has returned to activity: trumpeter **Bill Hardman**. Hardman is working with his old boss **Art Blakey**, but he recently led a quintet at The Jazzboat in New York, a group that included bassist **Buster Williams** and a fine tenor saxophonist **John Stubblefield**, (who has been establishing himself on the New York and Chicago jazz scenes). Hardman led the band through a set of originals and **Kenny Dorham's** "Blue Bossa." Hardman had all the power and imagination that put him in the forefront in the late fifties and early sixties.

* * *

Cecil Taylor presented three unique evenings of his music in late January at Columbia University. The first night featured some rather mysterious modern dance by Taylor and his musicians that bewildered all who had come to hear music. Finally, the **Cecil Taylor Unit** started playing a good one-hour set. The Unit now includes bassist **Sirone** as well as **Andrew Cyrille** and **Jimmy Lyons**. The second evening offered an amazing drum duet from **Milford Graves** and Andrew Cyrille, who will soon issue a record of similar content. The second half featured a large ensemble of Taylor's university students. They played Taylor's music well and featured some strong improvisers. The third evening was a spectacular solo concert by Taylor with two pieces, the first of which—"Animal Suite"—lasted more than an hour.

Taylor has simultaneously issued a second album on his own Unit Core label "Spring of Two Blue-J's," recorded at his November Town Hall concert. One side offers solo piano, the other the quartet. It can be obtained through JCOA New Music Distribution, 6 W. 95 Street, New York City or Unit Core Records, 96 Chambers Street, New York City for \$6.

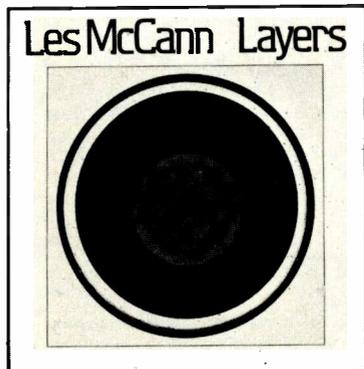
WEA Names Four to Regional Posts

■ **HOLLYWOOD, CAL.** — Henry Droz, vice president and director of sales for Warner/Elektra/Atlantic Corporation, has announced the appointments of four regional branch sales managers.

Mitch Huffman has been named

the Boston branch regional sales manager, Ron Demarino will handle the same role in Philadelphia, Joe Del Medico in the Baltimore-Washington, D.C. area and Jack Shue will assume the post in Seattle.

Les McCann Lays It On



With this new release, Les McCann ventures into yet a new direction. "Layers" is an apt title. Except for four percussionists, Les plays all of the music in layers (via overdubbing) using various keyboards, percussive instruments and synthesizer. Each side features a set of originals linked into a complete suite. Here again, McCann proves himself to be an ever-expanding contemporary artist.



On Atlantic Records & Tapes

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

FEBRUARY 9, 1973

ABRA-CA-DABRA Walt Meskell (20th Century/Cakewalk, ASCAP)	22
A LOVE SONG Brian Ahern (Portofino/Gnossos, ASCAP)	23
AMERICANS (Conestoga, BMI)	1
AMERICANS Peter Scheumeier (Conestoga, BMI)	21
AMERICANS Tex Ritter (Conestoga, BMI)	70
AMERICAN TUNE Paul Simon (Paul Simon, BMI)	85
ARE YOU LONESOME TONIGHT Curb & Costa (Bourne, ASCAP)	38
BABY COME CLOSE Smokey Robinson (Jobete, ASCAP)	32
BEST THING THAT EVER HAPPENED TO ME Kerner & Wise (Keca, ASCAP)	82
BICYCLE MORNING Pat Cusimano (Hilltop, BMI)	91
BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI)	14
CAN THIS BE REAL Leroy Hutson (Silent Giant, ASCAP)	33
DADDY WHAT IF Bobby Bare (Evil Eye, BMI)	58
DARK LADY Snuff Garrett (Senor, ASCAP)	20
ENERGY CRISIS '74 Goodman Kahl (NY Times/Rainy Wednesday, BMI)	53
ERES TU (Radmus, ASCAP)	40
GET THAT GASOLINE BLUES Eddie Kramer (Varmint, BMI)	71
HEARTBREAKER Jimmy Miller (Promopub, ASCAP)	19
HELEN WHEELS Paul McCartney (McCartney/ATV, BMI)	87
HELLO IT'S ME Todd Rundgren (Screen Gems-Columbia, BMI)	78
HOMELY GIRL Eugene Record (Julio-Brian, BMI)	90
HOUSTON Jimmy Bowen (Kayteekay/Hudmar, ASCAP)	75
I JUST CAN'T GET YOU OUT OF MY MIND Barri, Lambert, Porter (ABC/Dunhill/Soldier, BMI)	77
I LIKE TO LIVE THE LOVE Dave Crawford (ABC/DaAnn, ASCAP)	34
IF YOU'RE READY (East/Memphis, BMI)	66
IF WE MAKE IT THROUGH DECEMBER Ken Nelson (Shade Tree, BMI)	72
I LOVE JERRY Kennedy (Hallnote, BMI)	24
IN THE MOOD Mardin & Manilow (Shapiro-Bernstein, ASCAP)	59
I SHALL SING Garfunkel & Halevy (Warner-Tamerlane/Caledonia, BMI)	39
I'VE GOT A THING ABOUT YOU, BABY (Swamp Fox/White Haven, ASCAP)	95
I'VE GOT TO USE MY IMAGINATION Kerner & Wise (Screen-Gems/Columbia BMI)	8
I WISH IT WAS ME Willie Henderson (Julio-Brian, BMI)	98
JIM DANDY Tom Dowd (Shelby Singleton/Hill & Range, BMI)	18
JESSICA Allman Bros. (No Exit, BMI)	61
JET Paul McCartney (McCartney/ATV, BMI)	62
JOY PT. 1 Isaac Hayes (Incense/East/Memphis, BMI)	29
JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI)	11
JUST YOU AND ME James William Guercio (Big Elk, ASCAP)	68
LAST KISS John Dee Driscoll (Bablo, BMI)	41
LAST TIME I SAW HIM Michael Masser (Jobete, ASCAP)	17
LEAVE ME ALONE Tom Catalano (Brooklyn/Anne-Rachel, ASCAP)	64
LET ME BE THERE John Rostill (Gallico, BMI)	6
LET ME GET TO KNOW YOU Rick Hall (Spanks, BMI)	76
LET YOUR HAIR DOWN Norman Whitfield (Stone, Diamond, BMI)	42
LIFE IS A SONG WORTH SINGING Thom Bell (Mighty Three, BMI)	84
LIVIN' FOR YOU Willie Mitchell (Jec./Al Green, BMI)	44
LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	26
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP)	79

LOVE HAS NO PRIDE John David Souther (Waiden-Glasco, ASCAP)	93
LOVE'S THEME Barry White (Sa-Vette/January, BMI)	3
ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP)	28
MIDNIGHT AT THE OASIS (Space Potato, ASCAP)	94
MIDNIGHT RIDER Sandlin & Allman (No Exit, BMI)	25
MIGHTY LOVE Thom Bell (Mighty Three, BMI)	46
MOCKINGBIRD Richard Perry (Unart, BMI)	49
MY SWEET LADY Robin & Musso (Cherry Lane, ASCAP)	43
MUST BE LOVE James Gang (Thermostat, ASCAP)	86
NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI)	45
ONE TIN SOLDIER Mendell Lowe (Cents & Pents, BMI)	81
PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI)	16
QUICK, FAST IN A HURRY Thom Bell (Assorted/Bellboy, ASCAP)	97
RAISED ON ROBBERY (Crazy Cow, BMI)	61
ROCK 'N ROLL HOOCHIE KOO Derringer & Szymczyk (Derringer, BMI)	47
ROCK ON Jeff Wayne (Jeff Wayne, PRS)	12
SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI)	15
SEXY MAMA Ray Robinson, Goodman (Gambi, BMI)	35
SHE'S GONE Arif Mardin (Unichappell, BMI)	83
SHOW AND TELL Jerry Fuller (Fulness, BMI)	10
SHOW DOWN Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP)	57
SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP)	51
SMOKIN' IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP)	7
STAR Lieber-Stoller (Hudson Bay, BMI)	74
STOP TO START Grant and Felder (W.M.O.C.T./Six Strings, BMI)	73
SPIDERS AND SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP)	9
SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	52
TEENAGE LAMENT '74 Richardson & Douglas (in dispute)	37
THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI)	88
TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP)	99
THAT'S THE SOUND LONELY MAKES Johnny Bristol (Bushka, ASCAP)	100
THE JOKER Steve Miller (Haworth, ASCAP)	13
THE LORD'S PRAYER Martin Erdman (Almon, ASCAP)	89
THE MOST BEAUTIFUL GIRL Billy Sherrill (Al Gallico/Algee, BMI)	30
THE WAY WE WERE Marty Paich (Colgems, ASCAP)	2
TIME IN A BOTTLE Cashman & West (Blendingwell, ASCAP)	27
TOP OF THE WORLD Carpenters & Jack Daugherty (Almo/Hammer-Nails, ASCAP)	69
TRYING TO HOLD ON TO MY WOMAN Jackson J. Reddick (Built Proof, BMI)	36
UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate, BMI)	5
VIRGINIA Amesbury & Gilliland (Bay, BMI)	96
WALK LIKE A MAN Todd Rundgren (Cram, Renraf, BMI)	48
WANG DANG DOODLE David Robinson (Arc, BMI)	65
WE'RE GETTING CARELESS WITH OUR LOVE Don Davis (Groovesville, BMI)	80
WHAT IT COMES DOWN TO R. Isley/O. Isley (Bevina, ASCAP)	55
WOLD Paul Leka (Story Songs, ASCAP)	60
YOU'RE SIXTEEN Richard Perry (Viva, BMI)	4
YOU'RE SO UNIQUE Billy Preston (Irving/WEP, BMI)	50
YOU SURE LOVE TO BALL Marvin Gaye (Jobete, ASCAP)	67
YOU WON'T FIND ANOTHER FOOL LIKE ME New Seekers (Stephens, ASCAP)	92

FEBRUARY 9, 1974

FEB. 9	FEB. 2	
101	111	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 182 (East Memphis, BMI)
102	104	WILD IN THE STREETS GARLAND JEFFREYS—Atlantic 2981 (Sheepshead Bay, ASCAP)
103	103	BEYOND THE BLUE HORIZON LOU CHRISTIE—Three Brothers THB 402 (CTI) (Famous, ASCAP)
104	110	PIANO MAN BILLY JOEL—Columbia 4-45963 (Home Grown/Tinker Street, BMI)
105	105	IT'S NOW WINTER'S DAY DENNIS YOST—MGM South 7027 (Low-Tri, BMI)
106	106	A MOTHER FOR MY CHILDREN WHISPERS—Janus J231 (Mighty Three/Golden Fleect, BMI)
107	107	I TOLD YOU SO DELFONICS—Philly Groove 182 (Bell) Nickelshoe/Wadud/New Outlook, BMI)
108	108	MARLENA BOBBY GOLDSBORO—United Artists XW 371-W (UA, ASCAP)
109	113	AMOUREUSE KIKI DEE—MCA 40157 (WB, ASCAP)
110	123	THE REAL ME THE WHO—MCA 40182 (Track, BMI)
111	128	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT—RCA APBO-0205 (Bellboy, BMI)
112	112	IT WOULDN'T HAVE MADE ANY DIFFERENCE TOMMY MIDDLETON—Columbia 4-45972 (Screen Gems-Columbia/Earmark, BMI)
113	129	TRY TO FALL IN LOVE COOKER—Scepter 12388 (Unichappell, BMI)
114	117	IF IT WERE LEFT UP TO ME SLY & THE FAMILY STONE—Epic 5-11060 (Stone Flower, BMI)
115	119	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD—GRC 1011 (Silver Thevis/Act 1, BMI)
116	116	I WILL RUBY WINTERS—Polydor 14202 (Camarillo, BMI)
117	135	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185 (Dunbar-Rutri, BMI)
118	118	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971 (Blackwood/Nottingham, BMI)
119	121	WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546 (Lifestyle, BMI)
120	120	APPLE OF MY EYE BADFINGER—Apple 1864 (Apple, ASCAP)
121	122	BIG FOOT DOCTOR LOVE—Sweet Fortune SFA 2405 (Famous) (Miraliste/RBB&B, BMI)
122	101	WHAT IS HIP? TOWER OF POWER—Warner Bros. 7748 (Kuptillo, ASCAP)
123	—	ECSTASY RASPBERRIES—Capitol 3826 (CAM-USA, BMI)
124	—	WILLIE PASS THE WATER RIPPLE—GRC 1013 (Actone/Dividend, BMI)
125	—	HOOKED ON A FEELING BLUE SUEDE—EMI 3627 (Press, BMI)
126	126	I NEED SOMEONE LINDA PERRY—Mainstream 5550 (Lifestyle, BMI)
127	—	BIG TIME LOVER CORNELIUS BROS. & SISTER ROSE—United Artists UA XW377-W (Unart/Stage Door, BMI)
128	—	FOOL'S PARADISE DON McLEAN—United Artists UA XW363-W (Norva Jak, BMI)
129	136	EYES OF THE WORLD GRATEFUL DEAD—Grateful Dead 4502 (Ice Nine, ASCAP)
130	130	KEEP YOURSELF ALIVE QUEEN—Elektra 45863 (Feldman/Trident, ASCAP)
131	—	MUSIC EYES HEARTSFELD—Mercury 73449 (House of Living, ASCAP ASCAP)
132	—	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2065 (Jim Edd, BMI)
133	—	DAZZLE EASY, DIANE MIXTURES—United Artists XW343-W (UA, PRS)
134	—	SABBATH, BLOODY SABBATH BLACK SABATH—Warner Bros. 7764 (Roller Joint, BMI)
135	—	STAR BABY GUESS WHO—RCA APBO-0217 (Dunbar/Cirrus, BMI)
136	—	PEPPERS PEPPER BOX—Peppers Event 213 (Polydor) (Tune, ASCAP)
137	127	JOLENE DOLLY PARTON—RCA APBO-0145 (Uwepar, BMI)
138	124	INSPIRATION PAUL WILLIAMS—A&M 1479 (Almo, ASCAP)
139	139	I THINK I'M GONNA LIKE IT BARNABY BYE—Atlantic 2984 (Ploopy/Cotillion, BMI)
140	138	SORROW DAVID BOWIE—RCA APBO-0160 (Pepamar, ASCAP)
141	131	TIME FADES AWAY NEIL YOUNG—Reprise 1184 (Silver Fiddle, BMI)
142	132	SOUL POWER '74 MAECO & THE MACS—People 631 (Polydor) (Dynatone, BMI)
143	144	LOVING YOU JOHNNY NASH—Epic 5-11070 (Mikim, BMI/Cayman, ASCAP)
144	134	POWER OF LOVE JERRY BUTLER—Mercury 73442 (Phonogram) (Bushka, ASCAP)
145	125	STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP)
146	146	I'D KNOW YOU ANYWHERE ASHFORD & SIMPSON—Warner Bros. 7745 (WB, ASCAP)
147	137	RAINBOW SONG AMERICA—Warner Bros. 7760 (WB, ASCAP)
148	143	THIS WORLD HAS MUSIC AVERAGE WHITE BAND—MCA 40168 (Not Listed)
149	142	LAY LADY LAY BROOK BENTON—Brut 910 (Buddah) (Big Sky, ASCAP)
150	140	DON'T LET ME DOWN BUCKINGHAM NICKS—Polydor PD 14209 (Pogologo/Buckingham/Donna Marta, BMI)

Gladys Knight & The Pips
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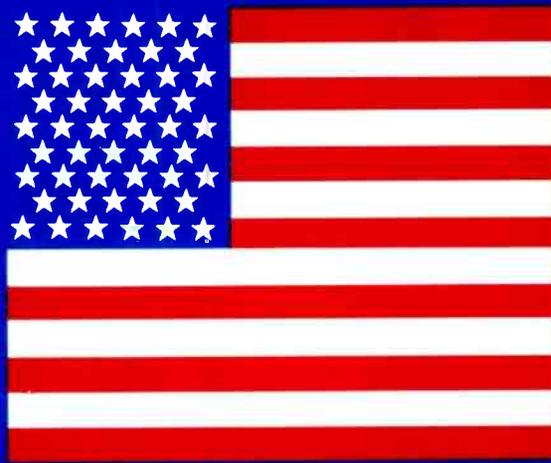
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LINDA RONSTADT
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GOLDEN NEEDLES" AS-11032

FEBRUARY 3 & 4 TYRONE GUTHRIE THEATRE, MINNEAPOLIS, MINN. • FEBRUARY 8 AMBASSADOR THEATRE, ST. LOUIS, MISSOURI
FEBRUARY 9 MEMORIAL HALL, KANSAS CITY, KANSAS • FEBRUARY 10 UNIVERSITY OF MISSOURI, COLUMBIA, MISSOURI
FEBRUARY 13 MICHIGAN PALACE, DETROIT, MICHIGAN • FEBRUARY 14 OHIO STATE UNIVERSITY, COLUMBUS, OHIO
FEBRUARY 15 JOHN CARROL UNIVERSITY, CLEVELAND, OHIO • FEBRUARY 16 S.U.N.Y. CORTLAND, CORTLAND, NEW YORK
FEBRUARY 17 CANISIUS COLLEGE, BUFFALO, NEW YORK • FEBRUARY 18 CLARKE UNIVERSITY, WORCESTER, MASSACHUSETTS
FEBRUARY 20 MT. PLEASANT HIGH SCHOOL, WILMINGTON, DELAWARE • FEBRUARY 21 SO. CONNECTICUT STATE COLLEGE, NEW HAVEN, CONNECTICUT
FEBRUARY 22 PALACE THEATRE, PROVIDENCE, RHODE ISLAND • FEBRUARY 23 WALSH AUDITORIUM, SOUTH ORANGE, NEW JERSEY
FEBRUARY 24 AUDITORIUM THEATRE, ROCHESTER, NEW YORK • FEBRUARY 26 WILLIAM & MARY COLLEGE, WILLIAMSBURG, VIRGINIA
FEBRUARY 27 GEORGETOWN UNIVERSITY, WASHINGTON, D.C. • FEBRUARY 28 CARNEGIE HALL, NEW YORK CITY
MARCH 1 ORPHEUM THEATRE, BOSTON, MASSACHUSETTS • MARCH 2 SHAKESPEARE THEATRE, STRATFORD, CONNECTICUT
MARCH 3 ACADEMY OF MUSIC, PHILADELPHIA, PENNSYLVANIA

JACKSON & LINDA WILL BE APPEARING ON "IN CONCERT" FEBRUARY 15.



THE SINGLES CHART

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

Feb. 9	Feb. 2		WKS. ON CHART
1	3	AMERICANS BYRON MacGREGOR Westbound W222 (Janus)	7
2	1	THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944	11
3	6	LOVE'S THEME LOVE UNLIMITED/20th Century TC 2059	11
4	2	YOU'RE SIXTEEN RINGO STARR/Apple 1870	9
5	8	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	13
6	7	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 40101	14
7	4	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	18
8	5	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah 393	12
9	13	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	15
10	9	SHOW AND TELL AL WILSON/Rocky Road 30073 (Bell)	18
11	17	JUNGLE BOOGIE KOOL & THE GANG/Delite 559	9
12	15	ROCK ON DAVID ESSEX/Columbia 4-45940	13
13	11	THE JOKER STEVE MILLER BAND/Capitol 3732	17
14	30	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)	7
15	33	SEASONS IN THE SUN TERRY JACKS/Bell 45432	6
16	19	PUT YOUR HANDS TOGETHER O'JAYS/Phila. Intl. ZS7-3535 (Columbia)	8
17	23	LAST TIME I SAW HIM DIANA ROSS/Motown M1278F	8
18	21	JIM DANDY BLACK OAK ARKANSAS/Atco 6948	10
19	26	HEARTBREAKER ROLLING STONES/Rolling Stones RS 10109 (Atlantic)	5
20	35	DARK LADY CHER/MCA 40161	5
21	22	AMERICANS GORDON SINCLAIR/Avco AV 4628	6
22	24	ABRA-CA-DABRA DE FRANCO FAMILY/20th Century TC 2070	7
23	27	A LOVE SONG ANNE MURRAY/Capitol 3776	8
24	28	I LOVE TOM T. HALL /Mercury 73436	8
25	32	MIDNIGHT RIDER GREGG ALLMAN/Capricorn 0035 (WB)	8
26	10	LIVING FOR THE CITY STEVIE WONDER/Tamla T54242F (Motown)	14
27	12	TIME IN A BOTTLE JIM CROCE/ABC 11405	13
28	14	ME & BABY BROTHER WAR/United Artists XW350-W	13
29	29	JOY, PT. I ISAAC HAYES/Enterprise ENA 9085 (Stax)	7
30	16	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	19
31	41	COME AND GET YOUR LOVE REDBONE/Epic 5-11035	6
32	34	BABY COME CLOSE SMOKEY ROBINSON/Tamla T54239F (Motown)	15
33	36	CAN THIS BE REAL NATURAL FOUR/Curtom 1994 (Buddah)	7
34	37	I LIKE TO LIVE THE LOVE B.B. KING/ABC 11406	17
35	46	SEXY MAMA MOMENTS/Stang 5052 (All Platinum)	6
36	40	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	9
37	38	TEENAGE LAMENT '74 ALICE COOPER/Warner Bros. 7762	7
38	18	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14677	12
39	31	I SHALL SING GARFUNKEL/Columbia 4-45983	8
40	51	ERES TU MOCEDADES/Tara 100 (Famous)	7
41	45	LAST KISS WEDNESDAY/Sussex 507	14
42	25	LET YOUR HAIR DOWN TEMPTATIONS/Gordy G7133F (Motown)	9
43	52	MY SWEET LADY CLIFF DE YOUNG/MCA 40156	8
44	42	LIVIN' FOR YOU AL GREEN/Hi 2257 (London)	12
45	43	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/ 20th Century TC 2058	15
46	67	MIGHTY LOVE, PT. 1 SPINNERS/Atlantic 3006	4
47	75	ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/ Blue Sky ZS7 2751 (Columbia)	3
48	20	WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol)	13
49	61	MOCKINGBIRD CARLY SIMON & JAMES TAYLOR/ Elektra 45880	2
50	54	YOU'RE SO UNIQUE BILLY PRESTON/A&M 1492	6
51	44	SISTER MARY ELEPHANT CHEECH Y CHONG/ Ode 66041 (A&M)	13



52	65	SUNSHINE ON MY SHOULDERS JOHN DENVER/RCA APBO-0213	3
53	87	ENERGY CRISIS '74 DICKIE GOODMAN/Rainy Wednesday 206	2
54	79	THERE WON'T BE ANY MORE CHARLIE RICH/RCA APBO-0195	3
55	55	WHAT IT COMES DOWN TO ISLEY BROS./T-Neck ZS7 2252 (Columbia)	9
56	73	I MISS YOU DELLS/Cadet 5700	4
57	60	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/ UA XW337-W	12
58	62	DADDY WHAT IF BOBBY BARE/RCA APBO-0197	7
59	72	IN THE MOOD BETTE MIDLER/Atlantic 3004	3
60	66	WOLD HARRY CHAPIN/Elektra 45874	5
61	69	JESSICA ALLMAN BROTHERS/Capricorn CP 0035 (WB)	3

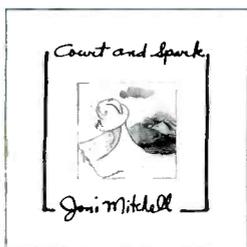
CHARTMAKER OF THE WEEK

62	—	JET PAUL McCARTNEY & WINGS Apple 1871	1
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63	50	RAISED ON ROBBERY JONI MITCHELL/Asylum 11029	8
64	48	LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/ Capitol 3768	15
65	71	WANG DANG DOODLE POINTER SISTERS/Blue Thumb BTA 243	7
66	49	IF YOU'RE READY (COME WITH ME) STAPLE SINGERS/ Stax STA 0170	16
67	74	YOU SURE LOVE TO BALL MARVIN GAYE/Tamla T54244F (Motown)	4
68	58	JUST YOU 'N ME CHICAGO/Columbia 4-45933	20
69	59	TOP OF THE WORLD CARPENTERS/A&M 1468	19
70	77	AMERICANS TEX RITTER/Capitol 3814	2
71	86	GET THAT GASOLINE BLUES NRBQ/Kama Sutra KA 586 (Buddah)	3
72	47	IF WE MAKE IT THOUGH DECEMBER MERLE HAGGARD/ Capitol 3746	11
73	78	STOP TO START BLUE MAGIC/Atco 6940	4
74	83	STAR STEALERS WHEEL/A&M 1483	4
75	85	HOUSTON (I'M COMING TO SEE YOU) GLEN CAMPBELL/ Capitol 3808	2
76	76	LET ME GET TO KNOW YOU PAUL ANKA/Fame XW345-W (UA)	6
77	82	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS/ Dunhill D 4377	4
78	53	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	18
79	81	LOOKIN' FOR A LOVE BOBBY WOMACK/United Artists XW375-W	2
80	96	WE'RE GETTING CARELESS WITH OUT LOVE JOHNNIE TAYLOR/Stax STA 0193	2
81	81	ONE TIN SOLDIER COVEN/Warner Bros. 0101	5
82	—	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403	1
83	90	SHE'S GONE DARYL HALL/ & JOHN OATES/Atlantic 2993	3
84	89	LIFE IS A SONG WORTH SINGING JOHNNY MATHIS/ Columbia 4-45975	4
85	57	AMERICAN TUNE PAUL SIMON/Columbia 4-45900	11
86	88	MUST BE LOVE JAMES GANG/Atco 6953	4
87	39	HELEN WHEELS PAUL McCARTNEY & WINGS/Apple 1869	13
88	94	THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)	2
89	—	THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491	1
90	97	HOMELY GIRL CHI-LITES/Brunswick 55505	2
91	93	BICYCLE MORNING BILLY SANS/Atco 6945	4
92	—	YOU WON'T FIND ANOTHER FOOL LIKE ME NEW SEEKERS/ MGM 14683	1
93	64	LOVE HAS NO PRIDE LINDA RONSTADT/Asylum 11026	12
94	—	MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1183	1
95	—	I'VE GOT A THING ABOUT YOU, BABY ELVIS PRESLEY/ RCA APBO-0116	1
96	99	VIRGINIA BILL AMESBURY/Casablanca NEB-0001 (WB)	2
97	—	QUICK, FAST IN AHURRY NEW YORK CITY/Chelsea BCBO-0150 (RCA)	1
98	—	I WISH IT WAS ME TYRONE DAVIS/Dakar 4529 (Brunswick)	1
99	—	TELL ME A LIE SAMI JO/MGM South S7029	1
100	—	THAT'S THE SOUND LONELY MAKES TAVARES/Capitol 3794	1

FLASHMAKER OF THE WEEK



COURT AND SPARK
JONI MITCHELL
Asylum

TOP FM AIRPLAY THIS WEEK

- COURT AND SPARK**—Joni Mitchell—Asylum
- PLANET WAVES**—Bob Dylan—Asylum
- IT'S ONLY A MOVIE**—Family—UA
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA

WNEW-FM/NEW YORK

- BRAIN SALAD SURGERY** (single)—Emerson, Lake & Palmer—Manticore
- FAIRPORT CONVENTION NINE**—A&M
- HERO & HEROINE**—Strawbs—A&M
- MATINEE WEEPERS**—Martha Velez—Sire
- THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor
- UNBORN CHILD** (single)—Seals & Crofts—WB
- WAY DOWN YONDER**—Charlie Daniels—Kama Sutra

WMMR-FM/PHILADELPHIA

- DIFFERENT DRUM**—Linda Ronstadt—Capitol
- FAIRPORT CONVENTION NINE**—A&M
- GET THAT GASOLINE** (single)—NRBQ—Kama Sutra
- GOOD AS IT CAN BE** (single)—Eric Kaz—Atlantic
- ICEBERG**—Deke Leonard—UA
- IT'S ONLY A MOVIE**—Family—UA
- JUST IN TIME, SEE THE SUN** (single)—Leon Thomas—Flying Dutchman
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- SILVERBIRD**—Leo Sayer—WB
- STONE COUNTY** (single)—Johnny Winter—Col

WBCN-FM/BOSTON

- DIFFERENT DRUM**—Linda Ronstadt—Capitol
- (G)OLD & NEW**—Ikettes—UA
- GRAHAM CENTRAL STATION**—WB
- ICEWATER**—Leo Kottke—Capitol
- IT'S ONLY A MOVIE**—Family—UA
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- MANHOLE**—Grace Slick—Grunt
- MATINEE WEEPERS**—Martha Velez—Sire
- SOLAR FIRE**—Manfred Mann—Polydor
- WANTED DEAD OR ALIVE**—David Bromberg—Col

WLIR-FM/LONG ISLAND

- BUTTS BAND**—Blue Thumb
- E.H. IN THE U.K.**—Eddie Harris—Atlantic
- FAIRPORT CONVENTION NINE**—A&M
- FOR SALE**—Casey Kelly—Elektra
- GRAHAM CENTRAL STATION**—WB

- IT'S ONLY A MOVIE**—Family—UA
- ROARIN'**—Hookfoot—A&M
- THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor
- WAY DOWN YONDER**—Charlie Daniels—Kama Sutra
- WHIRLWIND TONGUES**—Bloodrock—Capitol

WOWI-FM/NORFOLK, VA.

