WHO IN THE WORLD:

LOGGINS & MESSINA

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

HITS OF THE WEEK

SINGLES

THE ROLLING STONES, “DOO DOO DOO DOO DOO (HEART BREAKER)” (prod. by Jimmy Miller) (Promo 45, ASCAP). From their “Goat’s Head Soup” lp comes this movin’ rocker that should follow in “Angie’s” footsteps as a gold single. Instant monster from the kings. Rolling Stones RS 19109 (Atlantic).

BYRON MACGREGOR, “AMERICANS” (prod. by Peter Scheurman). Record broke out of CKLW land and is already flying up the charts. Spoken word record written by Canadian Gordon Sinclair includes “America the Beautiful” in the background. Colossall Westbound W 222 (Janus).

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

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

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

SAMI JO, “TELL ME A LIE” (prod. by Sonny Limbo) (Fame, BMI). From his highly acclaimed ‘Yours For a Lifetime’ lp, this opensinger adds an important re-release of fabulously creative early recordings by Van Morrison, featuring the classic single “Brown Eyed Girl” as well as the anguished title cut and “Beside You.” The legendary Bert Berns produced the sessions and backed Van with a stunning array of jazz and rock musicians. Bang BLP 400 (5.98).

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

SLEEPERS

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

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

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

ALBUMS

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

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

Amazing.
**Dedicated to the Needs**

**Of the Music/Record Industry**

**December 29, 1973**

**FM Favorites Listed**

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

**WEA Closes N.J. Branch**

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

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

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

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

**OES Representative Monitors Industry**

By G. COHEN and A. LEVY

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

(Continued on page 47)

**CMA Thanks Nixon**

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

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

**By GARY COHEN**

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

**Early Warning**

The first hints that the shortage of vinyl was real, and not contrived by the nation's record manufacturers as an excuse to raise prices, came as early as March of this year. A survey of the nation's manufacturers and pressing plant operators at that time found widespread "concern," and that was the word they used, to describe their situations. Columbia Record Pressing, which reportedly presses 60 percent of the industry's records, saw "no problems in meeting our commitments to our custom clients." Just four months later, their statement had changed to "we've told our clients we can't press everything they want." Columbia's predicament was duplicated elsewhere. In late August, Capitol closed their Scranton, Pa. pressing plant, and at the same time, notified their custom pressing clients they would no longer be able to press their records. A Capitol Records spokesman explained at the time that the company was ending its custom pressing agreements wherever it could, except for records that were required by contractual obligations. Other pressing plants did the same, refusing to take on any new business, and it was this practice that worried the industry considerably.

At Christmas time last year, a label with an important release could have records pressed by any one of a dozen plants around the country. This year it would be different. As Record World noted (November 17) "the normal industry policy of 'farming out' will be near-impossible this year." A Columbia Records Vice President confirmed this by announcing that Columbia Pressing "was not accepting any new pressing business" (Nov. 3).

(Continued on page 46)

**Stewart to Be Honored By State of Israel**

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

(Continued on page 99)

**Jerusalem—Ephraim Katzir, President of the State of Israel, made the announcement following Stewart's recent visit to Israel as a member of the Israel Bond finding mission which toured the Syrian and Suez battlefields. While there Stewart met with Katzir, Foreign Minister Abba Eban and other top governmental and military leaders. David Picker, President of Two Roads Productions, Inc., has accepted chairmanship of the dinner and Arthur Krim, chairman of**

(Continued on page 99)

**Kirshner 'Rock Concert' Goes Weekly, Intl.**

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

(Continued on page 125)
Bobby Darin Dies

LOS ANGELES — Singer Bobby Darin died last week at Cedars of Lebanon Hospital, where he underwent open-heart surgery last Wednesday. Darin, who died at 3:15 am Thursday morning (27), had been admitted to the hospital eight days before, when an examination showed that one of two artificial valves inserted in his heart in surgery performed in 1971 was functioning properly. Darin was 37.

Darin, whose first hit “Splish Splash,” was made for Atco in 1958, later branched out into acting. In 1963, he co-starred in the movie “Pressure Point,” and in 1965, he had a top nightclub and film performer. He was 37.

Tom Cassie Named RCA Promo Dir.

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

Whitehead to Resign Telecom. Post

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

'Rand' of Gold

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

Tillinghast to Head Capitol Legal Dept.

HOLLYWOOD, CALIF.—Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., has announced that Charles Tillinghast, assistant general counsel and head of business affairs, will assume additional duties as director of the legal department, effective immediately.

In his new capacity, he will assume responsibility for all claim department activities, including the artist-contract section, which he has supervised since September 1969.