- BLACKS AND BLUES**—Bobbi Humphrey—Blue Note
- BRIGHT MOMENTS**—Rahsaan Roland Kirk—Atlantic
- COURT AND SPARK**—Joni Mitchell—Asylum
- GRAHAM CENTRAL STATION**—WB
- LET IT RIDE**—Chi Coltrane—Col
- PLANET WAVES**—Bob Dylan—Asylum
- SOFT MACHINE SEVEN**—Col
- STRONG IN THE SUN**—Tir Na Nog—Chrysalis
- THAT'S WHAT I'M HERE FOR**—Roy Buchanan—Polydor
- WANTED DEAD OR ALIVE**—David Bromberg—Col

WORJ-FM/ORLANDO

- COURT AND SPARK**—Joni Mitchell—Asylum
- DIFFERENT DRUM**—Linda Ronstadt—Capitol
- IT'S ONLY A MOVIE**—Family—UA
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- PLANET WAVES**—Bob Dylan—Asylum

WNOE-FM/NEW ORLEANS

- COURT AND SPARK**—Joni Mitchell—Asylum
- ESSENCE TO ESSENCE**—Donovan—Epic
- PLANET WAVES**—Bob Dylan—Asylum

WMMS-FM/CLEVELAND

- BLACKS & BLUES**—Bobbi Humphrey—Blue Note
- BUTTS BAND**—Blue Thumb
- COURT AND SPARK**—Joni Mitchell—Asylum
- DIFFERENT DRUM**—Linda Ronstadt—Capitol
- GOOD AS IT CAN BE** (single)—Eric Kaz—Atlantic
- PLANET WAVES**—Bob Dylan—Asylum
- ROCK & ROLL ANIMAL**—Lou Reed—RCA
- SOLAR FIRE**—Manfred Mann—Polydor
- SUZI QUATRO**—Bell
- THUNDERBOX**—Humble Pie—A&M

WEBN-FM/CINCINNATI

- COURT AND SPARK**—Joni Mitchell—Asylum
- MANHOLE**—Grace Slick—Grunt
- ON THE ROAD TO FREEDOM**—Alvin Lee & Mylon Lefevre—Col
- PIANO MAN**—Billy Joel—Col
- PLANET WAVES**—Bob Dylan—Asylum
- SUNDOWN**—Gordon Lightfoot—Reprise

WXRT-FM/CHICAGO

- BACK INTO THE FUTURE**—Man—UA
- CATCH MY SOUL** (Soundtrack)—Metromedia
- IT'S GETTING BETTER**—Atlantis—Vertigo
- KEEP YOUR LAMP TRIMMED & BURNING**—Mississippi Fred McDowell—Arhoolie
- THE DIRT ON THE GROUND**—Dave Alexander—Arhoolie
- THIS TIME AROUND**—John Bassette—Tinker Too

WABX-FM/DETROIT

- LONESOME CROW**—Scorpions—Billingsgate

- NEW QUARTET**—Gary Burton—ECM
- STRANDED ENGLISH**—Roxy Music—Island (Import)
- TWO GENERATIONS OF BRUBECK**—Dave Brubeck—Atlantic

KSHE-FM/ST. LOUIS

- COURT AND SPARK**—Joni Mitchell—Asylum
- MANHOLE**—Grace Slick—Grunt
- MARK ONE AND TWO**—Deep Purple—Purple (Import)
- PLANET WAVES**—Bob Dylan—Asylum
- SILVERBIRD**—Leo Sayer—WB
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic

KUDL-FM/KANSAS CITY

- COURT AND SPARK**—Joni Mitchell—Asylum
- LIFE MACHINE**—Hoyt Axton—A&M
- PLANET WAVES**—Bob Dylan—Asylum
- ROARIN'**—Hookfoot—A&M

FM SLEEPER OF THE WEEK:



IT'S ONLY A MOVIE
FAMILY
UA

KBPI-FM/DENVER

- BUTTS BAND**—Blue Thumb
- E.H. IN THE U.K.**—Eddie Harris—Atlantic
- GOOD FOR YOU TOO**—Toni Brown—MCA
- HERO & HEROINE**—Strawbs—A&M
- LIFE MACHINE**—Hoyt Axton—A&M
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- SAINTS & SINNERS**—Johnny Winter—Col
- TABERNAKEL**—Jan Akkerman—Atco
- THUNDERBOX**—Humble Pie—A&M
- WANTED DEAD OR ALIVE**—David Bromberg—Col

KAFM-FM/DALLAS

- COURT AND SPARK**—Joni Mitchell—Asylum
- ENERGIZED**—Foghat—Bearsville
- HOTCAKES**—Carly Simon—Elektra
- ICE WATER**—Leo Kottke—Capitol
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- PLANET WAVES**—Bob Dylan—Asylum
- SAINTS & SINNERS**—Johnny Winter—Col
- SUNDOWN**—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- WINDFALL**—Rick Nelson—MCA

KPFT-FM/HOUSTON

- BACK INTO THE FUTURE**—Man—UA
- BRIGHT MOMENTS**—Rahsaan Roland Kirk—Atlantic
- I STILL CAN'T BELIEVE SHE'S GONE** (single)—Willie Nelson—Atlantic

- JAZZ IT**—Duke Ellington—Col
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- MAKOSSA MAN**—Manu Dibango—Atlantic
- SOLAR FIRE**—Manfred Mann—Polydor
- UNDER THE SUN**—Human Arts Ensemble
- WHAT COMES AFTER**—Terjerjypdal—ECM

KPRI-FM/SAN DIEGO

- BETTE MIDLER**—Atlantic
- COURT AND SPARK**—Joni Mitchell—Asylum
- JOY**—Issac Hayes—Enterprise
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- SHORT STORIES**—Harry Chapin—Elektra
- WANTED DEAD OR ALIVE**—David Bromberg—Col
- WOVOKA**—Redbone—Epic

KMET-FM/LOS ANGELES

- AN AMERICAN SPEAKS UP FOR AMERICA** (single)—Guido Sarducci—A&M
- ESSENCE TO ESSENCE**—Donovan—Epic
- FOR MY LOVE . . . MOTHER MUSIC**—Jose Feliciano—RCA
- IT'S GETTING BETTER**—Atlantis—Vertigo
- LET IT RIDE**—Chi Coltrane—Col
- MEMPHIS UNLIMITED**—O. V. Wright—Backbeat
- POWER OF LOVE**—Jerry Butler—Mercury
- SAINTS & SINNERS**—Johnny Winter—Col
- SNAP YOUR FINGERS** (single)—Don Gibson—Hickory
- SWEET SURRENDER**—Margie Joseph—Atlantic

KSAN-FM/SAN FRANCISCO

- ESSENCE TO ESSENCE**—Donovan—Epic
- HANGIN' AROUND THE OBSERVATORY**—John Hiatt—Epic
- ICEBERG**—Deke Leonard—UA
- LET IT RIDE**—Chi Coltrane—Col
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- MANHOLE**—Grace Slick—Grunt
- PLANET WAVES**—Bob Dylan—Asylum

KZEL-FM/EUGENE, ORE.

- BRIGHT MOMENTS**—Rahsaan Roland Kirk—Atlantic
- COURT AND SPARK**—Joni Mitchell—Asylum
- ICEBERG**—Deke Leonard—UA
- IT'S ONLY A MOVIE**—Family—UA
- LIVE FROM DEEP IN THE HEART OF TEXAS**—Commander Cody—Paramount
- MATINEE WEEPERS**—Martha Velez—Sire
- ROARIN'**—Hookfoot—A&M
- SAINTS & SINNERS**—Johnny Winter—Col
- SKIN TIGHT**—Skin Alley—Stax
- SOLAR FIRE**—Manfred Mann—Polydor

CHUM-FM/TORONTO

- BACKDOOR WOLF**—Howlin' Wolf—GRT
- COURT AND SPARK**—Joni Mitchell—Asylum
- FANDANGOS IN SPACE**—Carmen—(Import)
- GOOD FOR YOU TOO**—Toni Brown—MCA
- JUMPIN' THE GUN**—Jo Jo Gunne—Asylum
- MONTROSE**—WB
- PLANET WAVES**—Bob Dylan—Asylum
- PRESS ON**—David T. Walker—Ode
- STU NUNNERY**—Evolution

Cover Story:

'The Americans:' Spoken Word Race That Proves Pure Patriotism Pays Off

By ROBERT ADELS

■ With an unprecedented three versions of one spoken word composition — "The Americans" — simultaneously on the charts, Gordon Sinclair's lyric has proven to be the biggest boon to patriotism since S/Sgt. Barry Sadler's 1966 hit, "Ballad of the Green Berets" (RCA). This week, CKLW-AM (Detroit) news director Byron MacGregor is on top of The Singles Chart with his version (Westbound)—but also in strong showings are Gordon Sinclair's delivery of his own narrative at 21 (Avco) and Tex Ritter's country rendering (Capitol) bulleted at 70 pop and 36 country.

Spoken Word History

Spoken word records are not top 40 staples by any means, although there is a history of their success which goes back to early '60s Walter Brennan discs ("Dutchman's Gold" and "Old Rivers"), on through to Victor Lundberg's 1967-68 "An Open Letter to My Teenage Son" (Liberty) and Art Linkletter's 1969-70 "We Love You, Call Collect" (Capitol). But to find the last unsung vocal #1 disc, we must go back to 1964 for Lorne Greene's "Ringo" (RCA). Never in the history of The Singles Chart has any spoken word disc had three charted versions; so in addition to what it has to say and the way it says it, "The Americans" is unique in the annals of hits.

The lyric, or "copy" of "The Americans" was written by the 72 year-old acknowledged dean of Canadian broadcast journalists, Gordon Sinclair, and first aired on his CFRB-AM (Toronto) on June 5, 1973. Months later, it came to the attention of Byron MacGregor, CKLW's 25 year-old news chief. Like Sinclair, MacGregor is a Canadian, and felt particularly moved by the content of what was then an editorial.

MacGregor's tape of that editorial first aired on CKLW the

morning of December 2, 1973. On December 3, Armen Boladian, owner of the Chess-distributed Westbound label, talked Byron into cutting it again, this time for commercial release. A few days later, their collaboration was out on the street and the station now credited with breaking the record proved to be MacGregor's own CKLW.

Gordon Sinclair's own reading reached the marketplace a few days later. Just before Tex Ritter died, he also cut the disc. All three versions have enjoyed sales and airplay, but MacGregor's is the winner of the race in the pop market.

Are the Americans, as Sinclair's lyrics posits, "the most generous and possibly the least appreciated people on Earth?" In further appreciation of America, MacGregor has released an "Americans" album, containing one of his own lyrics, "How Good You Have It In America" along with Randall Carlisle's narratives about Lincoln and "The Strongest Americans," Byron's reading of "The Gettysburg Address" and instrumentals of such perennials as "Stars & Stripes" and "The Star Spangled Banner." There's even a reading of "Amazing Grace." And all for the benefit of the American Red Cross.

Spoof

Are the Americans without a sense of humor? WXLO-FM (New York) newsman Will Spens thinks not. He's recorded his own spoof called "The Sekawkians," (RW, Feb. 2) to prove they do possess one, even now. But whether the country's laughing, crying or just doing some serious thinking at the moment, "The Americans" disc is selling like those proverbially native hotcakes; it's beginning to shape up as our biggest national symbol since Betsy Ross first stitched-up the flag.



In honor of the success of Byron MacGregor's "Americans" single on the Chess/Janus distributed Westbound label, Chess/Janus recently held a luncheon at Cavalero's in New York. The label awarded MacGregor a platinum record, signifying two million in sales. Seen at the presentation are, from left: Stan Hoffman (seated), executive vice president and general manager of Chess/Janus; MacGregor; Armen Boladian, president of Westbound Records and Herb McCord (seated), president of CKLW.

Dialogue (Continued from page 20)

RW: One of the more spectacular promotion campaigns of 1973 would have to be the publicity campaign for the New York Dolls. What do you see for the Dolls in 1974?

Steinberg: We believe that the Dolls have a very, very large place in the record market in the coming years. And while there's been a great deal of publicity on the New York Dolls—and many people have used the word "hype" with relation to that publicity—we find, in following the audiences which are growing constantly, that the Dolls have a musical contribution to make. They're very exciting; they're growing as people; their music is coming along; their initial album has to be regarded as a success in every form; they perhaps much earlier than any other new artist toured Europe successfully. And this is one of the advantages of being part of the Phonogram group. It's very easy, when you have a good reason for it, to marshal our resources internationally. The Dolls had the good fortune to reflect that ability on their tour.

RW: What problems does a label like Phonogram have in the industry today? Manufacturing costs are on the rise. Artists' contract costs are on the rise. The problem of returns from distributors and from retail accounts is just as serious now as it's ever been. What positions does a record label president find himself in, dealing with all these problems?

Steinberg: Well, that's a really interesting question because that whole area has been under discussion in the company over the last two weeks, and was very much concentrated on in a meeting yesterday. Now, for one thing, while we have a reasonably good position in the marketplace, our position is not sufficiently strong to lead the way in pricing. There's no question in my mind that the selective pricing idea, of going to \$6.98 on the selective pricing idea, has got to fall by the wayside. Because the truth in my mind is that when you go to \$6.98 with an artist such as Carole King, to a great extent the massive volume that a Carole King or a Rod Stewart can attract probably means that you could come out economically well, despite the high costs you're referring to, because the volume is so massive. On the other hand, in the beginning, acts of merit where the volume is not going to be extensive and yet where the contracts are not terribly dissimilar today, in terms of royalty rates and often in terms of guarantee from the large artists—there's a greater need for the \$6.98. So I really don't see. I think the industry really in essence is trying to cause the artist of great merit to support the artist of least merit; and by least merit, I don't mean least merit in an artistic sense: I mean it in a commercial sense in terms of readiness to break in the marketplace.

RW: So, if you were in the position of being one of the industry leaders—to quote a term that's been often used, to "pioneer in price changes"—would you call for or would you try to implement a kind of "reverse selective pricing policy?"

Steinberg: No, no. My recommendation would be an across-the-board \$6.98 pricing policy. And frankly, I think that—and I include our own marketing staff and perhaps I have to include myself in it—we just lack the guts to do what has to be done. And I find myself very puzzled by the thinking, even by talking with our own staff, because these are the same people who in their daily lives go out and find they have to pay four dollars more for a pair of shoes, and two dollars more for a shirt, and more for food you know, ad infinitum; and yet when it comes to raising the price on our own product, I have never seen such fear of the marketplace. And I feel the public probably would understand that change better than we think they would, because they're faced with it every single day. As far as I'm concerned, really good record product is out of the luxury class these days. I think that with the kind of relationship that consumers in every area, classical and contemporary, have to music, it really gets closer to the area of need than it does to the area of luxury.

RW: So do you see the industry moving to a \$6.98 price?

Steinberg: My personal feeling is—and I have sort of a bet with our staff—that by the middle of the year, the industry is going to be \$6.98 across the board.

RW: What about tape prices? Do you think tape should go up to \$7.98?

Steinberg: I think tape should go up to \$7.98 because we still do not have the kind of mass production technique to manufacture tape as we do for the disc.

RW: But do you think that by keeping the tape price the same you'll create greater demand for tape?

Steinberg: I don't think it should be the same. I think the economics call for it being a dollar higher. And I think it's about time the industry recognized what it takes to produce the resources to go on and to do the proper job and to support talent properly. ☺

What a way to

20th CENTURY RECORDS AWARDS 1973-1974

GOLD SINGLES

ARTIST	TITLE
BRIGHTER SIDE OF DARKNESS	"Love Jones"
MAUREEN McGOVERN	"The Morning After"
BARRY WHITE	"I'm Gonna Love You Just A Little More Baby"
DeFRANCO FAMILY	"Heartbeat—It's A Lovebeat"
BARRY WHITE	"Never, Never Gonna Give You Up"
LOVE UNLIMITED ORCHESTRA	"Love's Theme"

PLATINUM SINGLES

ARTIST	TITLE
DeFRANCO FAMILY	"Heartbeat—It's A Lovebeat"

GOLD ALBUMS

ARTIST	TITLE
BARRY WHITE	"I've Got So Much To Give"
LOVE UNLIMITED	"Under The Influence Of... Love Unlimited"
BARRY WHITE	"Stone Gon' "

1973-1974 MUSIC TRADE AWARDS

CASHBOX MAGAZINE	ARTIST	RATING
NEW MALE VOCALIST R & B	BARRY WHITE	1
NEW MALE SINGLES ARTIST	BARRY WHITE	1
NEW MALE ALBUM ARTIST	BARRY WHITE	1
NEW GROUP VOCAL R & B (SINGLE)	BRIGHTER SIDE OF DARKNESS	2
NEW FEMALE SINGLES ARTIST	MAUREEN McGOVERN	4
NEW GROUPS VOCAL (SINGLES)	DeFRANCO FAMILY	5

BILLBOARD MAGAZINE	ARTIST	RATING
NEW MALE VOCALIST	BARRY WHITE	1

RECORD WORLD MAGAZINE	ARTIST	RATING
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SINGLES:	ARTIST	RATING
TOP NEW MALE VOCALIST	BARRY WHITE	1
TOP NEW VOCAL COMBINATION	DeFRANCO FAMILY	1
TOP NEW FEMALE VOCALIST	MAUREEN McGOVERN	2
TOP NEW MALE GROUP	BRIGHTER SIDE OF DARKNESS	6
RECORD OF THE YEAR <i>("Heartbeat—It's A Lovebeat")</i>	DeFRANCO FAMILY	14

ALBUMS:	ARTIST	RATING
TOP FEMALE VOCAL GROUP	LOVE UNLIMITED	1
TOP NEW VOCAL COMBINATION	DeFRANCO FAMILY	2

R & B CATEGORY:	ARTIST	RATING
TOP NEW MALE VOCALIST	BARRY WHITE	1
TOP NEW ORCHESTRA	LOVE UNLIMITED ORCHESTRA	1
TOP MALE VOCALIST	BARRY WHITE	3
TOP FEMALE GROUP	LOVE UNLIMITED	5

GRAMMY NOMINATIONS

BEST NEW ARTIST OF THE YEAR

Barry White
Maureen McGovern

BEST ALBUM NOTES

"REMEMBER MARILYN" Lionel Newman

BEST R & B VOCAL (MALE)

"I'm Gonna Love You Just A Little More Baby" BARRY WHITE

Okay, Russ, what are you going to do
for an encore?

end a first year!



Billboard

1973

*Trendsetter
Award*

RUSS REGAN

For infusing vitality into the independent record label
field by successfully launching 20th Century Records



Stylistics Tour The Far East

■ NEW YORK — Avco recording artists the Stylistics are off on their first Far Eastern concert swing, returning to the United States for a TV series pilot and to major dates at the Roxy and Latin Casino.

Savoy Brown Tour

■ NEW YORK — London Records' Savoy Brown will embark on their 17th U.S. tour on February 9 in Phoenix, Arizona. Founding member Kim Simmonds will be joined by fellow British musicians Miller Anderson, Stan Webb, Jimmy Leverton and Eric Dillon. The group is scheduled to appear in 25 cities, closing the tour in Providence, Rhode Island on March 20.

Money Music (Continued from page 18)

there...Doesn't ANYBODY wanna play a smash???

Sister Margaret Mead This record should have a lot less difficulty than say the Natural Four or the Moments because after all, this 36-year-old nun from Australia IS Caucasian. It was broken by KMPC in L.A., is big sales and phones and the success story is being duplicated wherever it gets played.

Tip: Joni Mitchell has the top five album nationally. Elektra is killing her current single and rushing out the hottest cut from the LP, "Help Me." She has never had a true hit single (because I don't count "Taxi" as a true hit), but this should be the one.

Billy Joel We said it before and we will now say it again in 1974. This explosive dynamic performer will be the hottest new artist to emerge early this year. He recently appeared in Memphis and had to do 5 encores at each sold-out performance, and his album is #1 in that area...The album is a legit #3 in Philadelphia and his many performances in the City of Brotherly Love are sold out. In fact, WIBG just went on his single "Piano Man." Those who know are saying that his song "Captain Jack" will become a classic as monumental as Dylan's "Like A Rolling Stone" because it is unquestionably the definitive statement in poetic form out of the white middle-class youth from the upper class who has the low-down blues. Appearing on the program with him at the Main Point on Philadelphia's Main Line was Polydor Records' Elliott Murphy who is also from Long Island singing his classic just released single "'How's The Family?'".

Wednesday There seems to be a conspiracy to keep little independent labels such as Playboy and Sussex from getting airplay on their white records. For example, it seems very strange to me that "Last Kiss" by Wednesday did not add any new stations this past week despite the fact that it exploded 16-9 at KFRC who report "#2 phone requests," exploded 29-20 WHBQ who report "#4 phone requests," 16 WIBG who report "#2 phone requests for the seventh straight week," is one of the hottest records in Chicago exploding 32-25 at WCFL, 6 WOKY, 7-4 WBBQ, 9 WCOL, detonated 24-13 WKGN, 27-19 WSGN and was a total monster at CKLW and WIXY. It debuted at #17 at powerhouse KLIV and 31 at KILT.

Mocedades New believer: KXOK, debut 26 WFIL, 2-1 KKDJ and 4-3 KHJ in L.A., 19-13 KJR, 18-14 KFRC, 21-17 KILT, 25-17 WSGN, 21-13 WCOL, 9 WAKY, 6 WSM, 15-3 WLCY, 38-22 WIXY ("biggest riser"), 24 WBBQ.

Amarcord Accord



Vittorio Benedetto and Jimmy Ienner of CAM-USA have announced the completion of production and the acquisition of the publishing of the score to "Amarcord," Federico Fellini's latest film. Music for the film was composed by Nino Rota. Pictured are Benedetto (right) and Fellini.

NMC Honors Fisher, Passes Resolutions

■ NEW YORK—Over 100 industry representatives passed resolutions concerning the government's role in music education and NMC participation at the Bicentennial during the recent meeting (10) of the National Music Council, at the Plaza Hotel where luncheon speaker Avery R. Fisher was honored.

The Fisher Radio founder and donor to the arts, received a plaque from president Leonard Feist (executive vice-president of the National Music Publisher's Association), citing him for the generosity of the Avery Fisher Fellowship Awards established in September, giving impetus to careers of outstanding young American professional musicians, as well as for Fisher's financial support of Avery Fisher Hall at Lincoln Center.

Resolutions

The first NMC resolution passed at the general meeting urged the organization members to make the greatest possible use of the media to urge the government to commit itself more vigorously to the field of music education, where cut-backs have been the latest rule. The second resolution urged the promotion of American music at the American Revolutionary Bicentennial, and the commissioning of American music for the national event.

Youth Panel

One of the two morning session panels at the NMC meeting tackled the question, "How Does Youth Tune In To Music Today?" Henry Brief, executive secretary of the RIAA, moderated the initial discussion among panelists Artie Shaw, Peter Lieberman, Stanley Silverman and Willie Ruff. Shaw expressed the need for a re-assessment of "our roles in this mysterious process of writing music and getting it to the consumer . . . The artist has no concern for what the public says; the entertainer does."

Inking Blinky



Blinky Williams signs an exclusive recording contract with Reprise Records. Shown with Ms. Williams are, from left, WB's Don Schmitzerle, WB's national special projects director David Banks, Mickey Stevenson and attorney Jeffrey Miles.

CONCERT REVIEW

The Mellifluous Magic Of Johnny Mathis

■ NEW YORK — The stage was set for what may have been one of the best concerts in the history of Philharmonic Hall. January 24, 25 and 26 were the dates of Johnny Mathis' triumphant return following the release of his latest album "I'm Coming Home" (Columbia).

Performing for a sell out crowd, Mathis opened with "Life Is A Song Worth Singing." His velvet voice vibrated throughout the massive hall when he waltzed into a medley of golden JM hits. He added his own natural sophistication to the Stylistics' "Stop, Look & Listen," and the audience's response was so incredible it made one begin to wonder where this giant had been slightly tucked away.

Mathis has had the longest charted album known to the recording industry. Paying homage to Thom Bell and Linda Creed that night, he stated, "It's nice to sing others' songs, but it's even nicer when you may sing your own." Johnny Mathis has finally made it back home through the talents of Bell and Creed but he made it happen with his own mellifluous, sophisticated, voice.

Welcome.

Dede Dabney

Dylan Concert

(Continued from page 14)

vant, current and incredibly vital. It was during this period that the audience realized that they were in the presence of a genius.

The Band performed another solo set featuring Garth Hudson with electric fiddle on "Rag Mama Rag," vibrancy abundant on "Wheel's On Fire," "The Shape I'm In" and concluding with the astounding "The Weight."

Dylan reappeared with the Band for the final set. He proceeded to perform only two songs from his new album "Planet Waves" (which is marvelously unusual for a touring artist): the gem of the disc, "Forever Young," and "Something There Is About You." He finished up with "Like A Rolling Stone" when all 20,000 admirers rose to their feet, tumultuously applauding. As soon as he left the stage the matches spontaneously appeared in tribute and he returned to perform, once again, "You Go Your Way And I'll Go Mine." Dylan reappeared for an out-of-the-ordinary second encore with "Blowin' In The Wind." It was positively thrilling.