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

Rosenzweig to Polygram Post

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

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

Celebrating Aretha's Re-Signing with Atlantic

Arte Franklin, Atlantic Executive Vice President Jerry Wexler on Aretha's signing of a brand new long-term contract with Atlantic Records. The occasion was a recent luncheon for Aretha at the New York St. Martin's Hotel.

Liberatore Named MGM Sales VP

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

McDougal Exits Motown

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

Tom Cassie, who will direct a department of 35 promotion men including five regional managers, the national singles promotion manager, national album promotion manager, national R&B promotion manager and the national country promotion manager.

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

Allie Wrubel Dies

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

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

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

Sid Parnes

Copyright © 1973 by RECORD WORLD PUBLISHING CO., INC.

VOLUME 29, NO. 1384

PUBLISHER EDDIE CHIEF SID PARNES

VICE PRESIDENT, MARKETING BILL KEANE

MIKE SIGMAN/EDITOR

ALEX CRUDDICK/ASSOCIATE EDITOR

FRANK GOODMAN/MUSIC EDITOR

LENNY BEER/CHART EDITOR

Gary Cohen/Assistant Editor

Robert Nash/Assistant Editor

Howard Levitt/Assistant Editor

Tom Pelfrey/Assistant Chart Editor

Dede Dolben/R&B Editor

Spiegel Jenkins/Classical Editor

Michael Cusumano/Jazz Editor

Irene Johnston Ware/Gospel Editor

Karl Ruderman/Editing Editor

Richard Robinson/Video Editor

Mitchell Kanfer/Art Director

Walli Nicita/Production

WEST COAST SPOT BERLAND

VICE PRESIDENT

WEST COAST MANAGER

CRAIG FISHER/New Editor

Beverly Magid/Radio Editor

Linda Nelson/Production

6290 Sunset Blvd./Hollywood, Calif. 90028

Phone: (213) 465-6126

NASVILLE

JOHN SUDRIVANTE

VICE PRESIDENT

SOUTHEASTERN MANAGER

Don Beck/Southeastern Editor

Mel Netal/Editorial Assistant

Rod O'Donnell/Nashville Report

506 16th Ave. So., Nashville, Tenn. 37203

Phone: (615) 644-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER

Carlos Martinez/Assistant Manager

3140 W. 8th Ave.

Hialeah, Fla. 33012

(305) 821-2130 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St.

London, W.C. 2, England

Phone. 836-3941

JAPAN

ORIGINAL CONFIDENCE

4F Tonning Bldg.

5-12-7 Shimbashi, Minato-ku, Tokyo

GERMANY

PAUL SIEGEL

EUROPEAN EDITOR

Tauntenstrasse 16, 1 Berlin 30, Germany

Phone Berlin 2115914

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

CANADA

LARRY LE BLANC

22 Wolmer Road, Apt. 604

Highland Park

Toronto

Phone: (416) 975-1104

ITALY

ALEX F. FRUCHINI

Via Corona 12-1, 21, Milan

SUBSCRIPTIONS: ONE YEAR (32 ISSUES): U.S. AND CANADA—$4.00, AIR MAIL—$5.00, FOREIGN—$5.00, ADDITIONAL CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICE, DEADLINE: NEGATIVE COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

() 1973 by

RECORD WORLD PUBLISHING CO., INC.
For Key People Only...

Not The Ordinary Key Club
But A Very Special Place
Where The Industry's
Most Creative
Artists And Producers
Can Get Together.

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

1776 Broadway, New York 10019
6464 Sunset Boulevard, Hollywood, California 90028
3 Charles Street, Berkeley Square, London W1X 8LN
1973 - A Year of Progress

For the Recording Industry

By ROBERT NASH

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

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

The major success stories of the year come from all directions, such as John Denver's "Take Me Home, Country Roads," the Edgar Winter Group's "Frankenstein," the Paul & Paula's "I Can't Help Myself" and "Keep On Truckin'," rock instrumentals "Let's Get It On," or Eddie Kendricks' "Keep On Truckin'," r&b "What Becomes of the Broken Hearted," country "The Most Beautiful Girl," rock "Who's Love," and heavy rock "Hard Rock Cafe." The singer/songwriter trend has been so strong within the industry that there was a marked increase in the number of albums that could be classified within the "hard rock" style that were among the year's biggest sellers. Pink Floyd, the spacey British rock group who have enjoyed a strong career following for several years exploded with their year's best selling album, "Dark Side of the Moon," whose huge sales were spurred by the group's first hit single, "Money.

Another group that achieved tremendous success with a big electric sound was the Allman Brothers, whose "Brothers and Sisters" album climbed the charts at record pace and further established the group as one of the entertainment field's top attractions. War, a heavy rock act that has enjoyed a strong following for several years exploded with the year's best selling album, "Dark Side of the Moon," whose huge sales were spurred by the group's first hit single, "Money.