SALESMAKER OF THE WEEK



PLANET WAVES
BOB DYLAN
Asylum

TOP RETAIL SALES THIS WEEK

- PLANET WAVES—Bob Dylan—Asylum
- COURT AND SPARK—Joni Mitchell—Asylum
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- HOTCAKES—Carly Simon—Elektra
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- PHOSPHORESCENT RAT—Hot Tuna—Grunt

RECORD BAR/NATIONAL

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- COURT AND SPARK—Joni Mitchell—Asylum
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- HOTCAKES—Carly Simon—Elektra
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE WAY WE WERE (Soundtrack)—Col
- WILD TALES—Graham Nash—Atlantic

DISC RECORDS/NATIONAL

- COURT AND SPARK—Joni Mitchell—Asylum
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- FRIENDS & LEGENDS—Michael Stanley—MCA
- HENRY GROSS—A&M
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- PLANET WAVES—Bob Dylan—Asylum
- RIDIN' THE STORM OUT—R.E.O. Speedwagon—Epic
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

SAM GOODY/EAST COAST

- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- PIANO MAN—Billy Joel—Col
- PLANET WAVES—Bob Dylan—Asylum
- ROBIN HOOD—Disneyland
- SPECTRUM—Billy Cobham—Atlantic
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE WAY WE WERE (Soundtrack)—Col
- TUBULAR BELLS—Mike Oldfield—Virgin
- WANTED—DEAD OR ALIVE—David Bromberg—Col

DISCOUNT/BOSTON

- COURT AND SPARK—Joni Mitchell—Asylum
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- GRIEVOUS ANGEL—Gram Parsons—Reprise

- MANHOLE—Grace Slick—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- SPECTRUM—Billy Cobham—Atlantic
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- THE WILD, THE INNOCENT & THE STREET SHUFFLE—Bruce Springsteen—Col

CUTLER'S/NEW HAVEN

- COURT AND SPARK—Joni Mitchell—Asylum
- ESSENCE TO ESSENCE—Donovan—Epic
- HOTCAKES—Carly Simon—Elektra
- I GOT A NAME—Jim Croce—ABC
- IMAGINATION—Gladys Knight & The Pips—Soul
- MARIA MULDAUR—Reprise
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

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

- BETTE MIDLER—Atlantic
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- JOHN DENVER'S GREATEST HITS—RCA
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- SHIP AHOY—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE PAYBACK—James Brown—Polydor
- WILD & PEACEFUL—Kool and the Gang—Delite

KING KAROL/N.Y.

- BLUE MAGIC—Atco
- COURT AND SPARK—Joni Mitchell—Asylum
- ENERGIZED—Foghat—Bearsville
- HOTCAKES—Carly Simon—Elektra
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- ROCK ON—David Essex—Col
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- 16 & SAVAGED—Silverhead—MCA

WAXIE-MAXIE/WASH.-BALT.

- ANTHOLOGY—Gladys Knight & The Pips—Motown
- ANTHOLOGY—Smokey Robinson & The Miracles—Motown
- CHECK IT OUT—Tavares—Capitol
- HOTCAKES—Carly Simon—Elektra
- LAST TIME I SAW HIM—Diana Ross—Motown
- LOS COCHINOS—Cheech y Chong—Ode
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

GARY'S/RICHMOND

- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- PIANO MAN—Billy Joel—Col
- PLANET WAVES—Bob Dylan—Asylum
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SUNSHINE (Soundtrack)—MCA
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- THE STING (Soundtrack)—MCA

POPLAR TUNES/MEMPHIS

- COURT AND SPARK—Joni Mitchell—Asylum
- FOR EVERYMAN—Jackson Browne—Asylum
- HOTCAKES—Carly Simon—Elektra
- IT'S LIKE YOU NEVER LEFT—Dave Mason—Col
- LYNYRD SKYNYRD—Sounds of the South
- ON THE ROAD TO FREEDOM—Alvin Lee & Mylon LeFevre—Col
- PIANO MAN—Billy Joel—Col
- PLANET WAVES—Bob Dylan—Asylum
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE STING (Soundtrack)—MCA

MUSHROOM/NEW ORLEANS

- COURT AND SPARK—Joni Mitchell—Asylum
- ESSENCE TO ESSENCE—Donovan—Epic
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- LOOKIN' FOR A LOVE AGAIN—Bobby Womack—UA
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- 16 & SAVAGED—Silverhead—MCA
- SOFT MACHINE SEVEN—Col
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

NATL. RECORD MART/MIDWEST

- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- ROCK ON—David Essex—Col
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SHIP AHOY—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- TUBULAR BELLS—Mike Oldfield—Virgin
- THE WAY WE WERE (Soundtrack)—Col

RECORD REVOLUTION/CLEVE.

- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- INSIDE OUT—Eddie Henderson—Capricorn
- LAYERS—Les McCann—Atlantic
- MANHOLE—Grace Slick—Grunt
- NEXT—The Sensational Alex Harvey Band—Vertigo
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE WILD, THE INNOCENT & THE E STREET SHUFFLE—Bruce Springsteen—Col

ROSE DISCOUNT/CHICAGO

- A LEGENDARY PERFORMER—Elvis Presley—RCA
- ALL TIME GREATEST HITS—Lettermen—Capitol
- CHECK IT OUT—Tavares—Capitol
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- MANHOLE—Grace Slick—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Group
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE (Soundtrack)—Col

DISC SHOP/EAST LANSING

- BACK INTO THE FUTURE—Man—UA
- GRAHAM CENTRAL STATION—WB
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HEARTSFIED—Mercury
- INSIDE OUT—Eddie Henderson—Capricorn

- IT'S BEEN A LONG TIME—New Birth—RCA
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SOFT MACHINE SEVEN—Col
- SOLAR FIRE—Manfred Mann—Polydor
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

FOLKLORE CENTER/DENVER

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BANG—James Gang—Atco
- COURT AND SPARK—Joni Mitchell—Asylum
- ENERGIZED—Foghat—Bearsville
- ESSENCE TO ESSENCE—Donovan—Epic
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic

WHEREHOUSE/CALIFORNIA

- BAROQUE CONNECTION—Paris Opera Orch. with Michelle Ginot—Angel
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- LET ME BE THERE—Olivia Newton-John—MCA
- LIVIN' FOR YOU—Al Green—Hi
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orch.—20th Century
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

TOWER/SAN FRANCISCO

- A LEGENDARY PERFORMER—Elvis Presley—RCA
- ANTHOLOGY—Gladys Knight & The Pips—Motown
- COURT AND SPARK—Joni Mitchell—Asylum
- HOTCAKES—Carly Simon—Elektra
- LET ME BE THERE—Olivia Newton-John—MCA
- PLANET WAVES—Bob Dylan—Asylum
- SUNDOWN—Gordon Lightfoot—Reprise
- THE SOUL OF THE CITY BOY—Jesse Colin Young—Capitol
- THE STING (Soundtrack)—MCA
- THE WAY WE WERE (Soundtrack)—Col

RECORD FACTORY/SAN FRAN.

- COURT AND SPARK—Joni Mitchell—Asylum
- ESSENCE TO ESSENCE—Donovan—Epic
- HOTCAKES—Carly Simon—Elektra
- OUT HERE ON MY OWN—Lamont Dozier—ABC
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PLANET WAVES—Bob Dylan—Asylum
- RHAPSODY IN WHITE—Love Unlimited Orchestra—20th Century
- SUNSHINE (Soundtrack)—MCA
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- THE STING (Soundtrack)—MCA

LICORICE PIZZA/LOS ANGELES

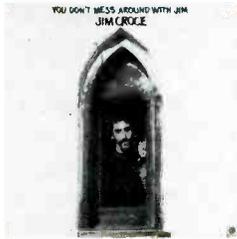
- COURT AND SPARK—Joni Mitchell—Asylum
- DIFFERENT DRUM—Linda Ronstadt—Capitol
- ENERGIZED—Foghat—Bearsville
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- PLANET WAVES—Bob Dylan—Asylum
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SUNDOWN—Gordon Lightfoot—Reprise
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WILD TALES—Graham Nash—Atlantic



THE ALBUM CHART

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

FEB. 9	FEB. 2		WKS. ON CHART	
1	1	YOU DON'T MESS AROUND WITH JIM JIM CROCE ABC ABCX 756 (3rd week)	37	A
2	5	JOHN DENVER'S GREATEST HITS/RCA CPL1-0374	9	B
3	4	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	24	A
4	2	I GOT A NAME JIM CROCE/ABC ABCX 797	9	A
5	3	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	10	B
6	7	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415	9	B
7	6	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	17	A
8	18	UNDER THE INFLUENCE OF LOVE UNLIMITED/ 20th Century T414	14	A
9	13	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	11	A
10	10	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003	17	E
11	11	RINGO RINGO STARR/Apple SWAL 3413	14	B
12	8	BETTE MIDLER/Atlantic SD 7270	9	A
13	12	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	15	B
14	9	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	9	A
15	29	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic SD 2-908	3	D
16	19	STONE GON' BARRY WHITE/20th Century T423	12	A
17	16	LIFE AND TIMES JIM CROCE/ABC ABCX 769	51	A
18	15	LAID BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	11	A
19	14	DYLAN/Columbia PC 32747	8	B
20	61	AMERICAN GRAFFITI SOUNDTRACK/MCA 28001	18	D
21	26	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	7	B
22	22	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141	17	A
23	39	HOTCAKES CARLY SIMON/Elektra 7E-1002	2	B
24	24	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	26	A
25	30	1990 TEMPTATIONS/Gordy G966VI (Motown)	7	A
26	21	QUADROPHENIA THE WHO/MCA 2-10004	14	E
27	20	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	14	A
28	33	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105	9	A
29	17	MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748	10	A
30	32	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	24	A
31	42	SABBATH, BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695	3	A
32	34	CHICAGO VI/Columbia KC 32400	31	A
33	27	BETWEEN NOTHINGNESS AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766	7	A
34	43	WILD TALES GRAHAM NASH/Atlantic SD 7288	4	A
35	37	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11163 (Capitol)	42	A
36	36	SPECTRUM BILLY COBHAM/Atlantic SD 7268	11	A
37	31	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)	6	C
38	38	HIGH ON THE HOG BLACK OAK ARKANSAS/ Atco SD 7035	11	A
39	40	COAST TO COAST OVERTURES & BEGINNINGS ROD STEWART/FACES/Mercury SRM 1-697	5	A
40	76	PLANET WAVES BOB DYLAN/Asylum 7E-1003	2	B
41	28	BEACH BOYS IN CONCERT/Reprise 2RS 6484	10	D
42	46	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	8	A
43	44	LAST TIME I SAW HIM DIANA ROSS/Motown M812VI	7	A
44	51	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/ UA LA188-F	5	A
45	89	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	2	B
46	23	BROTHERS & SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)	25	A
47	41	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	20	A
48	35	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	14	A
49	53	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	7	A



50	25	MIND GAMES JOHN LENNON/Apple SW 3414	13	A
51	48	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	15	A
52	49	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)	10	B
53	47	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)	13	A
54	52	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155	14	A
55	45	WELCOME SANTANA/Columbia PC 32445	10	B
56	54	LADIES INVITED J. GEILS BAND/Atlantic SD 7286	10	A
57	55	JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)	16	A
58	71	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	3	A
59	56	MOONDOG MATINEE THE BAND/Capitol SW 11214	13	A
60	57	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	20	B
61	58	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	26	A
62	60	ANGEL CLARE GARFUNKEL/Columbia KC 31474	19	A
63	50	A TIME FOR US DONNY OSMOND/MGM SE 4930	8	A
64	62	LIVE DATES WISHBONE ASH/MCA 2-8006	10	D
65	63	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	108	A
66	64	BRIGHT WHITE SHAWN PHILLIPS/A&M SP 4402	6	A
67	65	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	21	A
68	66	DELIVER THE WORD WAR/United Artists UA LA128-F	24	A

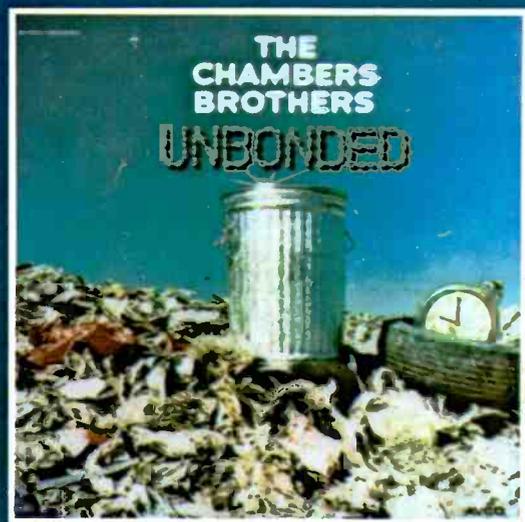
CHARTMAKER OF THE WEEK

69 133 RHAPSODY IN WHITE
 LOVE UNLIMITED ORCHESTRA
 20th Century T433



70	101	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731	1	A
71	72	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	46	A
72	73	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	40	A
73	59	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI	13	A
74	69	ROCKIN' ROLL BABY STYLISTICS/Avco AV 11010	8	A
75	91	POEMS, PRAYERS & PROMISES JOHN DENVER/ RCA LSP 4499	32	A
76	79	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA VPSX 6089	32	C
77	75	DAWN'S NEW RAGTIME FOLLIES/Bell 1130	16	A
78	68	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)	21	A
79	67	BARBRA STREISAND AND OTHER MUSICAL INSTRUMENTS Columbia KC 32655	13	A
80	78	IT'S LIKE YOU NEVER LEFT DAVE MASON/Columbia KC 31721	11	A
81	102	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)	1	A
82	77	LYNYRD SKYNYRD/Sounds of the South 363 (MCA)	16	A
83	82	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	24	A
84	70	HAT TRICK AMERICA/Warner Bros. BS 2728	12	A
85	80	ON THE ROAD TRAFFIC/Island SMAS 9335 (Capitol)	14	A
86	74	PIN-UPS DAVID BOWIE/RCA APL1-0291	14	A
87	100	SHOW AND TELL AL WILSON/Rocky Road RR 3601 (Bell)	2	A
88	93	LED ZEPPELIN 4/Atlantic SD 7208	54	A
89	116	ICE WATER LEO KOTTKE/Capitol ST 11262	1	A
90	81	CYAN THREE DOG NIGHT/Dunhill DSX 50158	17	A
91	94	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255	44	A
92	127	BACHMAN-TURNER OVERDRIVE II/Mercury SRM 1-696	1	A
93	95	NOW & THEN CARPENTERS/A&M SR 3519	21	A
94	98	UNREAL BLOODSTONE/London XPS 634	2	A
95	83	BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. KZ 32407 (Columbia)	10	A
96	99	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)	3	A
97	86	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk SMAS 11297 (Capitol)	25	A
98	87	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	23	A
99	90	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32194	34	A
100	105	BANG JAMES GANG/Atco SD 7037	1	A

**-A NEW LABEL
-A NEW ALBUM
-A NEW SMASH**



LP: AV-11013—598 STEREO
8-TRACK: 8TC-1013
CASSETTE: CAS-1013

THE CHAMBERS BROTHERS

UNBONDED

Production and Sound JIMMY IENNER



FOR YOUR INFORMATION:

Funny business we're in. If it were not for Columbia Records—we would not have a smash album. Thank you Columbia Records for releasing The Chambers Brothers. Your loss is our gain.

Hugo + Luigi

P.S. Good move, Goddard. Now how about Paul Simon?

AVCO

101 THE ALBUM CHART 150

FEBRUARY 9, 1974

Feb. 9	Feb. 2	Album Title	Artist	Label
101	84	ADVENTURES OF PANAMA RED	NEW RIDERS OF THE PURPLE SAGE	Columbia KC 32450
102	85	MYSTERY TO ME	FLEETWOOD MAC	Reprise MS 2158
103	135	ROCK ON	DAVID ESSEX	Columbia KC 32540
104	88	THE SMOKER YOU DRINK, THE PLAYER YOU GET	JOE WALSH	Dunhill DSX 50240
105	92	FM LIVE CLIMAX	BLUES BAND	Sire SAS 2-7411 (Famous)
106	109	BIG BAMBU	CHEECH Y CHONG	Ode SP 77041 (A&M)
107	130	LOVE IS THE MESSAGE	MFSB/Phila. Intl.	KZ 32707 (Columbia)
108	118	SHORT STORIES	HARRY CHAPIN	Elektra EKS 75065
109	132	SUNDOWN	GORDON LIGHTFOOT	Reprise MS 2177
110	111	QUEEN		Elektra EKS 75064
111	96	SONG FOR JULI JESSE	COLIN YOUNG	Warner Bros. BS 2734
112	141	WILD AND PEACEFUL	KOOL & THE GANG	Delite DEP-2013
113	97	MEDDLE	PINK FLOYD	Harvest SMAS 832 (Capitol)
114	120	BEST OF BREAD		Elektra EKS 75064
115	125	ESSENCE TO ESSENCE	DONOVAN	Epic KE 32800
116	103	SUMMER BREEZE	SEALS & CROFTS	Warner Bros. BS 2634
117	129	PHOSPHORESCENT RAT	HOT TUNA	Grunt BFL1-0348 (RCA)
118	143	A LEGENDARY PERFORMER	ELVIS PRESLEY	RCA CPL1-0341
119	104	BUFFALO SPRINGFIELD		Atco SD 2-206
120	134	DIFFERENT DRUM	LINDA RONSTADT	Capitol ST 11269
121	126	YEAH!	BROWNSVILLE STATION	Big Tree BT 2102 (Bell)
122	145	THE STING	ORIGINAL SOUNDTRACK	MCA 390
123	106	PRESERVATION ACT I	KINKS	RCA APL1-5002
124	107	THERE GOES RHYMIN'	SIMON PAUL SIMON	Columbia KC 32280
125	123	THE DIVINE MISS M	BETTE MIDLER	Atlantic SD 7238
126	—	THE WAY WE WERE	SOUNDTRACK	Columbia KS 32830
127	117	ON THE ROAD TO FREEDOM	ALVIN LEE & MYLON LEFEVRE	Columbia KC 32729
128	131	THE PAYBACK	JAMES BROWN	Polydor PD 2-3007
129	137	WINDFALL	RICK NELSON & THE STONE CANYON BAND	MCA 383
130	108	EDDIE KENDRICKS		Tamla T327L (Motown)
131	110	TIME FADES AWAY	NEIL YOUNG	Reprise MS 2151
132	138	PIANO MAN	BILLY JOEL	Columbia KC 32544
133	136	THEY ONLY COME OUT AT NIGHT	EDGAR WINTER	Epic KE 31584
134	139	ROBIN HOOD	SOUNDTRACK	Disneyland ST 3810
135	112	HYMN OF THE SEVENTH GALAXY	RETURN TO FOREVER	FEATURING CHICK COREA/Polydor PD 5536
136	113	THE POINTER SISTERS		Blue Thumb BTS 48
137	142	ANTHOLOGY	SMOKEY ROBINSON & THE MIRACLES	Motown M793R3
138	115	SWEET FREEDOM	URIAH HEEP	Warner Bros. BS 2724
139	119	EVERYBODY LIKES SOME KIND OF MUSIC	BILLY PRESTON	A&M SP 3526
140	—	ANTHOLOGY	GLADYS KNIGHT & THE PIPS	Motown M792S2
141	114	WAKE OF THE FLOOD	GRATEFUL DEAD	Grateful Dead GD 01
142	—	THE SOUL OF THE CITY BOY	JESSE COLIN YOUNG	Capitol ST 11267
143	122	1967-70	THE BEATLES	Apple SKBO 3404
144	—	LOOKIN' FOR A LOVE AGAIN	BOBBY WOMACK	United Artists UA LA199-G
145	121	I'M COMIN' HOME	JOHNNY MATHIS	Columbia KC 32435
146	128	JUMPIN' THE GUNNE	JO JO GUNNE	Asylum SD 5071
147	124	ASS	BADFINGER	Apple SW 3411
148	146	TOULOUSE STREET	DOOBIE BROS.	Warner Bros. BS 2634
149	140	MARIA MULDAUR		Reprise MS 2148
150	148	SIMON & GARFUNKEL'S GREATEST HITS		Columbia KC 31350

Nitty Gritty Reunion



RW's Ira Mayer, who journeyed to Japan recently with the Nitty Gritty Dirt Band enjoyed a recent reunion with the band during its gig at New York's Felt Forum (19) as part of the "Country in New York" concert series. Left to right (standing) are: Allen Levy, director of publicity and artist relations, UA Records; Bill Roberts, UA FM promo exec; guest fiddler, Vassar Clements; the Dirt Band's Jeff Hanna and John McEuen; Gene Armond, special assistant to UA Records president Michael Stewart; Susan Blond, UA east coast publicity and Arty Simon, UA New York area promotion man. Kneeling are Dirt Band's Jim Fadden, Mayer and Jim Ibbotson, also of the NGDB.

THE ALBUM CHART ARTISTS CROSS REFERENCE

ALLMAN BROTHERS BAND	46	GORDON LIGHTFOOT	109
GREGG ALLMAN	18	LOGGINS & MESSINA	27
AMERICA	84	LOVE UNLIMITED	8
BACHMAN TURNER OVERDRIVE	92	LOVE UNLIMITED ORCHESTRA	69
BADFINGER	147	LYNYRD SKYNYRD	82
BAND	59	MAHAVISHNU ORCHESTRA	33
BEACH BOYS	41	DAVE MASON	80
BEATLES	143	JOHNNY MATHIS	145
BLACK OAK ARKANSAS	38	PAUL McCARTNEY & WINGS	6
BLACK SABBATH	31	HAROLD MELVIN & THE BLUENOTES	95
BLOODSTONE	94	MFSB	107
DAVID BOWIE	86	BETTE MIDLER	12, 125
BREAD	114	STEVE MILLER BAND	7
JAMES BROWN	128	JONI MITCHELL	45
BROWNSVILLE STATION	121	MARIA MULDAUR	149
BUFFALO SPRINGFIELD	119	GRAHAM NASH	34
JACKSON BROWNE	48	RICK NELSON	129
GEORGE CARLIN	53	NRPS	101
CARPENTERS	5, 93	O'JAYS	9
HARRY CHAPIN	108	MIKE OLDFIELD	28
CHEECH Y CHONG	30, 106	DONNY OSMOND	63
CHICAGO	32	SHAWN PHILLIPS	66
CHICK COREA	135	PINK FLOYD	35, 37, 113
CLIMAX BLUES BAND	105	POINTER SISTERS	136
BILLY COBHAM	36	ELVIS PRESLEY	76, 118
ALICE COOPER	29	BILLY PRESTON	139
JIM CROCE	1, 4, 17	QUEEN	110
DAWN	77	HELEN REDDY	61
JOHN DENVER	2, 75	CHARLIE RICH	3
RICK DERRINGER	49	SMOKEY ROBINSON	137
NEIL DIAMOND	13	ROLLING STONES	47
DONOVAN	115	LINDA RONSTADT	51, 120
DOOBIE BROTHERS	71, 148	DIANA ROSS	43
BOB DYLAN	19, 40	DIANA ROSS & MARVIN GAYE	73
EARTH, WIND & FIRE	90	TODD RUNDGREN	52
ELECTRIC LIGHT ORCHESTRA	44	SANTANA	55
EMERSON, LAKE & PALMER	14	SEALS & CROFTS	72, 116
DAVID ESSEX	103	CARLY SIMON	23
ROBERTA FLACK	83	PAUL SIMON	124
FLEETWOOD MAC	102	SIMON & GARFUNKEL	150
FOGHAT	81	FRANK SINATRA	54
GARFUNKEL	62	SOUNDTRACKS:	
MARVIN GAYE	78	AMERICAN GRAFFITI	20
J. GEILS BAND	56	ROBIN HOOD	134
GENESIS	96	SUNSHINE	42
GRAND FUNK	97	THE STING	122
GRATEFUL DEAD	141	THE WAY WE WERE	126
AL GREEN	21	RINGO STARR	11
HERBIE HANCOCK	70	ROD STEWART/FACES	39
RICHARD HARRIS	60	BARBRA STREISAND	79
ISAAC HAYES	57	STYLISTICS	74
HOT TUNA	117	TEMPTATIONS	25
ISLEY BROTHERS	67	THREE DOG NIGHT	90
JAMES GANG	100	TRAFFIC	85
JO JO GUNNE	146	URIAH HEEP	138
BILLY JOEL	132	JOE WALSH	104
ELTON JOHN	10	WAR	68
OLIVIA NEWTON-JOHN	58	WHO	26
EDDIE KENDRICKS	130	AL WILSON	87
CAROLE KING	65	WISHBONE ASH	64
KINKS	123	EDGAR WINTER	133
GLADYS KNIGHT & THE PIPS	22, 140	BOBBY WOMACK	144
KOOL AND THE GANG	112	STEVIE WONDER	24
LEO KOTIKE	89	BARRY WHITE	16
KRIS KRISTOFFERSON	98	YES	15
LED ZEPPELIN	88, 91	JESSE COLIN YOUNG	111, 142
ALVIN LEE & MYLON LEFEVRE	127	NEIL YOUNG	131
JOHN LENNON	50		

It's 'Salsa Night' For N.Y. NARAS

■ NEW YORK—New York NARAS goes Latin on February 11 when members and guests are invited to attend the chapter's monthly meeting in the Good Vibrations Sound Studio at 1440 Broadway.

Titled "Salsa," the evening session will explore the Latin-American music industry with some of the art's most creative and productive practitioners. Appearing at 7 p.m., on the panel are bandleader Ray Barretto, music historian Rene Lopez, WHOM deejay Paquito Navarro, pianist, arranger and CCNY professor Charlie Palmieri, musicologist Max Salazar and Latin New York Magazine publisher Izzy Sanabria. Composer/arranger/conductor Larry Harlow, a New York NARAS Governor who is producing the session, will also serve as moderator.

The New York Chapter Social Hour will precede the discussion from six to seven. Following the meeting, Fania Records will show the film, "Our Latin Thing."

Court Enjoins Electronic Stores

■ NEW YORK — A Federal District Court judge permanently enjoined a chain of 15 electronic stores in New York and New Jersey from unauthorized duplication last week, ordered the destruction of duplicating machines and related equipment valued at approximately \$50,000, and directed the payment of damages to the plaintiff record companies.

The ruling by Judge Edward R. Neaher of the U. S. District Court for the Eastern District of New York concluded a suit brought by A&M Records, Inc.; Atlantic Recording Corp.; Capitol Records, Inc.; Elektra Records Co.; London Records, Inc.; Polydor, Inc.; and Warner Bros. Records against Gem Electronic Distributors Inc., Farmingdale, L. I., which has stores in New York City, Long Island, Westchester County and New Jersey. Gem was charged with copyright infringement for advertising and using "Make-A-Tape" machines on which their customers could duplicate recordings. For a fee of 50 cents to use the "Make-A-Tape" machine a customer could duplicate onto a blank tape a recording from an inventory of pre-recorded tapes that each store maintained.

Purple-Buzzard Flight

■ LOS ANGELES — Deep Purple and Tucky Buzzard will begin a 27-city U.S. tour February 9, in Phoenix and are set to appear the following night at the Forum here. Both groups are managed by Tony Edwards and John Colletta, the directors of Hec Enterprises.

MGM Markets More Historic Track LPs

■ LOS ANGELES — Following an initial six double-record set release last September in the movie musical soundtrack series "Those Glorious MGM Musicals," MGM Records has announced six more volumes for February. Comprised of the scores from 16 more MGM musical films, the new series has been produced by John Terardi and Richard Oliver for the label.

In support of the new releases, MGM Records is planning a major backup campaign beginning with extensive trade and consumer advertising, including radio time buys on major all-news talk stations throughout the country. Based on the theory that these stations are "listener-keyed," the album series will be the first from the company benefiting from such exposure.

The marketing campaign will be climaxed on the retail level with the preparation of a special in-store display unit which will feature all 12 of the double albums and special window streamers in a marquee design. The new group of musicals will also be available on eight track stereo tape.

Film titles and album couplings for the February release of "Those Glorious MGM Musicals" are: "Good News"/"In The Good Old Summertime"/"Two Weeks With Love"; "Lovely To Look At"/"Brigadoon"; "Silk Stockings"/"The Barkleys Of Broadway"/"Les Girls"; "Summer Stock"/"Everything I Have Is Yours"/"I Love Melvin"; "Royal Wedding"/"Rich, Young And Pretty"/"Nancy Goes To Rio"; and "Words And Music"/"Deep In My Heart."

GMA Statistics for 1973:

Gospel Grabs Goodly Chunk Of Nashville Music Market

■ NASHVILLE — Musically speaking, Nashville is very much God's country. Slightly more than 10 percent of all the recording sessions produced during the past year in Music City were for gospel records, according to statistics compiled by the Gospel Music Association. Taking in account the pressing of albums, fabrication of jackets, printing of album covers and sheet music and other related fields in addition to studio costs, gospel music amounts to a multi-million dollar business for Nashville.

Studio Reports

GMA contacted 32 studios here and found that 1,634 gospel sessions were held, from two to four sessions per year at a couple of studios to 150 annually at many, even 360 at three of the studios in 1973. Only one studio had 130 sessions since a mid-summer change of ownership. The total Music City gospel session count amounted to 10.3 percent of all studio bookings.

The cost for studio time and musicians working the sessions amount to an estimated \$1,075,060 based on an average of \$80 per hour for studio rental and \$540 per session for an average of five musicians, including the leader. This figure does not take into account the salary for the producer, tape costs, backup singers when used, arrangers, copyists and others associated with the sessions.

Pressing

Two local firms reported an

estimated 4,120,000 gospel albums pressed last year with one company estimating gospel amounting to 62 percent of its total business. Orders varied from 1,000 to 100,000 for the 2,510 different gospel releases pressed in 1973. Based on a cost of 29 to 32 cents each for the pressings, this portion of the business amounts to \$1.5 million, officials estimated. One firm also pressed about 200,000 singles, it was reported.

Slick Work

Two firms doing slick printing estimated 380,000 units while another would not disclose figures. Some of this work came from outside Nashville. Only one firm would reveal gospel jacket fabrication figures, estimating four million units, claiming this represents 75 to 80 percent of its business. One photographer said he had produced more than 100 cover photos during the past year.

Sheet Music

Printing of gospel sheet music is another big item in Nashville. Four printing firms estimated a combined total of 1,010,000 pieces of sheet music in 1973, one company alone claiming to have printed more than 50,000 copies of "Why Me" by Kris Kristofferson, the song voted as the Best Gospel Song during the past year by GMA members. Another firm said they had printed 165,000 songbooks.

Nashville also boasts of four gospel talent agencies (with employment estimated at more than 20 people) a bus customizing firm, several song publishing firms which deal almost exclusively with gospel music (one employing 82 people), other publishers with partially gospel-oriented catalogues and the Gospel Music Association which is headquartered here.

A total of 21 gospel groups who are "full-time on the circuit" are headquartered in Nashville; countless others who are "weekend," semi-professional or amateur gospel groups are also located here.

It would seem that many of God's musical children are proud to call Nashville home.

GRC Expands in Country

■ ATLANTA — The marketing/promotion department of General Recording Corporation has expanded its country operation with the hiring of Ann Tant as country marketing assistant. The announcement was made by Michael Thevis, president of GRC and Bob Harrington, national marketing director.

Variations on a Buddah Theme



French rockers Les Variations, now signed with The Buddah Group, recently arrived in New York on their way to the NEC Convention in Houston where they performed. Seen here (left to right) seated: Jo Leb (vocals), Jacky Bitton (drums, vocals), Art Kass, president of The Buddah Group, Marc Tobaly (guitar), and Jacques 'Petit Pois' Grande (bass). Standing (left to right): Charles Benanty and Alain Tobaly who, with Douglas Yeager (not seen), make up Les Variations' management company, Applewood Productions, Ltd., Lewis Merenstein, Buddah's vice president and general manager, and Ralph Moss, engineer and a producer of Les Variations' debut Buddah album "Moroccan Roll."

RECORD WORLD THE R&B SINGLES CHART

FEBRUARY 9, 1974

Feb. 9 Feb. 2

1	1	PUT YOUR HANDS TOGETHER O'JAYS— Phila. Int'l. ZS7 3535 (Columbia)
2	5	JUNGLE BOOGIE KOOL & THE GANG—Delite 559
3	10	BOOGIE DOWN EDDIE KENDRICKS—Tamla T54243F (Motown)
4	8	SEXY MAMA MOMENTS—Stang 5062
5	9	CAN THIS BE REAL NATURAL FOUR—Curtom 1990 (Buddah)
6	6	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER— ABC 11407
7	4	WHAT IT COMES DOWN TO ISLEY BROS.—T-Neck ZS7 2252 (Col)
8	11	I LIKE TO LIVE THE LOVE B.B. KING—ABC 11406
9	2	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN— Atlantic 2995
10	12	LOVE'S THEME LOVE UNLIMITED—20th Century TC 2069

11	13	JOY ISAAC HAYES—Enterprise ENA 9085 (Stax)	45	48	FUNKY MUSIC, PT. I THOMAS EAST—Lion 166 (MGM)
12	15	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182	46	39	THIS TIME I'M GONE FOR GOOD BOBBY BLUE BLAND—Dunhill D 4369
13	14	STOP TO START BLUE MAGIC—Atco 6949	47	62	IT'S BEEN A LONG TIME THE NEW BIRTH—RCA APBO-0185
14	7	I MISS YOU DELLS—Cadet 5700	48	57	I TOLD YOU SO DELFOINCS—Philly Groove 182 (Bell)
15	20	LAST TIME I SAW HIM DIANA ROSS—Motown M1278F	49	56	IF IT'S IN YOU TO DO WRONG IMPRESSIONS—Curtom 1994 (Buddah)
16	3	LET YOUR HAIR DOWN TEMPTATIONS—Gordy G7133F (Motown)	50	50	NO TIME TO BURN BLACK HEAT—Atlantic 2987
17	16	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS— Buddah 393	51	58	THROUGH THE LOVE IN MY HEART SYLVIA—MGM K14678
18	21	YOU'RE SO UNIQUE BILLY PRESTON—A&M 1492	52	52	SO TIED UP SAM DEES—Atlantic 2991
19	28	THAT'S WHAT THE BLUES IS ALL ABOUT ALBERT KING—Stax STA 0189	53	59	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS—Dunhill D 4377
20	17	LIVING FOR THE CITY STEVIE WONDER—Tamla T54242F (Motown)	54	54	I'D RATHER BE CRIPPLED AND CRAZY O.V. WRIGHT—Back Beat 628
21	26	YOU SURE LOVE TO BALL MARVIN GAYE—Tamla T54244F (Motown)	55	45	IF THAT'S THE WAY YOU WANT IT SKYLARK—Capitol 3773
22	18	LIVIN' FOR YOU AL GREEN—Hi 2257 (London)	56	63	KEEP IT IN THE FAMILY LEON HAYWOOD—Musicor 1483
23	25	QUICK, FAST IN A HURRY NEW YORK CITY—Chelsea BCBO-0150 (RCA)	57	60	TAKING ABOUT THE BOSS AND I HARMON BETHA— Musicor 1483
24	19	BABY COME CLOSE SMOKEY ROBINSON—Tamla T54239F (Motown)	58	64	SHE CALLS ME BABY J. KELLY & THE PREMIERS— Roadshow 7005
25	27	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971	59	—	MY MISTAKE DIANA ROSS & MARVIN GAYE —Motown M1269F
26	31	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD—GRC 101 POINTER SISTERS—Blue Thumb BTA 243	60	65	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT—RCA APBO-0205
27	29	WANG DANG DOODLE POINTER SISTERS—Blue Thumb BTA 243	61	—	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS— Buddah 403
28	33	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR—Stax STA 0193	62	66	IF IT WERE LEFT UP TO ME SLY & THE FAMILY STONE— Epic 5-11060
29	34	MIGHTY LOVE, PT. I SPINNERS—Atlantic 3006	63	70	SWEET DAN BETTY EVERETT—Fantasy 714
30	30	A MOTHER FOR MY CHILDREN WHISPERS—Janus 231	64	74	WHEN THE FUEL RUNS OUT EXECUTIVE SUITE—Babylon BRC 1111
31	35	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7 3538 (Columbia)	65	—	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN— Roulette 7151
32	49	LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XW375-W	66	—	WILLIE, PASS THE WATER RIPPLE—GRC 1013
33	41	THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794	67	67	I HAD A TALK WITH MY MAN INEZ FOXX—Volt VOA 4101
34	37	WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546	68	—	THAT'S THE WAY SHE IS BOBBY EARL WILLIAMS—IX Chains NCS 7000
35	36	I WILL RUBY WINTERS—Polydor 14202	69	—	BEST THING THAT EVER HAPPENED TO ME PERSUADERS—Atco 6956
36	44	FIRST TIME WE MET INDEPENDENTS—Wand 11267 (Scepter)	70	—	OUTSIDE WOMAN BLOODSTONE—London 1052
37	46	I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)	71	73	DON'T NOBODY LIVE HERE DENISE LASALLE—Westbound 221
38	38	I NEED SOMEONE LINDA PERRY—Mainstream 5550	72	—	SAME BEAT FRED WESLEY & THE J.B.'s— People 632 (Polydor)
39	32	WHAT IS HIP? TOWER OF POWER—Warner Bros. 7748	73	—	ALFREDO SYLVIA—Vibration 527 (All Platinum)
40	23	SHOW AND TELL AL WILSON—Rocky Road 30073 (Bell)	74	—	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE JUNKANOO BAND—T.K. 1003
41	53	HOMELY GIRL CHI-LITES—Brunswick 55505	75	—	GET YOUR THING TOGETHER ANNETTE SNELL—Dial 1014 (Phonogram)
42	42	FOR THE GOOD TIMES SEVENTH WONDER—Abet 9454			
43	22	STONE TO THE BONE JAMES BROWN—Polydor PD 14210			
44	24	POWER OF LOVE JERRY BUTLER—Mercury 73443			

RECORD WORLD SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Have Learned To Do Without You" — Debbie Taylor (Polydor). Pulsating lyrics filled with expression will bring about a change. Once done by Mavis Staples, Ms. Taylor does it with convincing sincerity.

DEDE'S DITTIES TO WATCH: "Goin' Down Slow" — Bobby Blue Bland (Dunhill); "Honey Please, Can't Ya See" — Barry White (20th Century); "I'm A Woman" — Diane Jenkins (Creative Funk); "Have You Ever Tried It" — Ashford and Simpson (WB); "Leave Your Hat On" — Etta James (Chess); "I'm Yours" — Syl Johnson (Hi); "Fever" — Veda Brown (Stax); "Who Is He And What Is He To You" — Creative Source (Sussex).

Album: "Love, Togetherness And Devotion" (A&M). Jerry Butler for many years has shown his talent by way of voice and today he is proving his creativity again through the production of this lp. New group with an unquestionably total sound. "Togetherness And Devotion": together with their sound and obviously devoted to what they believe in. Give a listen.

Looking for a job? Jack Harris of WAMM in Flint, Michigan is looking for an uptempo jock. If you feel you can fit the slot then please contact Harris at that station.

It's sad to know that a man of 13 years experience in radio has to be relieved of his duties because of time (advertising). Al Gourrier, NATRA leader, was that man.

It is a fact that Jerry Boulding's WOOK is now number one in Washington, D.C. Congratulations, Jerry, you've come a long way.

Rumors come and rumors go — one such rumor is the purchase of WNUS in Chicago by station WVON. WNUS is an AM-FM radio station on which VON will reportedly be switching frequencies from 1000 watts to 5000 watts. Remember this is only a rumor.

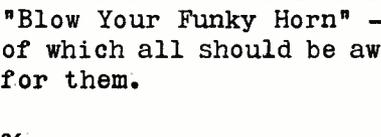
Shades of Soul are a new female group on Unity Records. The single is entitled "I'll Take The Hurt." The girls range from 21 to 23 and this is their first single. Gloria Covington, Dot Graham and Joyce Graham just returned from a southern tour and made it big with those whom they entertained.

Be on the lookout for some heavy news from the NATRA office in New York by way of Chicago. Remember the dinner March 9.

CTI has released a series of dynamite albums entitled "Black Eyed Blues" by Esther Phillips; "Wildflower" by Hank Crawford; and "Higher Ground" by Johnny Hammond. Get on these albums.

"Wish I Had A Girl Like You" — Beaver on Cat and "Blow Your Funky Horn" — KC (TK), are two singles of which all should be aware. Be on the lookout for them.

Shades of Soul with Dede Dabney



BREAKING OUT ALL OVER

Chi-Lites

“HOMELY GIRL”

BR 55505



ALSO AVAILABLE
ON AMPEX
8 TRACK AND
CASSETTES

BRUNSWICK

DAKAR

FEBRUARY 9, 1974

1. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
2. **STONE GON'**
BARRY WHITE—20th Century T 423
3. **LIVIN' FOR YOU**
AL GREEN—Hi ASHL 32082 (London)
4. **1990**
TEMPTATIONS—Gordy G966VI (Motown)
5. **UNDER THE INFLUENCE OF LOVE UNLIMITED**—20th Century T 414
6. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
7. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP-2013
8. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
9. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
10. **LAST TIME I SAW HIM**
DIANA ROSS—Motown M812VI (Motown)
11. **SHOW AND TELL**
AL WILSON—Rocky Road RR 3601 (Bell)
12. **JOY**
ISAAC HAYES—Enterprise ENS 5007 (Stax)
13. **MFSB: LOVE IS THE MESSAGE**
Phila. Intl. KZ 32707 (Columbia)
14. **UNREAL**
BLOODSTONE—London XPS 634
15. **TO KNOW YOU IS TO LOVE YOU**
B.B. KING—ABC ABCX 794
16. **WAR OF THE GODS**
BILLY PAUL—Phila. Intl. KZ 32409
17. **ROCKIN' ROLL BABY**
STYLISTICS—Avco AV 11010
18. **OUT HERE ON MY OWN**
LAMONT DOZIER—ABC ABCX 804
19. **HIS CALIFORNIA ALBUM**
BOBBY BLUE BLAND—Dunhill DSX 50173
20. **BLACK & BLUE**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. KZ 32407 (Columbia)
21. **EVERYBODY LIKES SOME KIND OF MUSIC**
BILLY PRESTON—A&M SP 3526
22. **DELIVER THE WORD**
WAR—United Artists UA LA128-F
23. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0285
24. **BLACK-EYED BLUES**
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
25. **CREATIVE SOURCE**
Sussex FRA 8027
26. **NUTBUSH CITY LIMITS**
IKE & TINA TURNER—United Artists UA LA180-F
27. **THE DELLS**
Cadet CA 50046
28. **CHECK IT OUT**
TAVARES—Capitol ST 11258
29. **I'VE GOT SO MUCH TO GIVE**
BARRY WHITE—20th Century T407
30. **LET'S GET IT ON**
MARVIN GAYE—Tamla T329VI (Motown)
31. **LOOKIN' FOR A LOVE AGAIN**
BOBBY WOMACK—United Artists UA LA199-G
32. **PRESS ON**
DAVID T. WALKER—Ode SP 77020 (A&M)
33. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
34. **BACK FOR A TASTE OF YOUR LOVE**
SYL JOHNSON—Hi XSHL 32081 (London)
35. **LADY LOVE**
BARBARA MASON—Buddah BDS 5140
36. **UNBONDED**
CHAMBERS BROTHERS—Avco 11013
37. **BEST OF THE MOMENTS**
Stang 1019
38. **POWER OF LOVE**
JERRY BUTLER—Mercury SRM 1-689
39. **SMOKEY**
SMOKEY ROBINSON—Tamla T328L (Motown)
40. **SUPERFUNK**
FUNK, INC.—Prestige 10071

By IRENE JOHNSON WARE



■ Gospel is in the air for '74 and is predicted to reach its highest pedestal. It seems more of the r&b artists are coming back to the gospel sound and the gospel artists seem to go more for the rock beat. Yet more companies have become aware of the need for promotion campaigns for gospel music; as a result of this it is believed this will promote sales. New releases from Peacock/Songbird/ABC Dunhill are "More Church In The Home"—Inez Andrews, "Holding On"—Sensational William Brothers and "My Desire"—Blind Boys of Mississippi.

James Blackwood and the Blackwood Brothers—"A Living Legend." That's a fact! The Blackwood Brothers have proven they are a living legend in the world of gospel music. Every year since there was a thing called awards, the Blackwoods have captured so many that it would be impossible to list them all.

The group won these prestigious awards because of their millions of loyal fans across America who recognized their talent. They have sold more records than any other singing group in their field in the world, appeared on numerous network tv shows, and have recorded on RCA for over 20 years.

In 1973 James Blackwood and the Blackwood Brothers won the following: Grammy Awards—best male quartet, best male singer; Dove Awards—same as above; and Gospel West Awards—the same two categories as already mentioned.

Yes! The Blackwood Brothers are truly winners and it is all because of their dedication and their countless millions of devoted followers, as reported by Century II Promotions.

Blackwood means gospel music—gospel music means Blackwood! And that's a fact!

The Gospel Crescendos, who made their appearance at the Gospel Music Workshop in Los Angeles in 1972, have a combination of fine blend of harmony and musical know-how.

Baltimoreans are beginning to wonder if they will have another Gospel Showdown with Fish and Feast at World Beach Annapolis as was held in September 1973.

For deejay copies on Hob product contact **John Bowden**, Hob Records 254 W. 54th Street, N.Y.C. Phone: (212) 245-2170.

'74 releases from Savoy Records are "I Found God"—Cora Martin, "He'll Be There"—The O'Neal Twins and the Interfaith Choir, "In The Ghetto," "What Manner of Man Is This"—Gene Martin Singers, "The Voices of Christ"—The Metro-Tones Inc., "Tell Jesus"—The Holy Lights and **Sister Ida Maxey**. If you wish a complete catalog you must send 25¢ in coin to pay for postage—no stamps please. For Savoy Records deejay copies (56 Ferry Street, Newark, N.J., 07105) write or call **John Daniels** (201) 344-1400.

Savoy Record Company has announced the release of a single entitled, "Redemption Draws Nigh" b/w "Anybody Here" as sung by the **Church of Jesus Young Adult Choir** of Springfield, Ohio. Acquisition of the master tape was negotiated by Savoy Records and **Brother Al**, gospel announcer of radio WPFM in Middletown, Ohio.

Scepter/Fania Pact



Sam Goff, Scepter executive vp, has announced the signing of a special distribution agreement with Jerry Masucci, president of Fania Records. Distribution will be limited to individual releases whose sales can be greatly enhanced through Scepter's r&b marketing and promotional capabilities. Fania will continue to distribute their regular Latin label in all of their markets. Pictured from left at the signing are Fania attorney Marvin Katz, producer Jerry Ross, Masucci and Goff.

Ray Charles LP Set on Crossover

■ NEW YORK — Based upon the top 30 r&b success of Ray Charles' recent "Come Live With Me" single, a massive, saturation promo/advertising campaign will support Charles' first Crossover album, according to label president Larry Newton.

Over 800 60-second radio spots for the album will be aired in 14 major cities over a two-week period, coupled with print media ads in both trade and consumer publications. The album will have simultaneous worldwide release, with British Decca distributing outside the United States.

One side of the album is ballads and the other is up-tempo material. Included are: "Till There Was You" from the score of "The Music Man," the Everly Brothers' hit "Problems, Problems," the Jacques Brel/Rod McKuen song "If You Go Away" and Charles originals.

Eddie Holman Signs With Silver Blue



Eddie Holman has signed an exclusive recording agreement with Silver Blue Records according to Joel Diamond, head of label. Holman's first single for Silver Blue is "You're My Lady (Right Or Wrong)," and was arranged by Philadelphia's Bobby Martin. Pictured at Sigma Sound Studios, from left, are Harold Rosenthal (Holman's lawyer-manager), Holman and Diamond.

Tico Taps Monge

■ NEW YORK — Joe Cain, managing director of Tico-Alegre Records, has announced the appointment of Diane Monge as director of press and artist relations for the Latin division of Roulette Records. Monge had served previously as public relations director for U.S. Representative Herman Badillo (D-N.Y.), a former New York mayoral candidate, as well as for Estee Lauder Cosmetics.

SMG Distribbs Alligator

■ CHICAGO — Alligator Records, the Chicago-based label devoted to recording contemporary blues music, has announced the appointment of a new New York area distributor, SMG Distributors of Maspeth, N.Y. SMG will also distribute Alligator in New Jersey.

Oriole Hosting GRT Pro-Forum

■ SUNNYVALE, CAL. — Brooks Robinson has been added to the list of sports greats hosting at the ongoing Pro-Forum trip to Puerto Rico, a business-pleasure promotion trip developed and sponsored by GRT.

The third baseman for the Baltimore Orioles accompanies five other sports professionals on the trip (3-9) according to Herb Hershfield, GRT's vice president of marketing.

The site of the Pro-Forum is the El Conquistador Hotel and Club in Las Croabas, P.R., an expansive resort in close proximity to both San Juan and St. Thomas in the Virgin Islands. Two hundred guests—most of them tape distribution personnel—are making the trip with all expenses paid by GRT. Each had to qualify by reaching or surpassing a sales quota. The pros will be on hand at the Pro-Forum to give instruction and supervision in their various areas of expertise.

CONCERT REVIEW

Susan Pillsbury Shows Promise

■ NEW YORK — 5:45 p.m. in Town Hall, as part of a concert series devoted to keeping you off the subways until the worst of the rush hour has passed (6:45), and for which the bulk of the audience is composed of businessmen and little old ladies, is not the ideal setting for the debut of a new singer-songwriter. Unfortunately, Susan Pillsbury (Sweet Fortune) fell prey to just such circumstances Wednesday (30) — compounded by the fact that the majority of patrons had come to hear the cocktail/piano music of Peter Duchin.

Ms. Pillsbury has a gentle, disarming disposition which, despite her understandable nervousness, carried her through her set gracefully, and instilled a hope to hear her under more appropriate conditions. The intimacy suggested by such songs as "Joe and Luther," "Heaven" and "It's Hard to Be Easy" would be well served in a club situation where the listeners might be younger and more inclined to pondering a lyric.

Accompanied by bassist Richard Davis and guitarist Jay Berliner, Ms. Pillsbury proved most promising (though live arrangements also need refinement). Davis, Berliner and drummer Ronald Bedford also assisted Duchin for his opening half of the program.

Ira Mayer

Phonogram Dedicates New Corporate Offices



Seen at the Chicago party dedicating the new corporate offices of Phonogram are, from left: Jules Abramson, Phonogram national sales manager; RW's Gary Cohen; Bob Johnston, program director of WBBM-FM; Bill Traut, president of Wooden Nickel Records and Elliot Wald of the Chicago Daily News.

Bill Ballance (Continued from page 16)

the country—the name could not be copyrighted — became more sensationally and sexually oriented, bringing their repercussions back to Ballance. An FCC storm over sex-talk programs resulted in many of the FF imitators being taken off the air while Ballance himself very carefully guides his listeners away from "skating on thin ice" as he puts it:

"The show was never intended to be a sex-talk program. The problem is that the guys assigned to do similar formats throughout the country were usually kids in their early twenties, who just didn't understand the women calling in and began to get a bit crude with them, and gave the shows a black eye."

Ballance feels that his being more mature, twice-divorced and the father of two grown sons has helped his understanding of the callers: "Everything that the women talk about, I have either experienced or witnessed myself, and I know what they're saying." Now he wears stethoscope-type headphones blocking out everything but the caller, and allowing him to listen so intently that he can hear nervousness, parched lips or a gurgling stomach: "I listen now to what they don't say as much as what they do, and I can always tell when they're leaning back, getting ready to drop a zinger on me." His most recent zinger was dropped by a 76 year old caller although recent computer research shows the median age of his listenership to be closer to 28.1 years.

Syndication

The success of his KGBS program prompted syndication of the show, now programmed at 44 stations in the U.S. and Canada. Three-hour versions are culled

from the best of the daily five-hour show. Some of the more recent topics have been: "How have you been wronged by a man?" "What do you do to keep him coming back?" and "What do your women friends do that exasperates you?" Weightier topics such as "jealousy and possessiveness-yours and his" and "suicide attempts" are discussed on alternate Wednesdays with the aid of Dr. Norton Kristy, a psychotherapist.

"I'm not qualified to take on these questions alone, but although the program was always meant to be entertaining, we realized that there are a lot of women in pain and anguish who need help. They are comforted knowing that they are not alone in their particular problem, and I always direct them to obtain expert help, either from a lawyer, doctor, or counseling agencies," Ballance said.

He also feels that women's lib organizations have stopped bothering him because he also urges women to go back to school and stand on their own apart from the men in their lives. Some of his ideas and thoughts have been compiled in his book, "The Bill Ballance Hip Handbook of Nifty Moves . . . and How to Cope in Situations of Utter Hopelessness," with a forthcoming sequel being written.

Even with books and a possible television show in the offing, Ballance admits that radio will always be his first love: "In the next two weeks, I'll have my 50,000th call and I still get exhilarated doing the show. The momentum built from doing a daily program has helped to spur me on in doing other projects. I'd never give it up."

CLUB REVIEW

Prine Time At Exit/Inn

■ NASHVILLE—John Prine really enjoyed himself when he played the Exit/Inn, and the packed crowd enjoyed his songs immensely. He is able to ad lib his way into or out of any situation and laugh along with the crowd.

Prine had the audience hanging onto every word. He develops his stories, throws punch lines and then leaves it up to the audience to make a decision on what it all means. His songs included "Paradise," "Donald and Lydia," "Sam Stone" and "Dear Abby" to name just a few. He performed accompanied only by his guitar.

In the audience were a number of notables who took turns playing during the second set. Among those who participated at the mike were Johnny Rodriguez, Waylon Jennings, Shel Silverstein, Steve Goodman, David Alan Coe, Kris Kristofferson, Chris Gantry and Guy Clark.

Linda Hargrove also performed during the evening, and the exciting Elektra artist is someone to watch. Her songs are sure to be recognized; in fact, other artists are recording some now. She is a poet and singer whose subjects range from lost early love to memories of her grandparents, with a style and delivery that both holds and moves the audience.

Firing Joke Backfires

(Continued from page 16)

upset listeners, management decided to take the whole thing seriously, firing Tanner despite his explanation of "the old radio routine."

As a result, according to Tanner, others on the staff left in protest: Dave Dunaway, who has since gone to KNUS-AM (Dallas) to do 10 a.m.-2 p.m.; Cramer Haas; Christopher Stone; J. Mark Shands; engineer David Perkins and Jim Chick, who has since returned.

Since Tanner came on the scene, the station, which had followed an old-line MOR format, had become progressive MOR with the latest ratings showing them number 1 in total persons in the categories 12+ teens, 18-34 and 18-49. Tanner explained that his relationship with management prior to this incident had been excellent.