Avco Records
Releases "Americans"

NEW YORK — Avco Records has announced the immediate release of the original version of the "Americans" record. The single is the exact copy of the sheet of Gordon Sinclair for the air reading; Sinclair is owner of radio station CFBF in Toronto.

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

Finkelstein Honored

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

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

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

The affair was hosted by ASCAP President Stanley Adams.

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

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

RCA Promotes Reilly

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

KDAY Going R&B?

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

Gold Staples

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

MGM to Market Its Own Tapes

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

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

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

Aerosmith Glides into the Garden

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

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

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

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

HELEN REDDY
JEFF WALD
THE CAPITOL PEOPLE
Rock and Roll Comes to TV
By ROBERT NASH

In the past year, many major recording artists have discovered the enormous audience exposure available through television, just as music video brought new opportunities for more than 15 years. We have recognized that rock music performances are an exciting, highly rated and commercially lucrative attraction for the vast numbers of popular record buyers in this country. With the current popularity of rock music, playlists on popular American radio stations increasing the difficulty of presenting product from new and established artists, TV has proved to be of immense value to the record business, somewhat mirroring the situation that has existed in Europe where most radio stations are government-owned, pop music airplay is severely limited and TV exposure is crucial to the record business.

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

The most prominent national network shows are "In Concert," a bi-weekly segment of ABC-TV's latenight collection, "Wide World of Sports," and NBC-TV's weekly Friday, 1:00am entry "Midnight Special." Both shows present major stars of rock, pop or country music performing several songs before a live audience. A recent entry into the concert race is "Don Kirshner's Rock Concert," which is syndicated throughout the country, and is principally seen bi-weekly on Saturday evenings. "In Concert" is produced by the father of televised rock, Dick Clark. Clark has had an extremely busy year in this field with his "Dick Clark's Rock and Roll Years" specials and a gala 20th Anniversary special in addition to his "In Concert" chores. Clark believes that the concert format has practically reached its saturation point, but looks for more shows like the "Chicago In the Rockies" special which featured the band playing in an outdoor setting. Clark also is encouraged by the fact that two of the major networks will offer rock shows for New Year's Eve in competition with Guy Lombardo's traditional show on CBS. NBC will offer "New Year's Rockin' Eve" featuring various rock groups, while ABC will broadcast a rerun of the "Dick Clark 20th Anniversary" show.

"Don Kirshner's Rock Concert" opened its series with a presentation of the Rolling Stones, and continues to attract stations to the Viacom syndicated show. At present the Kirshner show goes to 120 stations, an impressive figure for the syndication field. Kirshner's show is also the only rock show which receives prime time exposure in some markets. NBC's "Midnight Special," produced by Burt Sugarman, offers a variety of entertainment, though the show originally featured a rock theme. At present the program shifts week-to-week from rock to country to more conventional television variety fare. Another show in the syndication field is "Soul Train," hosted and produced by Don Cornelius. "Soul Train," which is being seen in 90 markets around the country, is geared for an audience of young blacks. Cornelius bemoans the paucity of creative ethnic programming, but points out that his show is now attracting an extremely diverse audience. This has resulted in respectable ratings figures for the show despite the fact that ratings systems often ignore the viewing habits of urban blacks. Cornelius points to an amazing shift in the attitudes of performers who at one time were uninterested in TV appearances, but now are happy for the exposure. A major theme that constantly surfaces in any discussion of television rock is the lack of prime time exposure. Networks are still wary of the competitive homogenity of the audience for rock-oriented shows, though, as Clark, Cornelius and Kirshner all point out, sponsors have learned that they can reach well-defined audiences and generate greater sales to rock viewers than to diverse audiences of shows with even higher ratings. Reddy's TVer, a summer replacement for Flip Wilson's important prime time hour, ranks as an important step toward establishing pop music as a priority on network television.

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

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

Album Category: Top New Female Group
THE POINTER SISTERS

Singles Category: Top New Female Group
THE POINTER SISTERS

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

The Pointer Sisters are doing it
on Blue Thumb Records.

The state of the art.

Blue Thumb Records, Inc.

11538 San Vicente Blvd., Los Angeles, California 90049 A Subsidiary of Famous Music Corp. A Gulf + Western Company
**TANYA TUCKER—Columbia 4-45991**
**WOULD YOU LAY WITH ME (IN A FIELD OF STONE)**  
(pro. by Billy Sherrill) [Window, BMI]

Teenage country songstress made pop waves with her version of “Delta Dawn” a while back. This David Allan Coe number is just the right vehicle to drive Tanya to "seal chartdom" for this one.