The official press statement of WJDX Inc. management obtained from Chuck Cooper, station manager, stressed that Tanner was the only staff member dismissed as a result of the program of the 24th and other internal conflicts.

Record World en Puerto Rico

By CARMEN MIRABEL

■ Ya en el nuevo año salen las nuevas grabaciones y poco a poco van desapareciendo los que fueron grandes éxitos en la pasada navidad, que quizás ha sido una de las más reñidas.

Como regalo de navidad a sus televidentes WKAQ, Telemundo trajo desde México, donde tuvo una exitosa temporada, al español **Camilo Sesto**. El creador de "Algo de Mí" y "Amor, Amor," causó gran impacto y a pesar de que había sido anunciado para las madres y no pudo venir por su visa, el público lo recibió como lo hubieran hecho en la primera ocasión. El se disculpó de todas formas pues "el público se merece nuestro respeto y explicación." Estuvo muy bonito y bien preparado el especial. **Sesto** dejó demostrado que lo que se había dicho de él en la prensa era muy cierto. Su estilo aunque no muy espectacular, impresionó mucho. Su voz muy potente y bien timbrada. Y para las mujeres que como yo nos fijamos en todo detalle, el españolito resultó ser además

apuesto.

Larry Harlow estuvo en Puerto Rico durante tres semanas, aunque ésta temporada estuvo bastante floja en cuanto a bailes de "salsa" debido a muchas razones, Larry logró llenar a capacidad todos los locales donde se presentó. Todo lo contrario a muchas otras bandas que vinieron del exterior. Harlow gustó mucho con su nuevo vocalista **Junior Gonzalez** y un tan anunciado "mano mano" que tuviera Larry con el excantante de su banda **Ismael Miranda**, ambos demostraron que cada uno por su lado podían funcionar igual o mejor. Claro que el "Larry vs. Ismael" vino muy bien para los productores del espectáculo . . .

Muy contentos los fanáticos de **Celia Cruz**, pues ya saben que está grabando para el sello fania y que próximamente tendrán sus grabaciones fuera.

Me permito darles una exclusiva que ya pronto empezará a ser comentada. **Raphy Leavitt** y su orquesta "La Selecta," que tantas ofertas tuvieron de muchas compañías para cuando finalizaran este año su contrato con Borinquen, aunque todas fueron tentadoras, Leavitt prefirió quedarse con la firma que lo llevará a la fama y la que diera a conocer el talento musical suyo y de sus muchachos.

Raphy promete un elepé mejor a los anteriores, ya que lo está preparando con tiempo. También desmintió el rumor de que Sammy Marrero se separara de La Selecta. Dijo además el popular creador de La Cuna Blanca que de ahora en adelante la Selecta sonará diferente, debido a los arreglos que está creando para su orquesta, ha variado quizás un

(Continued on page 42)



DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Robert E. Brockway**, presidente de Polygram Corporation acaba de anunciar el nombramiento de **Gil Beltrán** como presidente de MGM Records, con base en Los Angeles. Gil, que ha demostrado gran energía y firme resolución a través de la organización RCA, primero en España, Brasil y Estados Unidos, donde funcionó como vicepresidente y Gerente General de RCA Records de Nueva York durante un aproximado de dos meses, hará también historia en su nueva posición en MGM Records.

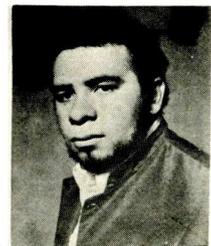
¡Vayale al ejecutivo cubano nuestra felicitación!

Luce con grandes probabilidades de éxito inmediato el número "Sigo Bravo" que Fania ha lanzado en la voz de **Justo Betancourt** . . . **Jerry Massucci**, presidente de la empresa Fania hizo volar a **Celia Cruz** en su nueva grabación. Papo tocará el piano y Justo hará coros en esta nueva producción de **Johnny Pacheco** . . . **Julio Estrada**, más conocido dentro del ambiente "salsero" como **Fruko**, acaba de obtener sonado éxito en las Ferias de Cali y Manizales en Colombia. **Fruko** ha logrado gran prestigio internacional por sus interpretaciones de la música de salsa, sus discos, modestia y don de gentes . . . RCA lanzó en Argentina los temas ganadores del "1er. Festival Argentino de la Canción Infantil" "interpretados por **Pipo Pescador**. El tema ganador del Festival fue "La Historia de la Memoria" de **Eduardo Segal**, seguida en segundo lugar por "Vicente tenía un Burrito" de **Berta Finkel**. Entre paréntesis, **Pipo Pescador** es un excelente intérprete . . . Musart lanzará próximamente un long playing integrado por temas del recién desaparecido **José Alfredo Jiménez**, en la interpretación de **Antonio Aguilar**, que acaba de regresar a México, después de asistir al estreno de su nueva película "Peregrina," en San Antonio, Texas.



Justo Betancourt

Andrew Kaufman me anuncia el próximo lanzamiento de grabaciones coleccionista, que en asociación con **René Lopez**, acaba de poner a la disposición de Caytronics Corporation. Entre los "albums" que serán próximamente lanzados se cuentan "A todos los Barrios" por **Arsenio Rodríguez**, "El Sentimiento" por **Arsenio Rodríguez**, "Mano a Mano" por **Arsenio Rodríguez** y **Arcaño** y sus **Maravillas**, "Danzón Mambo" por **Arcaño** y sus **Maravillas**, "La Plena y la Bamba de Puerto Rico" por **Cesar Concepción** y **Joe Valle**, "Los Reyes del Mambo" por **José Curbelo** con **Tito Puente** y **Tito Rodríguez**, "Sonaremos el Tambó por el **Conjunto Kubavana** de **Alberto Ruiz**, "Déjame Tranquilo," por **René Alvarez** y su **Conjunto los Astros**. ¡Guaguancó en La Habana" por el **Conjunto Modelo** y "Prueba mi Sazón" por **Belisario López** y su Charanga . . . "Sin Remedio" de y por **Camilo Sesto** es un gran número y brillantemente interpretado por su autor . . . **Eduardo Franco** pudiese dar de gran impacto con "Te lo Pido de Rodillas" de su autoría conjuntamente con el gran amigo **Cacho Valdéz**. Esta grabación acaba de salir al mercado en Estados Unidos con "Dulce Amor, el que sale de tus Ojos" de Franco, Valdéz y Momy . . . **Hank González** de la KWIK Broadcasting Company, Inc. P.O. Box 2005, Pocatello, Idaho 83201 solicita muestras para su programa "Cuando Mexico Canta" que sale al aire en esa zona de fuerte población latina. Hank está interesado en "dar a conocer no solo la música mexicana sino toda aquella que sea en Español y así impulsar a todos aquellos artistas que en este país luchan para colocarse en un lugar en el gusto del público."



Fruko

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Pipo Pescador

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(Continued on page 42)

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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. EL DIA DE SUERTE
WILLIE COLON—Fania
2. VIRALO AL REVES
JOHNNY PACHECO—Fania
3. PA HUELE
EDDIE PALMIERI—Coco
4. INDESTRUCTIBLE
RAY BARRETTO—Fania
5. LA VECINA
CHARLIE PALMIERI—Alegre
6. 110TH ST. AND 5TH AVE.
TITO PUENTE—Tico
7. NACIO CANSAO
SONORA PONCENA—Inca
8. CAFE COLAO
RAPHY LEAVITT—Borinquen
9. EL RICO MANGO
HECTOR RIVERA—Tico
10. GUARAGUAO
BOBBY VALENTIN—Guaraguo

Chicago (Salsoul)

By JUAN MONTENEGRO

1. CUI CUI
APOLO SOUND—Fania
2. ADORACION
E. PALMIERI—Mango
3. TODO TIENE SU FINAL
WILLIE COLON—Fania
4. INDESTRUCTIBLE
RAY BARRETTO—Fania
5. CONFESION DE AMOR
JOE CUBA—Tico
6. POEMA
PRIMITIVO SANTOS—Solo
7. EVERYBODY KNOWS
LOUIE RAMIREZ—JA Latino
8. PARA MI GENTE
HECTOR RIVERA—Tico
9. CUNA BLANCA
SELECTA—Borinquen
10. ASI SE COMPONE UN SON
ISMAEL MIRANDA—Fania

Los Angeles, Cal.

By KALI

1. DE TIN MARIN
SONORA SANTANERA—CBS
2. LA LEY DE LA VIDA
VICENTE FERNANDEZ—CBS
3. NOVIA LINDA
LOS SILVERS—Philips
4. COMO MALDICION
JORGE LAVAT—Sonido Int.
5. LA NOCHE QUE SE FUE
LOS DIABLOS—Musimex
6. NO SON PALABRITAS
HELENO—Arcano
7. EL AMOR ESTUVO AQUI
MAGDA FRANCO—Harmony
8. SOLO TINES MI ADIOS
LOS SOLITARIOS—Peerless
9. ANORANDO TU AMOR
LOS BARBAROS—Musimex
10. CARA SUCIA
MARCO A. VASQUEZ—Peerless

Mexico

By VILO ARIAS SILVA

1. CEBOLLITAS VERDES
LOS BABY'S—Peerless
2. LIBRE COMO GAVIOTA
MANOELLA TORRES—CBS
3. ZACAZONAPAN
ANTONIO ZAMORA—Capitol
4. NO SON PALABRITAS
HELENO—RCA
5. PINTANDO CORAZONES
CLARITA BOONE—RCA
6. MI AMIGO EL PUMA
SANDRO—CBS
7. EL MENOS
JORGE RIVERO—Cisne RAFF
8. NADA GANO CON QUERERE
LOS FREDDY'S—Peerless
9. EL AGENTE VIAJERO
ANTONIO ZAMORA—Capitol
10. CANTARE
GARFUNKEL—CBS



LATIN AMERICAN ALBUM PICKS

LO MEJOR DE

NICOLA DI BARI (Een Castellano)—Arcano
DKL1 3233

Al fin sale al mercado en castellano, las interpretaciones del muy talentoso italiano Nicola di Bari. Bellos arreglos! "Los Días del Arco Iris," (Masini-Pintucci-Di Bari-Lecha) "Ojos Claros," (Migliacci-Mattone-Lecha) "Mi Pueblo," (Di Bari-Fragione-Pitarresi-Lecha) "Guitarra Suená Más Despacio." (Evangelisti-Di Bari-Marocchi-Marauda)



■ At last! An album in Spanish by the great Italian singer Nicola di Bari. Superb package! "Como Violetas," (Amendola-Gagliardi) "Lejos, Lejos," (Tenco-Gil Luano) and "La Primera Cosa Bella." (Mogol-Di Bari-Medina-Amart)

SIEMPRE ARRIBA

RAFAEL SOLANO Y SU ORQUESTA—Ansonia
SALP 1515

El muy talentoso músico dominicano en un repertorio vendedor. "Totay Pa'na," (R. Lopez) "Espiritu Burlón," (R. Solano) "Caramba, Ay Nico," (Luís E. Lora) y "Enciende la Victrola." (L.E. Lora)



■ The very popular and talented Dominican musician and his orchestra in a very commercial package. "Estamos en las Mismas Condiciones," (Medley Contigo-Condición) "El Peje Tinglai," (F. Lopez) and "Mocana, Mocanita," (R. Solano)

Y SUS EXITOS

YACO MONTI—Parnaso P-LPS 1124

Indiscutiblemente, grandes éxitos por Yaco Monti! "Siempre te Recordaré," (Y. Monti) "La Nave del Olvido," (D. Ramos) "Como has Hecho," (Modugno-García) "Con los Brazos Cruzados," (Leo Dan) "Me voy y no Llores." (J. Marcelo-R. Lopez)



■ Undoubtedly, great hits by the outstanding Yaco Monti! "Está Dormida," (Y. Monti) "Te Quiero . . . Te Quiero," (R. de Leon-A. Alguero) and "Amor Desesperado." (Y. Monti)

LO NUEVO DE . . .

LAS HERMANITAS NUNEZ—Sonido Internacional
SILP 1004

Las muy populares mexicanas en un repertorio que vende. "Redención," (M. Prado-B. San Cristobal) "Gritaré a los Vientos," (A. Atayde Jr.) "Quédate," (Jaime Guzman Mayer) y "Te Pido Amor." (Tere Beltrán)



■ The very popular Mexicans Hermanitas Nunez in a package that means sales. "Te Pido Amor," (Tere Beltrán) "Complejo de Amor," (Acrelio Carrillo) and "Ya Sabes que me Voy." (Memo de Anda)

Artista de la Semana (Artist of the Week)

■ De entrada, a Camilo Sesto vamos a despojarle de su apellido artístico. Estamos en Alcoy, donde el 16 de Septiembre de 1,946 nace nuestro protagonista en el seno de una familia obrera, los **Blanes**. El padre, electricista; la madre, dedicada a sus labores. Camilo, de chico, cuenta que era revoltoso, amigo de las pandillas perono de los libros. Pero era harto conocido en todos los colegios alcoyanos, porque estudió en más de uno. En el de los salesianos fué donde descubrieron que tenía buena voz. Así es que le enrolaron en seguida en el coro y en todas las fiestas escolares, Camilo llevaba la voz cantante.

En la adolescencia, a Camilo **Blanes**, aparte de cantar le gustaba la pintura. Los domingos, mientras su "panda" subía a la montaña, él les acompañaba pero abrazado a un caballete. Era un tiempo en que estaba decidido a amular a su paisano, el gran paisajista levantino Joaquín Sorolla.

Tiempo feliz. Camilo se echa su primera novia. Y, de paso, forma con un grupo de amigos un primer grupo musical, **Los Dayson**. Por

entonces, estaba de moda el **Dúo Dinámico** y el incipiente conjunto repetía una y otra vez aquello de "Quisiera ser" y "Quince años tiene mi amor." Los Dayson se dieron a conocer por todo el contorno alicantino y decidieron dar un paso decisivo. Se inscribieron en un concurso de televisión, "Salto a la fama," les llamaron y acudieron con un tema que hacía furor en aquellos días: "Flamenco," de **Los Brincos**. No ocurrió nada de particular y Los Dayson regresaron a Alcoy, a la vida monótona de siempre.

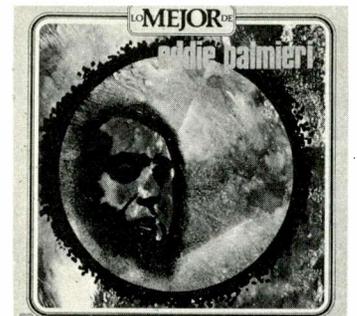
Era el año 1,965 cuando Camilo animó a sus compañeros a iniciar definitivamente la aventura en la capital de España. Así lo hicieron. Camilo comenzó a conocer los sinsabores de la gran capital, pero estaba empeñado en conocer el triunfo algún día.

Vivió unos años de bohemia, pintando bodegones que vendía a un precio irrisorio para poder comer y de paso pagar la pensión en que vivía junto al resto de Los Dayson. Los domingos, el grupo actuaba en la periferia
(Continued on page 42)

LO MEJOR DE (THE BEST OF) EDDIE PALMIERI

ESTE L.P. CONTIENE
LOS HITS

MUÑECA
LA MALANGA
LINDO YAMBU
AFRICAN TWIST
MI MAMBO CONGA
VAMONOS PAL MONTE
CAMPESINA
SI HECHO PALANTE
AZUCAR



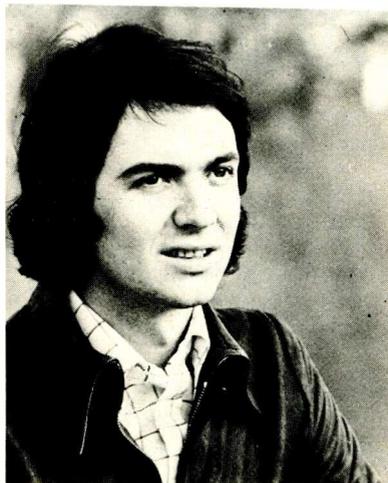
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Artista de la Semana (Continued from page 41)

madrileña y ganaban unos cuantos duros. Conoció Camilo por esa época a **Juan Pardo**, a **Junior** y a otros cantautores empeñados como él en salir del anonimato. Un grupo entonces en boga, **Los Botines**, escucharon a Camilo y le contrataron como cantante solista. Camilo empezó así por destacar en un reducido ambiente musical. Pero era importante aquel paso. El servicio militar, que cumplió en Almería, cortó la carrera de Camilo. Pero en cambio le permitió modelar su futuro. Cuando le licenciaron, volvió a encontrarse con **Juan Pardo**, ya en esa época nombre con suficiente crédito en el área musical española. Juan había dejado ya el dúo que formaba con Junior y decidió convertirse en productor discográfico de Camilo Blanes, quien, a partir de ese momento cambiaría su apellido por el de Sesto, cosa que obedecía a que Camilo es el sexto de la familia con ese nombre.

La colaboración entre Juan Pardo y Camilo Sesto comenzó a ser fructífera. El primer disco se componía de las canciones "Llegará el verano" y "Sin dirección." Paso prácticamente, desapercibido. Camilo necesitaba de un empuje definitivo para ser lanzado como futura gran estrella de la canción. "Fichó" por Ariola, grabando seguidamente un discos que muy



Camilo Sesto

prontó encauzaría al artista por los caminos de la popularidad: "Buenas noches," una adaptación de "Canción de cuna," de Brahms, y "Esa paloma." La crítica se fijó Camilo. Campanas al vuelo. Ya teníamos una nueva voz.

A finales de 1970 participó en un programa de televisión, el concurso "Canción 71." Pasó dos eliminatorias, donde dejó estela de su voz personalísima. 1971 empezaba con buenos augurios para él. Camilo se marchó a Londres, a registrar su tercer disco: "Lanza tu voz" y "A tí Manuela

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En Puerto Rico

(Continued from page 40)

poco su estilo, pero cree que ya es tiempo de que su orquesta tome un margen como tal.

KVM presento un "show" gratis al pueblo de Bayamon donde tomaron parte; **La Selecta**, **Empacto Crea**, **Cheo Feliciano**, **Impacto 71**, **Larry Harlow**, **Hafael Cortijo**, **Jose-lito** y muchos otros. Se apunta otro éxito más la emisora del pueblo, ya que demostraron la gran difusión que tiene su emisora logrando reunir más de 20,000 personas en la plaza de Bayamón. **Eduardo Gonzalez**, director de programación de la misma, es el creador de todas las ideas puestas en práctica ultimamente.

Y antes de despedirme quisiera comentar además la programación de WBMJ, o "radio rock" como se llama ahora. Ha resultado la combinación de música "rock" y "salsa" y se está convenciendo el gusto de los más exigentes. También el "staff" de locutores que tiene actualmente es superior al de muchas emisoras y no abusan mucho de la "jerga" juvenil, que sin mucha frecuencia resulta amena y agradable, pero que con el abuso molesta el oído. Los dj's, muy simpáticos, **Luisito**, **Héctor Ortíz**, "El Sonero," y todos los demás, dirigidos por **Marianito Artau**, quién a su vez es el director de programación . . . Suerte!

Nuestro Rincon (Continued from page 40)

Declaró **José G. de la Peña**, Director Artístico de Discos Rex de México: "Una depuración de valores será la consecuencia final de la crisis de pasta de vinil, que es la materia prima básica en la manufactura de discos, que sufre actualmente la industria disquera en todo el mundo" y afirma "la situación hará que se terminen en muchas grabadoras los favoritismos, los compadrazgos y protecciones a falsos valores que solo agradaban a sus protectores y gravaban los presupuestos. Ahora sólo habrá pasta para quienes garanticen calidad y eso lo habrá de determinar el público.

Jesús Godoy ha sido nombrado Gerente General de la Cayre Distributors of Florida, nueva distribuidor del conglomerado Caytronics en el área. Buena suerte le deseamos al enérgico "flaco" Godoy en el desempeño de sus funciones . . . **Ida Rosa Clavero** ha sido nombrada "Eastern Division Manager" de la Latin International Records, con base en Miami, Fla. . . "Traigo mi Salsa de Verdad" por **Pedro Miguel y sus Maracaibos** saldrá a la venta la semana entrante en la etiqueta Audio Latino. También en este sello, un long playing de la **Orquesta Madison** saldrá a promoción la semana entrante. La distribución de Audio Latino ha sido confiada en Estados Unidos y Puerto Rico (con excepción de La Florida) a Caytronics Corp . . En extremo exitosas las actuaciones de **Celia Cruz**, **Tito Puente** y **Charlie Palmieri** en Festival auspiciado por el Canal 23 de Miami, Fla. en el Dinner Key Auditorium . . . También de éxito muy interesante **Ray Barretto** en el Centro Español de Miami. Su nuevo long playing "Indestructible" ha dado aún más fuerza al talentoso amigo . . . Y ahora . . . ¡Hasta la próxima!

Robert E. Brockway, president of Polygram Corporation, has just appointed **Gil Beltran** as president of MGM Records in Los Angeles. Gil, who has shown great energy and resolution at RCA, in Spain, Brazil and the United States, where he acted as vice president and general manager of RCA Records in New York for a period of two months, will do his best in his new position for MGM Records. Congratulations! . . . A new Fania single, "Sigo Bravo" by **Justo Betancourt** looks like a winner . . . **Jerry Massucci**, president of Fania, sent for Justo Betancourt and **Papo Luca** from Puerto Rico to New York, in order to join **Celia Cruz** in her new recording. Papo will play the piano and Justo will be in charge of the chorus in this new production by **Johnny Pacheco** . . . **Julio Estrada**, known as **Fruko**, has had great success in Cali and Manizales Ferias in Colombia. Fruko has gained international prestige for his performances of "salsa" music and his recordings . . . RCA released in Argentina the album "First Festival of the Children's Song in Buenos Aires" performed by **Pipo Pescador**. The winner was "La Historia de la Memoria" (Eduardo Segal), followed by "Vicente Tenía un Burrito" (Berta Finkel). Pipo Pescador is an excellent interpreter . . . Musart will release an lp containing songs of the late **José Alfredo Jimenez**, performed by **Antonio Aguilar** who returned to Mexico after attending the premiere of his latest film "Peregrina" in San Antonio, Texas . . . **Andrew Kaufman** announced the release of a collector series, which, in association with **René Lopez**, will be distributed by Caytronics Corp. Among the albums are: "A Todos los Barrios" by **Arsenio Rodriguez**, "El Sentimiento" by Arsenio Rodriguez, "Mano a Mano" by Arsenio Rodriguez and **Arcaño y sus Maravillas**, "Danzon Mambo" by Arcaño y sus Maravillas, "La Plena y la Bamba de Puerto Rico" by **César Concepción** and **Joe Valle**, "Los Reyes del Mambo" by **Jose Curbelo** with **Tito Puente** and Tito Rodriguez, "Sonaremos el Tambó" by **Conjunto Kubavana** with **Alberto Ruiz**, "Dejame Tranguillo" by **Rene Alvarez** and **Conjunto Los Astros**, "Guaguancó en La Habana" by **Conjunto Modelo** and "Prueba mi Sasón" by **Belisario Lopez** and his Charanga . . . "Sin Remedio" (Side B), **Camilo Sesto's** latest single, is beautifully rendered by him and looks like a winner . . . **Eduardo Franco** could make it with "Te Pido De Rodillas" (Franco-Cacho Valdes) b/w "Dulce Amor, el que sale de tus ojos" (Franco-Valdez-Mommy) . . . **Hank Gonzalez** from KWIK Broadcasting Company, Inc. P.O. Box 2005, Pocatello, Idaho, 83201, requires deejay copies for his program "Cuando Mexico Canta" which is aired in that heavy Latin area. Hank is interested in not only Mexican music but all kinds of Spanish music in order to increase the popularity of all artists in that area . . . **Jose G. de la Peña**, artist-director of Discos Rex from Mexico declared: "Due to the vinyl shortage crisis, all the material and artists to be recorded will have to be extremely selective" . . . **Jesús Godoy** has been appointed general manager of Cayre Distributors of Florida, a new Caytronics distributor in this area. Congratulations! . . . **Ida Rosa Clavero** has been appointed eastern division manager of Latin International Records, in Miami, Fla. . . "Traigo mi salsa de verdad" by **Pedro Miguel y sus Maracaibos** will be released next week on Audio Latino label. Also on the same label, an lp by **Orquesta Madison** will be released. Caytronics Corporations is the distributor of Audio Latino in the states and Puerto Rico (except Florida) . . . And that's it!



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Film & TV-Related Records Score

(Continued from page 3)

to occur when acts primarily associated with the music industry themselves began to score motion pictures. "Superfly" as written and performed by Curtis Mayfield became the first number one album for The Buddah Group, and had the additional effect of pushing his career ahead several notches. And now relatively unknown artists are making it big through their contributions to an important soundtrack. Singles from soundtracks are becoming much more commonplace. Record companies are beginning to realize that a motion picture or television special can be utilized to build an "album" act by creating a hit single, often one pulled "by demand" from a soundtrack.

Denver

The current chart action of John Denver (RCA) is a good example of the power of the home screen, even when the artist's work is performed by someone else. Although featured as a solely off-camera composer for the CBS-TV movie special "Sunshine" (originally broadcast in the fall of '73), John Denver succeeded in reaching the video audience with a song originally released on his "Poems, Prayers And Promises" album—"Sunshine On My Shoulders." As a result, "Poems" has found a new chart life (bulleted at 75 this week) after its initial run as a May 1971 release. Denver's "Greatest Hits" album, which also contains the song, is bulleted at 2 while the single itself is bulleted at 52.

De Young

The original soundtrack recording of "Sunshine" (MCA) has had a strong chart run of its own since the broadcast. It is now in the 42 spot. A single from the soundtrack—"My Sweet Lady"—performed by Cliff DeYoung (MCA), who did perform on the special, is bulleted at 43 this week. The label is planning a long-range drive on DeYoung as a recording artist based on this initial success.

Elvis Aloha

Even re-broadcasts of television shows are not without their chart repercussions. Elvis Presley's first airdate for his NBC-TV special "Aloha From Hawaii Via Satellite" (RCA) in April brought the album to the top chart spot as it became the first RIAA certified quad disc. But as a result of a re-run on Nov. 14, the album has once again begun an upward climb; this week, it's at 76.

Jim Croce

Jim Croce's "Time in a Bottle" was originally issued on his first album, "You Don't Mess Around With Jim" (ABC). As a result of its use on the soundtrack of the ABC-TV movie "She Lives" (originally aired on Sept. 12), again

off-camera, the song pushed the sales on the album into a second chart life even more remarkable than the first. "You Don't Mess Around With Jim" has been the number 1 item on The Album Chart for the past two weeks. "Time In A Bottle" has already been a number one single and is 27 this week. Sales of the entire Jim Croce catalog have seen a similar kind of resurgence (RW, Jan. 12).

Streisand

The soundtrack from CBS-TV's "Barbra Streisand . . . And Other Musical Instruments" (Columbia) has enjoyed a 13-week chart run and is now at number 79. Although Ms. Streisand has enjoyed dual success as a recording star and actress, none of the songs from her films has ever hit with the impact of her current single "The Way We Were" from the film of the same name. (RW, Jan. 19). The former number 1 song is 2 this week. While Columbia has released a formal soundtrack album from the film (which appears for the first week at 126, with a bullet), the company has also just issued a separate Barbra Streisand solo album titled and including "The Way We Were" based on the success of the same single.

Oldfield

Mike Oldfield's "Tubular Bells" album (Virgin), has seen renewed chart impetus since its initial release, as a result of portions of the work being used in "The Exorcist." Atlantic Records, which distributes the line, issued a single last week of that portion of "Bells;" the album is already a bulleted 28, partially as a result of the film's acceptance and publicity. There is as yet no official "Exorcist" soundtrack album available.

Other Soundtracks

The biggest selling soundtrack

album per se at this time is "American Graffiti" (MCA), which has seen a strong 41-point jump this week up to a bulleted 20 as a result of the film's moving from showcase to neighborhood theaters across the country, a resurgence after 18 weeks on the chart. It is essentially a variant of an "oldies collection" package.

Four other soundtrack albums appear on The Album Chart; two are built around the appeal of the score's composer and chief musical performer—Neil Diamond in "Jonathan Livingston Seagull" (Columbia), which is 13 after 15 charted weeks, and James Brown in "The Payback," (Polydor) which is 128 this week. In addition, the soundtrack to "The Sting" (MCA) which is bulleted at 122 this week, has a score predicated upon the Scott Joplin revival, initially brought about by several albums on Nonesuch as performed by Josh Rifkin released in 1970. The soundtrack to the film "Robin Hood" (Disneyland) appears in the 134 position this week.

Essex

David Essex (Columbia) made his English recording debut just as his role in the film "That'll Be The Day" was bringing him tremendous publicity as an actor in his homeland. But interestingly, he has managed so far to achieve U.S. disc success without the benefit of an American film release. Already bulleted with his "Rock On" single (at 12) and album (at 103), Columbia is gearing up for an additional promotional push on Essex when the film opens here later in the year.

Films and television programs are no longer merely a source for soundtrack albums. Record companies have begun to use these other media as tools for creating new, expanding audiences for both their emerging and top talent. ☺

Grammy Heavies



With the announcement of the Grammy Award nominations, work has begun on the production of the March 2 awards presentation show, to be aired over CBS-TV. Pictured from left: Jay Cooper, TV committee chairman and president of the Record Academy's L.A. chapter; Andy Williams, who will host the show; executive producer Pierre Cossette; and producer-director Marty Pasetta.

Byflugin Forms Management Firm

■ LOS ANGELES—Max Byflugin, formerly vice president and general manager of Robert Fitzpatrick Corp., has formed his own personal management firm, Mappo Entertainment Confederation Ltd., to handle artists in the music field.

The firm's initial client is Fresh Start, formed recently by drummer Fred Allen (previously with the Buddy Miles Band and High Voltage), singer Bill Pratt, guitarist/singer Paul Frank (Head Over Heels, Frank Zappa) and bassist Milo Martin (the Rufus Thomas Band). Booking for Fresh Start is being handled by Paul Smith of RPM, Ltd.

Mappo Entertainment will also house a music publishing arm, Mappo Music. Mailing address for the new company is P.O. Box 69620, Los Angeles, California 90069. Phone: (213) 656-7483.

FBI Piracy Raid

(Continued from page 3)

plaint was filed before U. S. Magistrate James J. Penne.

Assistant U. S. Attorney Chet Brown told the Court that the Government anticipates returning a grand jury indictment or an information charging Taxe with between 50 and 100 counts of copyright infringement. Each count carries a penalty of up to one year in jail and/or a fine of up to \$1,000.

Brown said a lengthy and intensive investigation of Taxe's operation indicated that millions of dollars were being obtained through the sale of pirated 8-track tapes throughout the United States. He also indicated that the investigation was still continuing.

The premises raided included the alleged manufacturing center, office and warehouse, at 6330 Arizona Circle, Los Angeles, and other buildings used to store tapes and other equipment at 6517 Arizona Circle; 14239 Hindry Ave., Hawthorne, and 10459 W. Jefferson Boulevard, Culver City.

In addition to the bogus tapes, large quantities of labels and sleeves, as well as some shrink-wrap machines, were also seized.

The seized tapes bore such labels as "Sound-8, Atlanta, Ga." and "Standard Tape, Denver, Colo."

Joe D. Jamieson, assistant director in charge of the FBI office here, said that search and seizure warrants had been obtained following a lengthy investigation conducted by the FBI throughout the United States, and noted that this was the largest pirate organization ever to have come to the attention of the FBI.

ENGLAND

By RON McCREIGHT

■ LONDON — Several major tours have been announced, starting with **Mervyn Conn's** annual "Country Week Festival" which will be staged at the Empire Pool, Wembley (Apr. 13-14), to be taped by BBC-TV for transmission as three special programs. **Genesis** will play a short season at The Theatre Royal, Drury Lane, following their 10-week sell-out tour of the States. **Neil Sedaka** has opened his U.K. tour at the Royal Festival Hall (2). British singer/songwriters **Peter Skellern** and **Ralph McTell**, have both undertaken extensive lists of dates here:—Skellern's tour will co-incide with his new Decca album ("... Not Without a Friend") and McTell's tying in with his "Take It Easy" album for Warner Bros. The **Bee Gee's** choose to export their talents and visit North America from February 8 for two months.

Three impressive and likely hits from MCA mark the company's single debut with EMI: the Scottish act **Average White Band** come up with a strong contender, their own composition "How Can You Go Home," while from the other side of the Atlantic comes **Cher's** current Stateside hit, "Dark Lady," which should bring her back to the fore, and a worthwhile single from **Neil Diamond**, "He Ain't Heavy, He's My Brother," which has been lifted from his "Taproot Manuscript" album by U.K. label manager, **Peter Robinson**. Two other big singles come from **Mick Ronson** and **Bob Dylan**, who both sing Elvis—Ronson on "Love Me Tender" (RCA) and Dylan on "A Fool Such as I." Albums of the week—**Dave Mason's** first for CBS—"It's Like You Never Left"—and **Fleetwood Mac's** "Mystery To Me" (Warner Bros.).

One major publishing deal clinched before MIDEM by Robbins Music—part of EMI's Affiliated Music Group—who have signed Reprise recording artist **Raymond Froggatt** to a world wide writer's contract. All titles on his new album "Rogues and Thieves" to be released on February 21, will be published by Robbins, and Froggatt will tour here before going to America in March with the **Electric Light Orchestra**. Interesting statement from **Bill Martin**, again just prior to MIDEM—his Mews Music catalogue is free for the world. Maybe the position by now has been changed—see next week's column for complete MIDEM round-up.

ITALY

By ALEX E. PRUCCHINI

■ The New Year in pop music has begun fantastically well for veteran recording artist **Giliola Cinquetti** of CGD/Sugar, who has won what is undoubtedly the longest running TV show-song contest: Canzonissima, which runs weekly from early October to early January. The title that won is "Alle Porte Del Sole," a rather captivating ballad that Giliola has sung beautifully. The next step she takes is to bring her winning tune to the European Song Festival, held in April, where (exactly ten years ago) she won 1st prize for the song that brought her into the international limelight, "Non Ho l'Eta'" . . . Top recording group **Tritons** has been signed up by Polydor and the result will be an album bearing the same name as their recent chart hit, "Satisfaction" . . . Lead vocalist of the now extinct pop trio **Aphrodite's Child** (all members hail from Greece), **Demis Roussous** has entered the Italian hit parade at number 14 with his latest single, "For Ever And Ever" . . . Another Polydor artist (this time from England), **Leo Sayer**, has been seen on TV for the first time through a film clip. He sang "Can Anybody Tell Me," a single which was just released here . . . Durium has just started a new low-budget label called Cicala . . . Top English group **Middle Of The Road** has left RCA and joined German-based Ariola (which is released in Italy by Carosello). They will be in Italy by the end of the month to do a couple of TV shows and promote their latest release "Music Music" . . . It's nice to see an Italian name on the foreign charts. I am referring to **Drupi**, a young guy who made it in France with his "Vado Via" (which is number 15 on the British hit parade). Hope that Drupi will make it in the States as well . . . Great hush everywhere in music quarters here regarding the forthcoming San Remo Song Festival. Songwriters are working hard, arrangers are working overtime artists are busy selecting, but who knows anything yet?

GERMANY

By PAUL SIEGEL



■ CANNES, FRANCE—Well, the largest MIDEM ever has come and gone. The originator and master of MIDEM, **Bernard Chevry**, is well aware of the pros and cons of his 'baby' MIDEM, which has grown into a giant, and he will do everything possible to smooth out the rough spots and enhance the potential for better business successes . . . 22 countries around the world watched their television sets to see the various performers during the 'Gala' nights at MIDEM . . . This year MIDEM had 4,780 participants representing 45 countries; 804 companies were present with a total of 384 stands; there was an estimated turnover of \$12,000,000 . . . Americans were well represented (although less than last year) with **Russ Regan** of 20th Century Records . . . **Mike Stewart** of UA enlarging his foreign outlets . . . **Larry Uttal** striking the "Bell" with some newly acquired foreign masters . . . **Dick Broderick** happy that his Tara label is hitting with "Eres Tu" . . . my old buddy **Mack Wolfson**, who's now vice president of Shelley Products . . . **Rick Talmadge** of Musicor running around landing masters for his dad, **Art** . . . **Robert Allen** of Aven Music MIDEMing around to place his "Good-Music" copyrights . . . **Stanley Mills** actively searchin' for another big instrumental for his partner **Charlie Green** . . . long-lost nephew **Peter Siegel** who's doing a&r for Polydor (USA) . . . sorry that two heavies had to cancel at the last minute, **Norm Weiser** and **Murray Deutch**, for no one could take their place . . . Great to see **Lenny Hodes**, general manager of Chess/Janus' publishing arm and **Jerry Masucci** of Fania in New York . . . **Jim Bailey** of RCA Records in London was busy huddling with his foreign people . . . **Al Gallico** was there pitching for his new group from Europe, **Les Humphries Singers** . . . **Eddie Barclay** had too many
(Continued on page 45)



BORDER LINES

By LARRY LeBLANC



■ TORONTO—A&M's **Ian Tyson** recording at Toronto Sound with producer **Bill Misener**. Next Tyson single will be "Spanish Johnny" . . . Goldfish artist **Terry Jacks** in town to interview for CBC's "The Entertainers" radio show . . . Sire Records in the U.S. has picked up "Cousin Mary" by **Fludd**. The Toronto-based group has another two singles in the can. They are "I Held Out" and "It Was A Holiday" recorded at Manta Sound . . . Daffodil artist **Joe Probst** to record in February for a new single . . . CTL has released a debut lp by **Bobby G. Griffith**. The album recorded at Manta Sound and arranged by **Jerry Toth** features Griffith's new single "You Can't Get It All" b/w "I Am A Loser" and his smash single "The Badger's Song." **Laurie Bower** handled the choral group throughout and **Dave Green** engineered . . . Buddah U.S. has picked up "She" by Southcote. This has been a "work" record but indications are that it should go all the way . . . **Tribe** currently on tour in the West . . . Ampex of Canada Ltd. has moved into new offices at 132 East Drive, Bramalea, Ontario L6T 3T9. Telephone: (416) 453-3100 . . . Music Shoppe Booking Agency signed 7-piece Detroit group **Brussel Sprouts** to a Canadian booking agreement. . . The group starts a national tour of campus dates on Feb. 7 in Halifax, playing 10 dates in two weeks on the East coast and then head west March 12 for 22 dates in the west ending April 14 in Winnipeg . . . New **Bachman-Turner Overdrive** single on Mercury is "Let It Ride" . . .
(Continued on page 45)

MIDEM Highlights...



The recent MIDEM convention held in Cannes, France, attracted numerous industry notables. Among those present at the gala event who stopped by the bustling Record World booth were (from top left): Larry Uttal, Al Gallico, Sid Guber, Seymour Stein, Record World publisher Bob Austin, Tony Martell, Ira Moss, Dick James, Mary Schlachter, Loren Becker and Johnny Marks. Also pictured (second row, from left)

are Austin and Russ Regan, Larry Shaw, Bob Shad, Louis Benjamin, Phil Kahl, Bob Demain, Dick Frank and Gerard and Jean Davoust. Rounding out the scene are (bottom, from left) Joe Sutton, Charles Aznavour, the Staple Singers, Viktor Klimenko, Lee Lasseff, Bob Hirschman, Mr. and Mrs. David Chackler, Jerry Massucci, Ray Harris, Mindy Austin and George Greif.

Germany *(Continued from page 44)*

girls chasing me . . . **Tom Collins**, who did a great job on **Charley Pride** was there too . . . **Johnny Marks** brought some real Broadway style to Cannes with him . . . MIDEM also launched the first shot for the American Song Festival headed by **Larry Goldblatt**. The event will take place in Saratoga, New York . . . **Yves Montand** was there with the MIDEM trophy of 1974 . . . **Adriano Celentano** did a very professional performance at the first gala . . . **Chi Coltrane** gave the MIDEMites a thrill when she was at the keyboards . . . It is a pleasure to see Eddie Barclay escorting one of his great stars, **Charles Aznavour**, around the MIDEM Palais . . . **The Pointer Sisters** were excellent and the audience reacted with spontaneous applause . . . **Stanley West** of Ampex was wrapping up his world affiliates . . . US Attorney **Philip S. Kurnit** has more jokes on his lips than **Jerry Lewis** and **Bob Hope** . . . French star **Jean-Claude Pascal** did a very professional job emceeding together with **Helga Guitton** of Radio TV Luxembourg . . . **Louis Benjamin** of Pye paid a quickie visit to MIDEM . . . Pye plans to establish its own affiliates rather than foreign licensees . . . **Ralph Siegel** is very active with stars like **Irene Sheer**, **Roberto Blanco** and **Peggy March** . . . **Heinz Jurgens** of Top Sound having some hit hot offers from his main man in Cannes . . . **Peter Kirsten** toasting a real success in nailing The Robert Stigwood Group for Germany . . . Bellaphon's **Branko Zivanovic** slaving away for more and bigger business . . . **Dr. Hans Gerig** and his giant publishing firms in Germany conferring with UA's **Mike Stewart** . . . **Jerry Toger** on the prowl for copyright goodies from the USA . . . **Harold Orenstein's** great . . . **Dr. Gerhard Weber** of Metronome is serious as a busybee for his mushrooming company . . . **John Hammond** made his first MIDEM appearance to scout for Columbia Records . . . Thank yous go to **Catherine Domange** . . . Missed **Florence** and **George Pincus**, regulars at MIDEM . . . **Dick James** and **Bert Siegelson** signed a contract for the Provisis Catalogue . . .

JAPANESE AT MIDEM PREPARE FOR 1974 TOKYO SONG FESTIVAL: One of the world's most exciting and significant music festivals will take place in Tokyo this year on June 29th and 30th at the Imperial Theater of Tokyo. The event will be televised throughout the entire world via short-wave radio. The theme for the festival is the best composed song and lyric. Japanese general director **Kimio Okamoto** is the person responsible for the brainstorm. The quote from Japan is: "The people of the world are searching for 'love,' for 'peace,' for 'trust.' Music may

Border Lines *(Continued from page 44)*

Teen Angel and the Rockin' Rebels on Hellroaring Records move into the Ontario area in late Feb. for three months of club and high school bookings . . . New **April Wine** single on Aquarius is "Just Like That" . . . Boot Records has released the single "To It and At It" by **Stompin' Tom** . . . **Miles Davis** a "sell-out" at Massey Hall for promoter **Dick Flohill** . . . A&M will release the **Blue Haze** lp in Canada only . . . **Phyllis Brown** picking up good sales on her A&M single which has been flipped to "More Than Missing You" . . . GRT artist **Chad Allan** to tour the Maritimes in February . . . **Wolfman Jack** and the **Guess Who** have recorded together at Nimbus 9 in Toronto . . . **Terry Jacks** taped an appearance on Feb. 9 "American Bandstand" . . . Debut **Harry Hibbs** single of Marathon label is "All Kinds of Everything" . . . The film "Free," featuring **Jimi Hendrix**, **Steppenwolf**, **Mountain**, **Dr. John** and **Van Morrison** starts an eight-day Canadian Premiere engagement Feb. 14 at the Yonge Theatre in Toronto. Live entertainment will be supplied by **Ozark Mountain Daredevils**, **Bearfoot**, and **Tales of Share** . . . The **Guess Who** will headline the Celebrity Tennis Tournament to be held in conjunction with the National Ballet of Canada April 5.

CBS Intl. Pacts James Gang Catalog

■ NEW YORK—The CBS International Music Publishing Group has acquired sub-publishing rights to the Thermostat Music catalog as part of a previous agreement with Third Story Music. The deal commences with their current Atco lp release entitled "Bang."

Tara Acquires 'Tchip, Tchip'

■ NEW YORK—Tara Records has acquired the United States rights to "Tchip, Tchip," by Cash & Carry with Bobby Setter & Co., it was announced by Tara president Richard Broderick. The record will be released in the next few days.

be able to bring our hearts together, by breaking down the barriers of language and ideology. We, the Japanese people, sincerely hope that this music festival can be a step towards such a coming together." In this festival the song must be registered through a Japanese music publisher, or production or record company. For any information you can write to Kimio Okamoto, General Director, c/o TBS-Tokyo Popular Music Promotions Association, 5-3-6 Akasaka Minato-ku, Tokyo 107, Japan. 'Auf Wiederseh'n 'til next week!

The Return of Maria Callas

By SPEIGHT JENKINS

■ NEW YORK — Callas. The very name causes a pinprick of excitement. She is one of the few real stars in an era of public-relations products. Along with Greta Garbo, Ingrid Bergman and Elizabeth Taylor, Maria Callas has a special quality that sets apart what she does from the ordinary. She was never just an opera singer; she created opera heroines, and she literally changed the whole face of opera by opening the bel canto repertory to wide investigation by opera companies the world over.

The occasion of these remarks is an event which none of us ever thought would happen: her live reappearance in North America to sing. And of course Angel Records, her exclusive recording company, is going all out to sponsor and advertise the series of concerts she gives, which will be presented by Sol Hurok. Callas' concerts are all duo affairs with tenor Giuseppe Di Stefano. Many of the great Angel operas of the fifties (the famous *Tosca* for one) starred the two together, and Di Stefano is given total credit for getting Callas to perform again.

The American tour opens in Philadelphia, at the Academy of Music, on February 11 and will move on to Carnegie Hall on February 17 (a gala Opera Guild benefit for the Metropolitan Opera), to Symphony Hall in



Giuseppe Di Stefano, Maria Callas

Boston on February 22 and to Constitution Hall in Washington on February 24. Tony Caronia, the eastern classical sales and promotion manager for Angel, pledges "total promotional support in in-store window displays, media advertising and everything else that Angel can get together for the tour. In New York, Korvettes and Angel will welcome the two singers; in Philadelphia Franklin Music will be the hosting music company; in Boston, the Harvard Co-Op and in Washington, Record and Tape Limited. No doubt all the stores would like to have autograph parties, but Miss Callas' dislike of crowds in the past would seem to foreclose that possibility.

The tour is supposed to go all over the United States—midwest, southwest and California — and should continue until May. The two will sing arias and duets from the French and Italian repertory, the program to be announced at the concert.

The uninitiated (or someone who has come to opera in the last ten years) might wonder what all the fuss is about. Callas' ability to turn most of the audience into jelly comes from her incredible vocal acting, her

(Continued on page 47)

Freeman to Conduct Helsinki Philharmonic

■ NEW YORK — Paul Freeman, conductor and artistic director of the Columbia Masterworks Black Music series, has been named as the principal guest conductor of the Helsinki Philharmonic Orchestra. Dr. Freeman will retain his post as conductor-in-residence with the Detroit Symphony, and will commute to Finland for a minimum of six weeks each season.

Allen, Myers Appointed To New Angel Posts

■ LOS ANGELES — Michael W. Allen has been appointed general manager of Angel Records, according to Brown Meggs, executive vice president of Capitol Records. Allen, currently deputy general manager of EMI's international classical division, London, succeeds Robert Myers, who will assume the new post of executive staff consultant, classics. Both appointments are effective March 1, 1974, and both men will report directly to Meggs.

Allen joined EMI as a management trainee in 1956 following graduation from Oxford University. An accomplished linguist, Allen has been responsible for EMI's negotiations with the Soviet Russian state recording organization, Mezkhkniga, since 1971. He will make his headquarters at the Capitol Tower here.

FEBRUARY 9, 1974

CLASSIC OF THE WEEK



CARLOS
SWITCHED-ON BACH II
COLUMBIA

BEST SELLERS OF THE WEEK

CARLOS: SWITCHED-ON BACH II—Columbia

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

THE COMPLETE RACHANINOFF VOLS I-V—RCA

CUTLER'S/NEW HAVEN

BACH: BRANDENBURG CONCERTOS—Harnoncourt—Telefunken

BACH: SUITES FOR CELLO—Casals—Angel

BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

BEETHOVEN: COMPLETE BEETHOVEN SYMPHONIES—Karajan—DG

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

BRITTEN: CEREMONY OF CARLOS—Willcocks—Seraphim

JOPLIN: ORGAN—Biggs—Columbia

MAHLER: SYMPHONY NO. 10—Morris—Philips

JOAN SUTHERLAND: VOICE OF THE CENTURY—London

VERDI: RIGOLETTO—Sutherland, Milnes, Pavarotti, Bonyngé—London

KING KAROL/N. Y.

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

CARLOS: SWITCHED-ON BACH II—Columbia

GUITAR RECITAL—Matthews—Turnabout

HANDEL: CONCERTI GROSSI—Leppard—Philips

JALOUSIE—Menuhin, Grappelli—Angel

KORNGOLD: ELIZABETH AND ESSEX—Gerhardt—RCA

JEANETTE MACDONALD: A TRIBUTE—Q.A.S.I.

MAHLER: SYMPHONY NO. 10—Morris—Philips

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

JOAN SUTHERLAND: THE VOICE OF THE CENTURY—London

RECORD AND TAPE COLLECTORS/BALT.

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

CARLOS: SWITCHED-ON BACH II—Columbia

THE WORLD OF SCOTT JOPLIN—Morath—Vanguard

MAHLER: SYMPHONY NO. 4—Horenstein—Monitor

MAHLER: SYMPHONY NO. 10—Morris—Philips

SHERRILL MILNES RECITAL—London

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

THE COMPLETE RACHMANINOFF VOLS. I-V—RCA

RACHMANINOFF: VESPERS—Sveshnikov—Angel

SCHIKEL: INTIMATE P.D.Q. BACH—Vanguard

CIRCLES/PHOENIX

BEETHOVEN: COMPLETE SYMPHONIES—Klemperer—Angel

BELLINI: I PURITANI—Sills, Rudel—ABC

BIZET: CARMEN—Horne, McCracken, Bernstein—DG

CHOPIN: WALTZES—Barbosa—Connoisseur Society

HANDEL: ROYAL FIREWORKS, WATER MUSIC—Somary—Vanguard

MENDELSSOHN, BRUCH: VIOLIN CONCERTOS—Pelman, Previn—Angel

PUCCHINI: TURANDOT—Sutherland, Caballe, avarotti, Metha—London

THE COMPLETE RACHMANINOFF VOLS. I-V—RCA

RACHMANINOFF: VESPERS—Sveshnikov—Angel

SCHUMANN: SYMPHONY IN G MINOR—Andreae—BASF

VOUGE RECORD AND BOOKS/L. A.

CARLOS: SWITCHED-ON BACH II—Columbia

JOPLIN: ORGAN—Biggs—Columbia

JOPLIN: PIANO RAGS VOL. 1, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

MAHLER: SYMPHONY NO. 4—Horenstein—Monitor

MOZART: ARIAS—M. Price—RCA Import

THE COMPLETE RACHMANINOFF VOL. I-V—RCA

SCARLATTI: SONATAS—Hamilton—Velos

MUSIC OF RICHARD STRAUSS VOL. I—Kempe—EMI Import

5TH AVE. RECORD SHOP/SEATTLE

CARLOS: SWITCHED-ON BACH II—Columbia

GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch

JALOUSIE—Menuhin, Grappelli—Angel

JOPLIN: RED BACK BOOK—Schuller—Angel

MADY MESPLE SINGS FRENCH OPERA ARIAS—Seraphim

LUCIANO PAVAROTTI: PRIMO TENORE—London

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

RAFF: SYMPHONY NO. 5—Herrmann—Nonesuch

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

STRAUSS: VOICES OF SPRING—Mesple—Angel

Artista de la Semana

(Continued from page 42)

Bill Shephard, el mismo arreglista de Los Bee-Gees se hizo cargo de los arreglos orquestales de esta grabación.

Estamos en 1971, mes de Mayo. Camilo se presenta al "Festival de la Canción del Atlántico," en Puerto de la Cruz (Tenerife). Camilo estuvo a punto de dar la campanada y llevarse el primer premio con la canción "Mendigo de amor," que obtuvo, no obstante, el Premio de la Crítica. El próximo disco contendría esa canción y otra que muy pronto se popularizaría por todo el país: "¡Ay, ay, Rosetta!"

En 1972, Camilo Sesto conocería las mieles del gran triunfo, con una canción precisamente compuesta por él, "Algo de mí." Rápidamente se aupó en los primeros puestos de las listas de éxitos hasta alcanzar el número uno de todos los "hit parades" nacionales. De Sudamérica reclaman su presencia, pues allí los ecos de "Algo de mí" han sido espectaculares. El verano de 1972 es muy importantes para Camilo Sesto.

Conoce a la gran actriz Lucía Bosé. Le enseñó una serie de poemas y Camilo se sintió muy interesado en componer música a uno de ellos. Así caería su inmediato gran éxito, "Amor . . . amar." 1972 se cerraba musicalmente con un nombre consagrado en España y en Hispanoamérica: Camilo Sesto. El cantante alicantino hacía balance y entre los muchos galardones recibidos ese año, contó: Máximo vendedor de discos, otorgado por la Cadena S.E.R., que también le había otorgado ese año el premio de la canción del verano, por "Algo de mí"; trofeo canción del verano y gallo de oro, de la cadena-C.A.R.; mejor cantante del año, concedido por Radio Valencia . . . Y así muchos galardones que premiaban su carrera meteórica y fulgurante.

Con sus long playings "Algo de Mí" y "Solo un Hombre" ocupando altas cifras de ventas en toda Latinoamérica, España y Estados Unidos, su nuevo éxito "Algo Más" con el cual resultó triunfador en el Festival Oti, recientemente celebrado en Brasil, su nuevo larga duración conteniendo este tema, amenaza en convertirse en otro nuevo exitazo del gran talento español. Record World se siente satisfecha de designarle como "Artista de la Semana."

Dove on Panel

NEW YORK—Ian Dove, internationally known music journalist and critic, has been appointed to the Popular Awards Panel of the American Society of Composers, Authors and Publishers, ASCAP. President Stanley Adams has announced.

CLUB REVIEW

Stafford Does It All

NEW YORK — Although the Bitter End was half-empty, Jim Stafford (MGM) filled the gaps and made the room cozy and warm when he appeared there recently (25).

One of the more clever entertainers on the scene, it would be unfair and limiting to designate him the role 'singer.' The man sings, is proficient on several instruments (his first number is entitled "I'm A One Man Boogie Band" and he's not kidding), and he's a marvelously witty comedian. Stafford blends all of these talents together to make a most flavorful set.

Musically he performs his two top 40 charters—"Swamp Witch" and the current "Spiders And Snakes," with self-accompaniment on acoustic guitar and provided his own rhythm section via a tambourine which he manipulated with one foot and a bass pedal which he operated with the other. His guitar expertise was well exemplified on "Classical Gas."

Overlapping the music were some bright comedic sketches which have to be seen for the full impact. Stafford imitates many of our pop culture heroes including a late '50s band, a sing-along singer and an electric blues guitarist. He has one routine in which he has a conversation with a little man who lives in his guitar; It's enormously entertaining and the crowd loved it. Much credit goes to Gallagher, who has provided the mechanics that the schemes needed to work so well.

Sharing the bill were the Dawson Boys (who are being produced by Cashman and West and are no relation to Jim, who is being produced by same). They are folk-oriented and provided the crowd with a pleasing set highlighted by "Hermit" and an interesting rendition of "A Hard Day's Night." Although their harmonies are good they are overly reminiscent of many of the vocal styles prevalent today; their individual singing is much more unique and exciting.

Roberta Skopp



Jim Stafford (MGM), in New York for his Bitter End engagement, stopped by Record World to chat with staffer Roberta Skopp and tell of the Feb. 5 release of his first album, "Jim Stafford," containing his first hit "Swamp Witch" and his current top 20 item, "Spiders And Snakes." "My Mom named the album," he quipped.

RCA Denver Push

(Continued from page 6)

cinnati, Miami and Denver.

Prior to the ABC special, Denver stars in "McCloud" on Feb. 24 and hosts the NBC-TV "Tonight Show" on Feb. 25. Plans are under way for Denver to make a multi-city tour in February as part of the campaign.

RCA has shipped a special John Denver order form, covering all of Denver's catalog, to its field staff. Denver TV tickets (not tickets, but invitations to watch the Denver TV show) have been shipped to the field for distribution. These also are being mailed to one-stops and to stations. There is a John Denver streamer, an ad kit containing minnies of his entire catalog and suggested layouts, each ad showing the channel number where the show will be seen locally. There are one-sheets for use in 70 markets and there has been a re-servicing of Denver's "Greatest Hits" poster.

Ron Scott Names Freedman Acct. Exec

LOS ANGELES—Ron Scott Public Relations has announced the expansion of its organization with the addition of Mary Freedland as an account executive and head of special projects. The company which has specialized in the teen market for the past three years, according to Scott, will now expand into theatre, film, television and music personality promotion.

Springbd. Taps Chapman

LINDEN, N.J. — Springboard International has announced the appointment of Lenny Chapman as branch manager for the company's recently created Music Distributors of America operation in Los Angeles. Chapman has previously held positions with U.D.C., Happy Tiger and Paramount.

CBS A&R Promotions

(Continued from page 6)

tractual payments. She will also continue to supervise all administrative services for the Masterworks a&r department. Ms. Friedmann, prior to this, was manager of Masterworks administration.

Lederman is promoted to the newly expanded position of manager of a&r administration for CBS Records. He will be responsible for providing administrative services to the Columbia, Epic and Custom Labels and for maintaining the east coast studio recording schedule. He has been with CBS since 1970.

Maria Callas

(Continued from page 46)

way of turning a phrase that makes you understand exactly what all the implications of a word are no matter whether you know the language or not. Couple that to a dramatic ability that could say volumes with a move of a hand or a look and one has a unique stage presence.

She never had (at least after 1955 or so) a completely beautiful voice. Many is the time she squawked on high notes and there were times even on some of the recordings when there was an unmistakable wobble. The fact is these flaws meant nothing to her nor should they to a listener: she was creating a character and treating the music to an honest, accurate reading. Her rhythm, her phrasing, her dynamics were always faithful, in fact immaculate, and in some ways opera characters come alive in her hands in a way they do with no one else. Callas defines bel canto in a new way: "beautiful" in "beautiful singing" means "expressive."

Angel has recorded approximately twenty operas with the diva in the lead role. These vary among Carmen, Rosina in Rossini's *Barbiere*, Tosca, and Elvira in *Puritani* and some fourteen recital records. Along with Sutherland (London), Tibaldi (London) and Price (RCA), Miss Callas is one of the very few almost exclusive artists. All of her work is on Angel except for the very early recordings on Cetra-Soria.

Dario Soria, the founder of Angel, tells of how he had signed this extraordinary soprano for his company, Cetra-Soria, then he agreed to found Angel as the American outlet for EMI. No sooner had he planned to sell Cetra-Soria than he found that Walter Legge of EMI had signed Callas to an exclusive contract, and so he opened his Angel first release with, among other things, her first Lucia with Giuseppe Di Stefano.

If you still wonder why some of us who enjoyed the Callas era get so excited about her, buy that old Lucia on Seraphim or the Tosca (this is the first Tosca with Victor de Sabata conducting), and you will see why. Or better yet, try to get into one of those concerts. If her voice is not what it was in the fifties, it is still hard to believe that the Callas magic will not come through strong and clear in whatever she does.

Capitol Ups Weisinger

LOS ANGELES—Marc Weisinger has been appointed payroll supervisor at Capitol Records. Ken Northrup, assistant treasurer, CRI, made the announcement.

By CRAIG FISHER



■ SHENANIGANS—Some weeks, when the news is slim, you can count on the stars to provide a little color. Like last week, for example . . . On Sunday, MCA hosted a little do at Le Restaurant, to present **Elton John** with gold and platinum albums for "Goodbye Yellow Brick Road," plus a cake bearing a replica in frosting of the album's cover. Elton himself was all decked out in a platinum-colored suit and a shirt with the titles of all the lp's songs written on it in the appropriate script. But Elton, too, is ever the iconoclast. "Quite casually," as one observer put it, he picked up a slab of the cake and smashed it in his own face . . . Later in the day, Elton had booked time at the Record Plant to add background vocals to some cuts on his next album. **Dusty Springfield**, **Clydie King**, **Sherlie Matthews** and **Jessie Smith** (of **Hodges, James &**) were the vocalists he'd asked for. But they were joined by a few others, namely **Danny Hutton**, **Jerry Beckley**, **Bruce Johnston**, **Brian Wilson** and **Cat Stevens**—some of whom may be heard on the record . . . Then on Tuesday night, following a "Midnight Special" taping, **Jerry Brandt**, whose birthday it was, was to be feted by friends with a cake (chocolate) and champagne. Before Brandt could dig in, however, one **Jobriath** picked up the cake and pushed it in Brandt's face. These things are catching . . . Later that night, in Salt Lake City following **ELP's** concert, **Greg Lake** decided to take a sauna with road manager **Alex King**, bodyguard **Brian McGoo**, Atlantic's **Tony Harrington** and promoter **Jerry Pompelli**. And following the sauna, the five decided to go for a swim—in the nude, naturally. The Royal Executive Inn was not the place to do it. The five were arrested, booked, finger-printed and then fined \$75 each. "What I want to know is: Is that all Greg Lake's ass is worth?" our informant asked incredulously . . . **Traffic**, it appears, will now be distributed Stateside by Elektra/Asylum rather than Capitol, henceforth. The way the story goes, this is in exchange for Island's having grabbed U.K. distribution rights to the new **Bob Dylan** album. However, this appears to leave **John Martyn**, **Amazing Blondel** and the **Wailers** without a U.S. label, while Capitol seems to be trying to retain **Spooky Tooth** . . . In the Clarification Department: Yes, it's true that **Steve Weiss** is working for Led Zeppelin's new label in New York. But he's also continuing private law practice, to the relief of his worried clients.

BRITISH NEWS: **Ronnie Lane**, who's signed with A&M, will shortly embark on a caravan-style tour of England, complete with tent with a 2,500-seat capacity and a back-up band, **Slim Chance**. Joining the band for the tour will be **Denny Gallagher** and **Graham Lyle**, whose own second A&M album, "Seeds," is just about to ship . . . Also, that interpretation of "Journey to the Center of the Earth" that **Rick Wakeman** staged Jan. 18 (with **David Hemmings**, rather than **Richard Harris** narrating) will now be only one disc instead of two. It's been set for April, which has A&M worried about a possible bootleg, but they say that with the vinyl shortage, there was no way to make it a double-album . . . Some other albums are due sooner—Chicago's **Bobby Lamm's**, for one. It's said to contain Lamm's own compositions in the style of various sixties artists, and the **Pointer Sisters** are on a couple of 'em . . . "Tonight's the Night," **Neil Young's** next, will probably arrive in March. **David Briggs** co-produced it with Neil . . . That **Terry Melcher** album has been delayed till mid-March, too . . . **Helen Reddy** has been recording at Sound Labs and the Burbank Studios. **Tom Catalano** is producing, also, no doubt, for a March release. That's when Capitol will release a new **Gene Vincent** package as well. **Michael Ross** produced this one, to be called "The Bop Just Won't Stop (1956)." It's all up-tempo tunes, all recorded in '56 . . . **Buddah's Les Variations** finished their first lp for the label at Atlanta's Master Sound Studios the week before last, and it'll be out in two weeks' time. "Moroccan Roll" is the title . . . **Al Kooper** will record his first solo album in over a year in Muscle Shoals next month . . . **Shadow Morton** will produce the New York Dolls' next. He's maybe doing it already . . . And Warners, we are told, is preparing the soundtrack of "The Exorcist." "If only they could press it on pea-green vinyl," remarked a WB pundit.

EAGLES PLUS ONE: **The Eagles** have added a fifth member, guitarist **Don Felder**. Formerly with **David Blue's** back-up band, Felder has participated on only one cut on the group's new album, but he will go out on the road with them when they finish recording . . . Whiskey sightings: A passle of folk turned out to see **Lynyrd Skynyrd** debut on the Strip week before last. Among 'em were **Slade**, **Uriah Heep**, **the James Gang**, **Dobie Gray**, **Billy Preston**, **Cat Stevens**, **Bernie Taupin**, the

CBS Statement on Returns Policy

■ CBS released the following position statement from Bruce Lundvall, vp of marketing, CBS Records: "I think that this situation has been greatly exaggerated — possibly by a few less prudent manufacturers whose returns were reported to be very high in 1973. We have never had a 100 percent guarantee on album product. Our returns in 1973 were very much in line — in fact, they were held to 1972 levels. We have not introduced a radically new policy here, but have merely restated our marketing position in regard to product exchanges. The guidelines are based on past sales experience and historical data by product category.

"With the shortage of vinyl that we first began to experience in the fourth quarter of last year, and which we may have to live with for quite some time to come, it must be an industry imperative to carefully scrutinize the returns area and be certain that all saleable product reach the consumer rather than be returned to manufacturers' warehouses. Returns are a major cause of profit erosion for our customers as well as for any manufacturer. Discussions with our accounts indicate strong support for a mutual working-together to achieve a lower return rate. That's what our strategy is designed to do."

Dealers Analyze Col Returns Policy

(Continued from page 3)

World last week, require sub-distributors to limit their album returns to 18 percent, with retailers limited to 13 percent. Similar reductions were scheduled to go into effect on tape, quadraphonic releases, and special boxed sets; singles, however, were not affected.

As reported last week, there continued to be strong interest in the specific details of Columbia's new program on the part of other major labels. None, however, is expected to announce changes in the near future, preferring to spend additional time studying the short-term and long-range effects of a limited return policy.

In addition, a survey of major rack jobbers and retailers found less opposition to the new program than the same retailers had expressed in the beginning. Most indicated that they had an opportunity to study the changes, and had come to the conclusion that they would be relatively unaffected. At press time, there was

still no official policy statement to accounts on the new program.

Columbia executives in Nashville, in candid, off-the-cuff discussions, told **Record World** that they were asking their accounts' help in making the program work. "We can't do it without them," one branch executive admitted matter-of-factly. "We're hoping they'll co-operate with us. Sure it'll help our profits, but if they can cut down on their returns, it will help their profit picture too." Another sales executive requested that accounts "give the program a chance before they resist it." Apparently the accounts are giving it that chance. The survey of dealers and rack jobbers found that most "could live" with the program with minor changes in their buying procedure. Many of the larger retail chains said they were already under their limits. And as **Record World** had concluded after talking to a number of smaller dealers, most are completely unaffected by the changes; they have always kept their returns well under the percentages.

Hudson Brothers and **Buffy Sainte-Marie**. And Ms. Sainte-Marie must have liked what she heard, as she went into the studio last week to do background vocals for the boys . . . **Taupin** and the **Hudson** siblings, on the other hand, went to Portland to shoot a short film. **Taupin**, it seems, wants to get into filmmaking . . . Some nights later, **Fresh Start** and **Jesse Cutler's Angel** came to the Whisky and drew handsome crowds. **Claudia Linnear** and **Steve Love** were among those who joined the latter aggregation to jam . . . In tour news: March 4 in Boston, **Barry Manilow** begins a two-month outing. He's taking along six other musicians and three female singers . . . **Todd Rundgren** will take his band **Utopia** on the road next month, too. **Maggie Bell** begins her U. S. swing Mar. 3, as it turns out, at the Santa Monica Civic, while **Genesis** will arrive there on the 23rd. **Eddie Kendricks** will headline at the Apollo, Mar. 29-Apr. 4 . . . And overseas, the **Jackson Five** will meet Ethiopian Emperor **Haile Selassie** in Addis Ababa Feb. 14. The quintet has been in Africa since Jan. 29, and they'll keep on tourin' until Feb. 19 . . . In publicity news; **Anni Ivil** is due in the Big Apple from England shortly to become Atlantic's new national publicity director . . . In party news: The do on the 18th out here to celebrate Casablanca's opening will be the party to beat this year, we're told. It'll have real gambling and everything . . . Lastly, in an induction update: **Conway Twitty** is the second white man to be chosen as an Honorary Chief by the Choctaw Indians. **Roy Rogers** was the first—he'd adopted two Choctaw children—but he wasn't assigned a tribal name, the ultimate distinction, and Twitty will be.

Bob Ezrin — Moving Towards Singles

By IRA MAYER

■ Bob Ezrin, who made his mark as producer of a number of Alice Cooper's million sellers, and whose most recent production credit was Lou Reed's "Berlin" album, is moving away from that area and gearing himself up to head a Toronto-based singles label.

"I'm so convinced of the regeneration of the hit parade, and the important role it's going to play in the way the industry goes, that I'm in the process of putting together a label for Nimbus 9 that will concentrate in the States almost solely on singles artists."

In New York for pre-production work-outs with Sha Na Na, and to discuss some possible future directions—for Nimbus 9, the production company Jack Richardson and he run; for himself and for the industry—Ezrin spoke animatedly of the new endeavor.

"We have a sister company," he told **Record World** recently, "that owns a studio, and that studio will be at our disposal constantly. I'm going to make a factory out of it, and I don't mean that in the negative sense of the word. I mean that there's constantly going to be recording. If I have to record thirty singles to get four or five successful ones, that's what I'll do."

Earlier, Ezrin had been adamant about conserving vinyl and capital, two things that he felt a singles-oriented company would be doing. "The only thing it takes," he says, "is time. And I've got enough of that, and I'm willing to invest it in the hit parade."

Formula

"This formula of 25:1 in the record business is shameful—25 failures for every success—and it's the only industry in the world where so little is understood by those who run it. So many of its real workings are not understood that we have little control. I would be ashamed to announce publicly that that was my success ration, because it would show that the only way I was making it was by shotgunning. It's like roulette."

Ezrin had a strong background in theater and television before becoming a script editor for a stage show whose music director was a partner in Nimbus 9. Ezrin became "sort of an assistant" and took to arranging and working on the music end. He was then introduced to Jack Richardson, who in turn hired Ezrin to do pre-production for some of the Nimbus 9 acts.

Alice Cooper had been after Richardson to take the group on. Ezrin saw them live at Max's and decided that the success potential was there. The first single released under Cooper's and Ezrin's combined efforts, "Eighteen," was also the first Cooper recording to gain popular acceptance.

Says Ezrin of Cooper, whom he no longer produces, "I think he's a great singer, but not because he sings well, or because his sense of pitch is good or because his breath control is fantastic, but because he's a consummate actor. . . . What's required from a producer is a realistic attitude toward the capabilities of his artists." Thus, Ezrin wants to deal in the future with more professional musicians and session people.

"The other thing that's happening," he says, "is that I think there will be an increased awareness in the white market of dance records. And I think the dance hall as a phenomenon is going to come back. So far r&b has been the mainstay of dance records for the last four or five years. While white rock & roll began that way, it progressed into introspective and artsy kind of stuff, and we lost it.

Unknowns

"A great thing is going to surface right at the moment," he maintains. "If there's a great song by a great person it doesn't matter if they're known. It happens. It also doesn't matter if they're going to continue in those terms. The public hears a tune that they love, and a great voice singing that tune and they love it.

"People are getting sick and tired of a hundred thousand new songs a year, none of which are particularly memorable, all of which are introspective, personal, unrelated to the public and their concerns. They like standards. They want songs that they can sing, that talk about things that they think about.

Television Todd

■ NEW YORK — Todd Rundgren (Bearsville), who has just appeared on ABC-TV's "In Concert" (1), will add NBC-TV's "Midnight Special" (February 8) and Don Kirshner's "Rock Concert" (March 2) to his list of video credits.

Todd will perform solo and with his group, Utopia, which includes Moogy Klingman (piano), Ralph Schukett (organ), Kevin Ellman (drums), synthesizer player M. Frog (who is also a Bearsville solo artist) and John Seigler (bass).

Fruin on Polygram Board of Directors

(Continued from page 3)

individual identity and character of Polydor and MGM Records, with their own artists and repertoire catalogues, while achieving a greater interface between America and international markets and gaining a greater degree of market share and penetration in the United States.

Born Under a Hit Sign



While playing a week at the Apollo, New Birth (RCA) stopped by Macy's, Queens, to greet fans and sign autographs, especially on their new album "It's Been a Long Time."

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

AMARILLO BY MORNING Earl Bell (Terry Stafford, BMI)	53	MARLENA Montgomery & Goldsboro Pen in Hand/Unart, BMI)	67
AMERICANS Peter Scheurmier (Conestoga, BMI)	36	MIDNIGHT, ME & THE BLUES Jerry House (Sawgrass, BMI)	33
ANOTHER LONELY SONG Billy Sherrill (Algee, MBI)	12	ONCE YOU'VE HAD THE BEST Billy Sherrill (Copper Band, BMI)	1
AX Listen Walter Haynes (Blue Echo, ASCAP)	73	RED ROSE FROM THE BLUE SIDE OF TOWN Joe Johnson (4-Star/Hanks, BMI)	32
BABY DOLL Jerry Crutchfield (Dutchess, BMI)	51	SHE MET A STRANGER, I MET A TRAIN (Flagship, BMI)	38
BIG GAME HUNTER Buck Owens (Blue Book, BMI)	16	SHE'S GOT EVERYTHING I NEED Eddie Arnold (Rose Bridge, BMI)	45
CHIP CHIP Larry Rogers (Viva, BMI)	52	SIX PACK TO GO Russell, Cale, Cordell, & Ashworth (Brayos, Valley, BMI)	56
CLAIM ON ME Bob Ferguson (Resaca, BMI)	66	SOMETIME SUNSHINE Bob Ferguson (Yearbook, BMI/Pana, ASCAP)	15
COUNTRYFRIED Larry Rogers (100 Oaks/Partner, BMI)	57	SOMEWHERE BETWEEN LOVE AND TOMORROW Jim Fogelsong (Caress/Charley Boy, ASCAP)	26
CRUDE OIL BLUES Atkins & Reed (Vector, BMI)	68	SONG AND DANCE MAN Billy Sherrill (Fred Rose, BMI)	28
DADDY NUMBER TWO Wesley Rose (Acuff-Rose, BMI)	55	SNAP YOUR FINGERS Wesley Rose (Jack Bill, ASCAP)	29
DADDY WHAT IF Bobby Bare (Evil Eye, BMI)	11	SWEET MAGNOLIA BLOSSOM Ron Chancey (Chappell, ASCAP/Unichappell, BMI)	22
GEORGE LEROY CHICKASHEA Bob Ferguson (Owepar, BMI)	44	THE LAST LOVE SONG Jim Vienneau (Hank Williams, Jr., BMI)	20
GIRL WHO WAITS ON TABLES Jerry Bradley (Jack, BMI)	5	THE GREAT MAIL ROBBERY Larry Butler (Tree, BMI)	65
GOOD ENOUGH TO BE YOUR MAN Ray Pennington (Tree, BMI)	69	THE OLDER THE VIOLIN Larry Butler (Tree, BMI)	63
HAPPY HOUR Tony Booth (Blue Book, BMI)	58	THE RAINBOW IN DADDY'S EYES Jim Malloy (Blue Crest, BMI)	41
HELLO LOVE Light & Atkins (Four-Star, BMI)	75	THE RIVER'S TOO WIDE Don Gant (Music City, ASCAP)	10
HE'LL COME HOME Pete Drake (Window, BMI)	63	THAT'S THE WAY LOVE GOES Jerry Kennedy (Blue Crest, BMI)	7
HEY LORETTA Owen Bradley (Evil Eye, BMI)	9	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI)	6
HOUSTON Jimmy Bowen (Kayteekay/Hudmar, ASCAP)	61	THERE'S A HONKY TONK ANGEL Owen Bradley (Danor, BMI)	25
I CHANGED MY MIND Bill Walker (Twitty Bird, BMI)	54	TONIGHT SOMEONE'S FALLING IN LOVE Ron Chancey (Tree, BMI)	19
I DON'T PLAN ON LOSING YOU Jim Fogelsong (Two Rivers, ASCAP)	41	TOO MUCH PRIDE Mack White (Milene, ASCAP)	23
I JUST HAD YOU ON MY MIND Milton Blackford (Ensign, BMI)	49	TRACES OF LIFE Bill Walker (Hardtack/Act One, BMI)	60
I LOVE YOU, I LOVE YOU Billy Sherrill (Algee, BMI)	18	TURN ON YOUR LIGHT Ray Pennington (Dunbar, BMI)	43
I'M STILL LOVING YOU Norris Wilson (Flagship/AI Gallico, BMI)	3	TWENTIETH CENTURY DRIFTER Marty Robbins (Mariposa, BMI)	39
IF WE MAKE IT THROUGH DECEMBER IT HAPPENS EVERY TIME Steve Stone (Lowery, BMI)	71	UPTOWN POKER CLUB Atkins & Reed (WB, ASCA)	34
IT'S TIME TO CROSS THAT BRIDGE Walter Haynes (Ben Peters, BMI)	70	WAKE ME INTO LOVE Logan & Reeves (Tree & Cross Keys, BMI)	46
I'VE JUST GOT TO KNOW Billy Sherrill (Blue Book, BMI)	13	WHATEVER HAPPENED TO RANDOLPH SCOTT Jerry Kennedy (American Cowboy, BMI)	30
JOLENE Bog Ferguson (Owepar, BMI)	14	WHAT'S YOUR NAME AGAIN Biff Collie (Eddie Miller, BMI)	72
JULY YOU'RE A WOMAN Ed Bruce (January, BMI)	64	WHEN I GET MY HANDS ON YOU Norris Wilson (AI Gallico/Algee, BMI)	21
JUST ONE MORE SONG Jack Blanchard (Birdwalk, BMI)	37	WHEN YOUR GOOD LOVE WAS MINE Farah Prods. (Jack & Bill, ASCAP)	42
LITTLE MAN Logan Smith (Points West, BMI)	74	WORLD OF MAKE BELIEVE Owen Bradley (Gulf Stream/Singing River, BMI)	2
LOOKING BACK Jerry Foster (Lewis & Briarpatch, BMI/Volando, ASCAP)	35	WOULD YOU LAY WITH ME Billy Sherrill (Window, BMI)	31
LOVIN' ON BORROWED TIME Dick Heard (ASCAP)	24	WRONG IDEAS Owen Bradley (Evil Eye, BMI)	40
LOVING YOU HAS CHANGED MY LIFE Peter Drake (Jack & Bill, ASCAP)	24	YOU'RE GONNA HURT ME Norris Wilson (AI Gallico/Algee, BMI)	48
LOVE SONG Brian Ahern (Portofino/Gnoskos, ASCAP)	8	YOU'RE MY WIFE, SHE'S MY WOMAN Kelso Herston (Little David, BMI)	59
LUCKY LADIES Walter Haynes (Tree, BMI)	17		

New Opry to Open Mar. 16

■ NASHVILLE—The grand opening and first performance of the Grand Ole Opry in Radio Station WSM's new \$15-million Opry House will take place March 16 before a capacity audience of regular Opry fans and music industry, civic, business and government notables from across the nation.

The last Saturday evening performance of the Grand Ole Opry in the 84-year-old Ryman Auditorium, home of the Opry since 1942, will be March 9, and the last Friday evening performance will be March 15.

The new 4,400-seat air-conditioned Opry House has been under construction since November 12, 1971. It is the world's largest broadcasting studio. Construction of the House is substan-

tially complete, with only some equipment installations and tests remaining to be completed.

In addition to being the new home of the Grand Ole Opry, the new house will be available for a wide range of events from conventions to performances by symphonic orchestras.

The House has been booked by the Nashville Symphony Orchestra for a guest appearance by pianist Van Cliburn this spring as well as for two Broadway show summer performances. Other events scheduled to date include television specials, a major cattle auction and a performance by a Norwegian Ballet company. The House stage is 110 feet wide and 68 feet deep and the depth can be extended to 91 feet by means of a hydraulically-operated elevating mechanism.

Gibson Re-Signs With Hickory



Don Gibson is shown above signing a new five-year recording contract with Hickory Records. Pictured with Gibson (center) is his personal manager and booking agent Buddy Lee (left), president of Buddy Lee Attractions, and his producer and publisher Wesley Rose (right), president of Acuff-Rose Publications.

Badges a Must At Radio Seminar

■ NASHVILLE — Security and some serious no-nonsense thinking will be the bywords at the Fifth Annual Country Radio Seminar.

"There will be absolutely no admittance to the Fifth Annual Country Radio Seminar without official badges," emphatically reports founding committee member Tom McEntee. "The only exceptions to this include guest speakers, performers at the banquet show, legitimate press personnel, and governmental agencies. Even in the case of our guest speakers, we will have to charge them the full fee, should they decide to stay for any sessions which do not directly involve them at the podium."

The badge ruling will be enforced by a policeman, in addition to an "off limits" policy (Continued on page 52)

Dot Hires Petrie, Expands Operations

■ NASHVILLE — Larry Baunach, vice president of sales and promotion for Dot Records, has announced the appointment of Jim Petrie as sales and promotion coordinator, a newly established position at the label.

Previously a field promotion man for Paramount and Dot Records in Cleveland, Ohio, Petrie has most recently been a salesman for London Records in the same territory.

In making the announcement, Baunach commented. "In the past three years, Dot Records has seen the importance and value

of its artist roster grow by leaps and bounds. Such artists as Roy Clark, Donna Fargo, Tommy Overstreet, Joe Stampley and Diana Trask, to mention a few, have a fantastic string of chart topping records to go along with their heavily booked, frequently sold-out personal appearance schedules. With the appointment of Jim Petrie to fill this new slot in our company, Dot will be able to more fully merchandise, promote and tie in our artists' key appearances with their product, the marketplace and country radio."



NASHVILLE REPORT

By RED O'DONNELL



■ Jack Greene is back in action after undergoing minor surgery to relieve a blocked nasal passage at a St. Petersburg, Fla. hospital . . . Veteran X. Cosse, manager of Chet Atkins, Boots Randolph, Floyd Cramer and the Masters Festival of Music, is "sold" on acupuncture. Cosse got the "needle" treatment in New York for a back ailment that had plagued him for more than a year and now is "feeling no pain"—almost.

The title of "honorary chief" will be bestowed upon MCA artist Conway Twitty on Tuesday, Feb. 12 by Choctaw Nation principal chief Harry J.W. Belvin. Ceremony is set for Jones Academy, Hartshorne, Okla. . .

Del Reeves has a featured role as the fisherman in "Sam Whiskey," a western comedy movie slated for Wednesday (Feb. 6) on NBC-TV. Burt Reynolds plays the title role.

Mercury artist Johnny Rodriguez signed for exclusive representation by Bob Neal of the William Morris Agency in Nashville . . .

JMI Records artist Don Williams made his first appearance on a major TV show last week, singing his current hit "Atta Way to Go" on NBC's "Country Music, U.S.A." hour . . . Don's next single (due this week) is "We Should Be Together" . . . Title of the Chet Atkins-Merle Travis picking-singing RCA album is "The Atkins-Travis Traveling Show." Due for release in March, it was cut in Nashville and Hollywood . . . By the way, Travis is in poor health but is still able to hit a "heavy lick on the guitar," according to Atkins.

The Gospel Music Association compiled some statistics and learned (Continued on page 52)

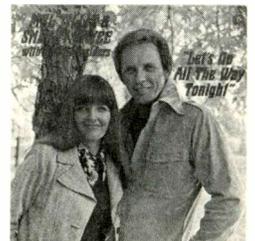
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Record World

COUNTRY PICKS OF THE WEEK

SINGLE CHARLIE RICH, "A VERY SPECIAL LOVE SONG" (Algee, BMI). Again, Charlie Rich has arrived with the material and sound to score atop the country and pop charts. This Billy Sherrill-Norro Wilson song reaches a new level of emotion, as the production builds to a strong climax. Heavier string line and a more continuous piano accompaniment. Thrice gold. Epic 5-11091.

SLEEPER BILLY MIZE, "THANK YOU FOR THE FEELING" (Tree, BMI). This bluesy love song with a fine vocal touch will give Billy a top 20 disc. A simple but tasty production and perfect feel make this a commercial masterpiece. Mize delivers very well. A hint of Charlie Rich in this one, but it certainly stands on its own as a hit record. Good pop potential. UA-XW372-W.

ALBUM "LET'S GO ALL THE WAY TONIGHT," MEL TILLIS & SHERRY BRYCE. Mel and Sherry's big single of the same title opens the door for huge sales on this well balanced album. An ideal follow-up on the duet is the lively "Don't Let Go." "Happyville," "I See Heaven In You," and "Mr. Right and Mrs. Wrong" add extremely potent listening. This hot pair is going all the way in the sales area. MGM SE-4937.



By MARIE RATLIFF

Station Check List

Reporting this week:

WNN, New York	WINN, Louisville	WBT, Charlotte
WIRE, Indianapolis	KCKN, Kansas City	WEET, Richmond
WVOJ, Jacksonville	KKYX, San Antonio	KAYO, Seattle
KLAK, Denver	KFDI, Wichita	WMC, Memphis
KVOO, Tulsa	WWL, New Orleans	WIL, St. Louis
WPIK, Alexandria, Va.	KWJJ, Portland	WMNI, Columbus
WSLC, Roanoke	KWMT, Ft. Dodge	WBAP, Ft. Worth
KFOX, Long Beach	WHO, Des Moines	WCMS, Norfolk
WUBE, Cincinnati	KBUY, Ft. Worth	WKDA, Nashville
KTTS, Springfield	WENO, Nashville	WACT, Tuscaloosa

The "Jet Set" is off the runway and soaring toward high chart elevations! George Jones and Tammy Wynette Bobby Lewis, a highflying pick at KFDI with "I Never Get Through Missing You," getting strong response from Tulsa, Richmond, Indianapolis, Nashville and Norfolk. It'll be a short hop to the top.

It's no longer a guess what will happen to Jerry Wallace's "Guess Who"! It's on a straight line — straight up!!

Left Field Smash: Marie Owens has a driving version of "J. John Jones" on MCA that will be a country hit and probably spill over into the top 40 markets! KLAK picked it; WMC, WUBE and WENO starting strong!

A previously predicted left-fielder, Jeff Tweel's "Don't You Ever Get Tired of Hurting Me" on Warner Bros., now spreading nationwide! It's still #1 in Cincinnati (WUBE's strongest record ever), moving now in Louisville and Richmond.

Bobby Wright has a good version of the Terry Jacks pop hit "Seasons In The Sun" that's already picked at KDUY; strong play in Kansas City, Norfolk and Memphis.

Elvis Presley getting top country play, mostly on "Take Good Care of Her," although WIL and KAYO are consistently airing both sides!

Three new FM-country programmers to add to the growing list: WOSH-FM, Box 1490, Oshkosh, Wis. 54901; WSJM-FM, Box 28, St. Joseph, Mo. 49085; KIWI-FM, 1176 Iowa St., Dubuque, Iowa 52001.

"Orleans Parish Prison" moving for Johnny Cash in St. Louis, Denver, New York, Nashville and Ft. Dodge.

New and Nifty: Floyd Cramer's "Boogie, Boogie, Boogie" drawing requests at WENO; Boots Barnes' "Letter To A Trucker's Wife" on Lamb & Lion good in Kansas City; Randy Barlow's "Nobody Likes To See A Big Man Cry" most requested at KFOX; Neil Harbus' "Please Come To Nashville" on Evolution is Dick Kiser's left-field choice at WKDA; Dick Wolford's "Piece of the Rock" on Royal American moving at WMNI.

Lefty Frizzell's "I Never Go Around Mirrors" going around turntables at KAYO, WENO, WBAP and WCMS.

Look for country from Capricorn! Their first country artist Kenny O'Dell's "You Bet Your Sweet, Sweet Love" promises to open up the market for the Macon-based label!

Willie Nelson getting a lot of attention with "I Still Can't Believe" in San Antonio, Louisville, New York, Des Moines and Ft. Dodge.

It's been out a good while, but Sue Richards' "I Just Had You On My Mind" still picking up action. WWL and WSLC show it as a hot new chart and request item.

Ringo Starr spilling strongly into country markets in Missouri with "You're Sixteen." KCKN and WIL both report strong response.

NSA Banquet to Honor Songwriter of the Year

■ NASHVILLE — The Nashville Songwriters Association seventh annual songwriters awards ceremony and dinner, where songwriters will be honored and the songwriter of the year will be announced, will be held on Tuesday, March 5, at the Sheraton South Inn.

The final ballot for voting has been mailed to NSA's general membership to determine the award winners.

Jack Key Named Newkeys President

■ NASHVILLE—Jack Key has been named president of the Newkeys Music complex here, according to an announcement made by E. Jimmy Key, founder of the company who now serves as chairman of the board.

MGM Names Williams Feb. Country Champ

■ LOS ANGELES — The MGM country club February "champion of the month," will be Hank Williams Jr. The honor bestowed on one artist each month in conjunction with MGM's "country club" merchandising program, coincides with the release of Williams' new album, "The Last Love Song."

Merchandising and advertising support for "The Last Love Song" will be widespread, the label said, with trade and consumer print advertising, radio time buys, dealer co-op advertising, in-store displays, posters, and a special Hank Williams Jr. checklist planned.

Gil-Pincus Opens Nashville Pubbery

■ NEW YORK — George Pincus, head of Gil-Pincus Music Corp., has announced the opening of a Nashville affiliate, Unity Music. Pincus is president of the new publishing operation and has appointed Troy Shondell as writer-/vice president and George Leinenweber as writer/administrator. Unity Music is located at 1513 Hawkins Street, Nashville 37203.

Cason Scores Again

■ NASHVILLE — Buzz Cason, locally-based singer, songwriter and publisher, is the voice you hear singing the praises of Pro Keds sneakers in spots running on television sports events as Milwaukee Bucks star Kareem Abdul Jabbar fires the ball through the net.

SUE



SUE RICHARDS

She's one of Dot's brightest new stars, with a tremendous new single. It has great lyrics, an unusual arrangement, an unforgettable tune, and sensational Sue.

**"I JUST HAD YOU ON MY MIND"
DOA-17481**

BRIAN



BRIAN COLLINS

Brian's brand of country music is catching on fast! He's a new star, who's already mastered the art of making hits. For a good example, just watch his latest single climb straight up the charts.

**"I DON'T PLAN ON LOSING YOU"
DOA-17483**



Distributed by Famous Music Corporation A Gulf + Western Company

COUNTRY SONG OF THE WEEK

CHARLIE McCOY—Monument ZS7-8600

LINDA RONSTADT—Elektra AS-11032

SILVER THREADS AND GOLDEN NEEDLES (Central Songs, BMI)

Two superb cuts on this standard. Little programming difficulties here, as the vocal and instrumental versions are vastly different. A unique situation for two winning disks.

DICKEY LEE—RCA APBO-0227

I USE THE SOAP (Kipahulu, ASCAP)

This unique David Gates song is impeccably different. Crisp production and originality give Dickey one of his very biggest!

DONNA FARGO—Dot DOA-17491

I'LL TRY A LITTLE BIT HARDER (Prima-Donna, BMI)

Donna maintains the feeling and innocence that has kept her an essential talent. Sharp and dynamic.

KENNY O'DELL—Capricorn 0038

YOU BET YOUR SWEET, SWEET LOVE (House of Gold, BMI)

His second release for the Macon diskery gives country listeners something to sink into. The hit writer is a hit artist.

NAT STUCKEY—RCA APBO-0222

YOU NEVER SAY YOU LOVE ME ANYMORE (Unichappell/Easy Nine, BMI)

This lighter sound on Stuckey will not effect his continued heavy chart activity. Emotional story line has hit written all over it.

DEL REEVES—UA XW378-W

WHAT A WAY TO GO (Passkey, BMI)

Reeves gets into a lively tune that's lyrical and tightly produced. A bright and sparkling airtime number.

STAN HITCHCOCK—Cinnamon C782

I'M FREE (Jack & Bill, ASCAP)

A blissful traveling sound from Hitchcock that thoroughly strikes the mood. Timed for airing and precise tracks.

JEAN SHEPARD—UA XW384-W

AT THE TIME (Stallion, BMI)

Bill Anderson is the stalwart writer who gives Jean similar designs for hitdom like "Slippin' Away." Lyrics offer a different approach.

THE OAK RIDGE BOYS—Columbia 4-46001

HE'S GONNA SMILE ON ME (Silverline, BMI)

PUT YOUR ARMS AROUND ME BLESSED JESUS (Daystar, BMI)

The full and dynamic sound this group presents gets its first big shot. Their huge gospel following will be joined by country and pop listeners.

BOBBY BARE—Rice 5066

I TOOK A MEMORY TO LUNCH (Newkeys, BMI)

IT'S FREEZIN' IN EL PASO (Return, BMI)

A truly country ballad from the Rice catalog on Bobby. Classic Tom T. Hall tune. Action will be gigantic.

GEORGE JONES—RCA APBO-0218

YOU GOTTA BE MY BABY (Starrite, BMI)

MY FAVORITE LIES (Glad, BMI)

A bright and spirited cut from George's RCA Days. This happy feeling will get strong radio showcasing.

DOYLE HOLLY—Barnaby 5030

LORD, HOW LONG HAS THIS BEEN GOING ON (Sing Me/Backyard, ASCAP)

Holly's talents are finally being recognized and this well written song will extend his current assault on the national charts.

RED STEAGALL—Capitol P-3825

I GAVE UP GOOD MORNIN' DARLING (Wiljex, ASCAP)

Red co-writes a stark look at the free life and the potent contents will relate well with listeners.

Nashville Report (Continued from page 50)

that 10 percent of the recording sessions in Nashville during 1973 involved gospel music . . . **The Nitty-Gritty Dirt Band** was here to cut an album.

Jim Pelton reports funnily: "A Grand Ole Opry performer was demoted because he needed a bath. Now he's with the Soap Opry."

"Sportin' Country," a documentary filmed in the west's high country and featuring **Dave Dudley, Roy Drusky** and **LeRoy Van Dyke**, has been completed by **Dick Dedrick** of Centen Productions, Inc. of Denver, Colo. . . . A test release is planned for the late spring, with a showing in Nashville during the WSM-Grand Ole Opry Birthday Celebration in October. **Bill Goodwin** of Nashville, who was coordinator of talent on the project, says: "It's a great marriage—outdoor sports and country music—since so many country music artists love sports and the outdoors, and most sportsman love country music."

Birthdays: **Claude King, Donna Stoneman, Wilma Lee Cooper, Gary Williams, Buddy Cagle, Ernest Tubb.**

Singer **Jimmy (Kid Cuz'n) West** reports: "I got in an argument with a Fuller brush man. He got the better of me, but I made him bristle."

MGM artist **Roy Orbison** hosts NBC-TV's "Midnight Special" Friday, Feb. 15. I don't believe I've ever seen Orbison host any kind of show on TV, so this could be a first?

Singer **Crash Craddock** was a rock star before switching to country music. He compares rock buffs to country fans this way: "Country fans will drive many miles to see a favorite performer, whereas rock fans will usually wait until the performer gets to their city."

Benny Williams, promotion director of Mr. Music Records, says "The only deejays who aren't playing **Harry Shields'** "You Can't Take It With You" are those who have been so affected by the energy crisis that they have been forced to cut their turntable speed from 45 to 33 1/3, and we don't have an album release on it just yet."

Monument Records president **Fred Foster**, who was instrumental in launching the careers of **Dolly Parton** and **Jeannie Seely**, is now involved in promoting singer **Terri Lane**, a pretty newcomer to his label . . . Foster tips that **Boots Randolph's** next album, "Country Boots," is "the best he's ever made."

Badges at Seminar

(Continued from page 50)

for promotion men who may instigate socializing during work sessions.

Lack Luster

Put together for the purpose of serious programming accomplishments, the two-day affair has been specifically designed to lack the luster of lavish parties and frivolous festivities. Hospitality suites are forbidden. No gimmicks, give-aways, or hand-outs will be allowed. And all sessions must be attended in a serious business-like manner.

The 1974 session will be held March 15-16 at Nashville's Airport Hilton. Registration fees of \$60.00 per person may be mailed to Country Radio Seminar, Box 12424, Nashville, Tennessee 37212.

Due to this year's expected growth of the seminar, applications will be accepted strictly on a first-come, first-serve basis, in accordance with the capacity of facility accommodations.

Hall to Keynote Country Seminar

■ NASHVILLE — Mercury recording artist Tom T. Hall has been named Keynote Speaker for the Fifth Annual Country Radio Seminar, to be held March 15-16 in Nashville.

Charlie Rich Sings Theme from 'Benji'

■ HOLLYWOOD, CAL. — Charlie Rich has been signed to sing the movie theme in the Mulberry Square Production "Benji." The theme song is called "I Feel Love," and was penned by Euel and Betty Fox for the film, which is slated for May release.

Picker Produces



Chet Atkins, known for his guitar picking, wins an ASCAP award for producing the Charlie Rich record "Tomorrow Night." ASCAP membership executives Jerry Wood (left) and Charlie Monk (right) present the plaque to Atkins (center).

LSI Goes Nationwide

■ NASHVILLE—LSI Records, which operates under the auspices of Leson International, Inc. and LSI Sound Studio this week have announced the signing of a distribution pact with Nationwide Sound Distributors for its country product.

THE COUNTRY ALBUM CHART

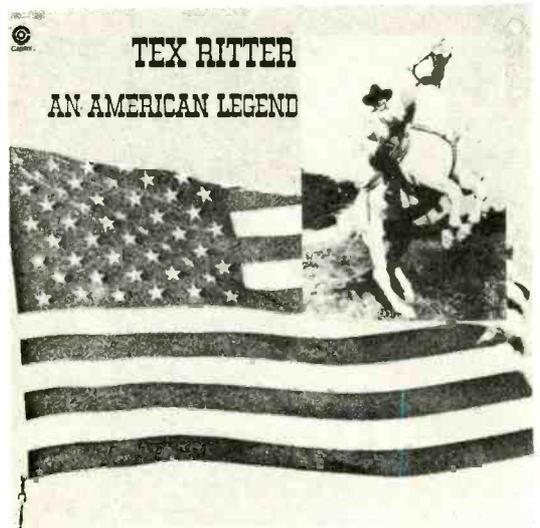
FEBRUARY 9, 1974

Feb. 9	Feb. 2		WKS. ON CHART
1	1	ROY CLARKS' FAMILY ALBUM Dot DOS 26018	12
2	2	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	42
3	3	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	14
4	5	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	13
5	6	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	9
6	8	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	8
7	9	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	30
8	4	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	6
9	11	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	4
10	13	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	11
11	12	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	7
12	15	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM1-687	9
13	14	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	24
14	7	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	10
15	17	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	5
16	23	SOUTHERN ROOTS JERRY LEE LEWNS—Mercury SRM1-690	20
17	10	SAWMILL MEL TILLIS—MGM SE 4917	10
18	16	CLING TO A SAVING HAND/STEAL AWAY—CONWAY TWITTY—MCA 376	9
19	20	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	11
20	19	NEW SUNRISE BRENDA LEE—MCA 373	6
21	26	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	21
22	22	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM 1-686	15
23	18	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM 1-677	13
24	21	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	8
25	27	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	9
26	28	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	18
27	29	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	6
28	31	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	10
29	32	THIS IS HENSON CARGILL—Atlantic SD 7279	15
30	33	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	8

31	34	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	11
32	40	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	3
33	37	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	5
34	47	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	2
35	24	DON'T CRY NOW LINDA RONSTADT—Asylum SE 5064	13
36	25	PRIMROSE LANE JERRY WALLACE—MCA 366	19
37	30	SATIN SHEETS JEANNE PRUETT—MCA 338	28
38	38	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	5
39	41	WARM LOVE DON & SUE—Hickory HR 4503	5
40	39	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	43
41	43	CARRY ME BACK STATLER BROTHERS—Mercury SRM1-676	19
42	42	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	10
43	35	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	24
44	46	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	7
45	54	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	2
46	36	MY FRIENDS CALL ME T. O. TOMMY OVERSTREET—Dot DOS 26016	16
47	48	TEXAS DANCE HALL GIRL JOHNNY BUSH—RCA APL1-0369	5
48	44	PAPER ROSES MARIE OSMOND—MGM SE 4910	19
49	49	ON HIS WAY DON ADAMS—Atlantic SD 7280	8
50	—	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R8120	1
51	52	NOW PRESENTING TROY SEALS—Atlantic SD 7281	7
52	60	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	2
53	55	HYMNS BY SUSAN DAVE—Capitol ST 11255	6
54	—	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOC 26020	1
55	45	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL—RCA APL1-345	16
56	57	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32439	28
57	64	BOB LUMAN'S GREATEST HITS—Epic KE 32759	2
58	65	THE PILGRIM LARRY GATLIN—Monument KZ 32571	2
59	—	THE BEST OF DANNY DAVIS—RCA APL1-10425	1
60	50	THIS IS BRIAN COLLINS—Dot DOA 26017	12
61	61	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	27
62	63	THE FARMER PORTER WAGONER—RCA APL1-0346	11
63	—	MY KIND OF COUNTRY CARL PERKINS—Mercury SRM1-691	1
64	51	SUMMER, THE FIRST TIME BOBBY GOLDSBORO—United Artist UA LA 124F	15
65	53	EARL SCRUGGS REVUE—Columbia KC 32426	42
66	67	SUPERPICKER ROY CLARK—Dot DOS 26140	34
67	66	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	18
68	59	FULL MOON KRIS & RITA—A&M SP 4403	19
69	58	HANK WILSON'S BACK, VOL. 1—Shelter SW 8923 (Capitol)	11
70	62	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE TERRY STAFFORD—Atlantic SD 7282	15
71	56	BEST OF JIM ED BROWN—RCA APL1-0324	27
72	68	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	15
73	70	BEST OF GEORGE JONES, VOL. II—RCA APL1-0316	7
74	69	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX-799	8
75	71	LOVE AND HONOR KENNY SERRATT—MGM SE 4941	

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by

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THE COUNTRY SINGLES CHART

	Feb. 9	Feb. 2			WKS. ON CHART
			4	ONCE YOU'VE HAD THE BEST GEORGE JONES Epic 5-11053	12
2			6	WORLD OF MAKE BELIEVE BILL ANDERSON—MCA 40164	9
3			7	I'M STILL LOVIN' YOU JOE STAMPLEY—Dot DOA 17485	9
4			2	I LOVE TOM T. HALL —Mercury 73436	14
5			5	GIRL WHO WAITS ON TABLES RONNIE MILSAP—RCA APBO-0097	13
6			11	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195	7
7			13	THAT'S THE WAY LOVE GOES JOHNNY RODRIGUEZ— Mercury 73446	7
8			10	A LOVE SONG ANNE MURRAY—Capitol 3776	8
9			1	HEY LORETTA LORETTA LYNN—MCA 40150	13
10			12	THE RIVER'S TOO WIDE JIM MUNDY—ABC 11400	9
11	15		7	DADDY WHAT IF BOBBY BARE—RCA APBO-0197	7
12	17		6	ANOTHER LONELY SONG TAMMY WYNETTE—Epic 5-11079	6
13	14		8	I'VE JUST GOT TO KNOW FREDDY WELLER—Columbia 4-45968	8
14	3		15	JOLENE DOLLY PARTON—RCA APBO-0145	15
15	16		11	SOMETIME SUNSHINE JIM ED BROWN—RCA APBO-0180	11
16	9		11	BIG GAME HUNTER BUCK OWENS—Capitol 3769	11
17	20		9	LUCKY LADIES JEANNIE SEELY—MCA 40162	9
18	25		7	I LOVE YOU, I LOVE YOU DAVID HOUSTON & BARBARA MANDRELL—Epic 5-11068	7
19	24		9	TONIGHT SOMEONE'S FALLING IN LOVE JOHNNY CARVER—ABC 11403	9
20	8		15	THE LAST LOVE SONG HANK WILLIAMS, JR.—MGM K14656	15
21	23		8	WHEN I GET MY HANDS ON YOU DIANA TRASK—Dot DOA 17486	8
22	32		5	SWEET MAGNOLIA BLOSSOM BILLY CRASH CRADDOCK— ABC 11412	5
23	28		11	TOO MUCH PRIDE MACK WHITE—Commercial C 1314	11
24	31		5	LOVING YOU HAS CHANGED MY LIFE DAVID ROGERS—Atlantic CY 4012	5
25	34		4	THERE'S A HONKY TONK ANGEL CONWAY TWITTY—MCA 40173	4
26	18		15	SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK—Dot DOA 17480	15
27	19		15	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol 3746	15
28	35		6	SNAP YOUR FINGERS DON GIBSON—Hickory K312 (MGM)	6
29	21		15	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic 5-11046	15
30	36		5	WHATEVER HAPPENED TO RANDOLPH SCOTT STATLER BROTHERS—Mercury 73448	5
31	41		4	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia 4-45991	4
32	40		6	RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN—MCA 40159	6
33	42		5	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	5
34	30		8	UPTOWN POKER CLUB JERRY REED—RCA APBO-0194	8
35	22		14	LOVIN' ON BORROWED TIME MEL STREET—Metromedia Country BMBO-0143	14
36	47		4	AMERICANS TEX RITTER—Capitol 3814	4
37	37		10	JUST ONE MORE SONG JACK BLANCHARD & MISTY MORGAN—Epic 5-11058	10
38	26		11	SHE MET A STRANGER, I MET A TRAIN TOMMY CASH—MCA 40172	11
39	54		3	TWENTIETH CENTURY DRIFTER MARTY ROBBINS—MCA 40172	3
40	50		4	WRONG IDEAS BRENDA LEE—MCA 40171	4
41	48		7	I DON'T PLAN ON LOSING YOU BRIAN COLLINS—Dot DOA 17483	7
42	53		3	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon C779	3
43	49		5	TURN ON YOUR LIGHT KENNY PRICE—RCA APBO-0198	5
44	46		7	GEORGE LEROY CHICKASHEA PORTER WAGONER—RCA APBO-0187	7
45	44		8	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM K14672	8
46	51		5	WAKE ME INTO LOVE BUD LOGAN & WILMA BURGESS—Shannon S816A	5
47	59		3	THE RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MR-204	3
48	58		4	YOU'RE GONNA HURT ME PATTI PAGE—Epic 5-11072	4
49	56		6	I JUST HAD YOU ON MY MIND SUE RICHARDS—Dot DOA 17431	6
50	55		6	LOOKING BACK JERRY FOSTER—Cinnamon C774	6
51	65		2	BABY DOLL BARBARA FAIRCHILD— Columbia 4-45988	2
52	61		3	CHIP, CHIP PATSY SLEDD—Megan MR 203	3
53	52		9	AMARILLO BY MORNING TERRY STAFFORD—Atlantic 4006	9
54	66		2	I CHANGED MY MIND BILLY WALKER—MGM K14693	2
55	60		6	DADDY NUMBER TWO GLENN BARBER—Hickory 311	6
56	62		3	SIX PACK TO GO HANK WILSON—Shelter 7388	3
57	63		4	COUNTRYFIED RAY PILLOW—Mega MR 202	4
58	64		5	HAPPY HOUR TONY BOOTH—Capitol 3795	5
59	67		2	YOU'RE MY WIFE, SHE'S MY WOMAN CHARLIE LOUVIN—UA XW 368-W	2
60	70		3	TRACES OF LIFE LONZO & OSCAR—GRC 1006	3
61	—		1	HOUSTON GLEN CAMPBELL—Capitol 3808	1
62	—		1	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC HANK THOMPSON—Dot DOA 17480	1
63	—		1	HE'LL COME HOME MELBA MONTGOMERY—Elektra EK45875	1
64	68		3	JULY, YOU'RE A WOMAN RED, WHITE & BLUEGRASS— GRC 1009	3
65	71		2	THE GREAT MAIL ROBBERY REX ALLEN, JR.—Warner Bros. 7753	2
66	72		2	CLAIM ON ME GEORGE HAMILTON IV— RCA APBO-0203	2
67	73		2	MARLENA BOBBY GOLDSBORO—UA XW 371W	2
68	—		1	CRUDE OIL BLUES JERRY REED—RCA APBO-0224	1
69	69		3	GOOD ENOUGH TO BE YOUR MAN BRIAN SHAW—RCA APBO-0186	3
70	—		1	IT'S TIME TO CROSS THAT BRIDGE JACK GREENE—MCA 40179	1
71	74		2	IT HAPPENS EVERY TIME DORSEY BURNETTE—Capitol 3796	2
72	75		2	WHAT'S YOUR NAME AGAIN KENNY VERNON—Capitol 3785	2
73	—		1	LISTEN WAYNE KEMP—MCA 40176	1
74	—		1	LITTLE MAN LOGAN SMITH—Brand X 678	1
75	—		1	HELLO LOVE HANK SNOW—RCA APBO-0215	1

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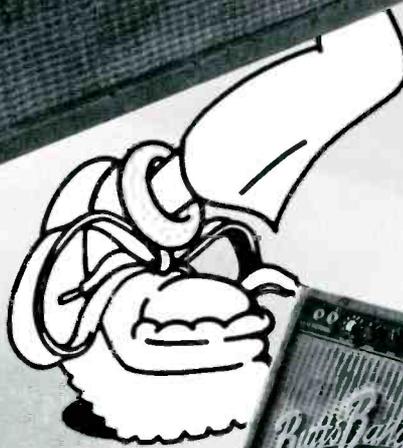
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