**RENA SCOTT—Epic 5-11064**
**LA-TE-DA (THIS GIRL'S IN LOVE)**  
(pro. by Barrett Strong) [Blackwood, BMI]

Super Barrett Strong produced and wrote this disc that could go all the way. Solid format reaction and will establish singer - songwriter on their way to stardom.

**DAVIES PENN—Ball 45,402**
**TEAR JOINT**  
(pro. by Dan Penn) [Blackwood, BMI]

From his lp "Nobody's Fool" comes this country flavored ditty co-written by Penn and Donnie Fritts. Tune should see multi-format reaction and will establish singer-songwriter as a star in his own right.

**LEON HAYWOOD—20th Century TC-2065**
**KEEP IT IN THE FAMILY**  
(pro. by Leon Haywood) [Im Eccentric, BMI]

Has lotsa taste! This is not a way of "Waste" Madeline Bell, song gets a fine reading by Sinatra's "favorite singer." "Waste" is Timeless," cute nonsense record is starting to break on the west coast. Goodtime and infectious, tune should spread like wildfire.

**THE HOLY MODAL ROUNDER—**
**Metcroedia BMBO-0201 (RCA)**

Culled from their old album "Good Taste Is Timeless," cute nonsense record is starting to break on the west coast. Goodtime and infectious, tune should spread like wildfire.

**SYLVIA—Vibration 528 (All Platinum)**
**PRIVATE PERFORMANCE**  
(pro. by Robinson, Burrell, Edmunds) [Gambi, BMI]

"Pillow Talk" firmly established Sylvia as a poten singles seller once again, and this disc utilizes the same sensuous breathiness and suggestive lyrics as her previous giant. Good Vibration!

**DOROTHY NORWOOD—GRC 1011**
**THERE'S GON'T TO BE RAIN IN YOUR LIFE**  
(pro. by Martin & Nichols) [Silver Thevis/Act One, BMI]

Already exploding r&b-wise, this ballad should be a pop giant within the next few weeks. Soulful performance by singer-songwriter makes it a top contender for crossover honors.

**TONY BENNETT—Brut BR 813 (Buddah)**
**ALL THAT LOVE WENT TO WASTE**  
(pro. by Shire & Grossman) [Meadowlark, BMI]

George Barrie-Sammy Cahn tune is making the rounds on the label. First cut by Madeleine Bell, song gets a fine reading here by Sinatra's "favorite singer." "Waste" has lotsa taste!

**THE JAMES GANG—Atco 45-6953**
**MUST BE LOVE**  
(pro. by The James Gang) [Thermomedia, ASCAP]

**MELVIN DAVIS—Invictus ZS7 1259 (Col)**
**YOU MADE ME CHERISH**  
(pro. by Donald Dunbar) [Blackwood/Gold/Forever, BMI]

**THE PASTORS—Alithia 6058**
**KEEP IT IN THE FAMILY**  
(pro. by Leon Haywood) [Im Eccentric, BMI]

**RICHARD SPENCER—Metromedia BMBO-0184 (RCA)**
**CHILDREN PEOPLE**  
(pro. by Cherley, Ltd.) [Blackwood, BMI]

**THE MELODY MAN—**
**SINGLE PICKS**  
(pro. by Don Damroth) [Sunnybeam, BMI]

**THE LOVELITES—20th Century TC-2068**
**ON MY LOVE**  
(pro. by Clarence Johnson) [Sunbeam, BMI]

**THE 21ST CENTURY SINGERS—Crest 522**
**NASHBORO**  
(pro. by Shannon Williams) [Excelsior, BMI]

**ISAAC "REDD" HOLT—**
**THE RIGHT PART OF THE RIGHT PLACE**  
(pro. by Shannon Williams) [Blackwood, BMI]

**THE HOLY MODAL ROUNDER—**
**Metcroedia BMBO-0201 (RCA)**

Culled from their old album "Good Taste Is Timeless," cute nonsense record is starting to break on the west coast. Goodtime and infectious, tune should spread like wildfire.

**SYLVIA—Vibration 528 (All Platinum)**
**PRIVATE PERFORMANCE**  
(pro. by Robinson, Burrell, Edmunds) [Gambi, BMI]

"Pillow Talk" firmly established Sylvia as a potent singles seller once again, and this disc utilizes the same sensuous breathiness and suggestive lyrics as her previous giant. Good Vibration!

**DOROTHY NORWOOD—GRC 1011**
**THERE'S GON'T TO BE RAIN IN YOUR LIFE**  
(pro. by Martin & Nichols) [Silver Thevis/Act One, BMI]

Already exploding r&b-wise, this ballad should be a pop giant within the next few weeks. Soulful performance by singer-songwriter makes it a top contender for crossover honors.

**TONY BENNETT—Brut BR 813 (Buddah)**
**ALL THAT LOVE WENT TO WASTE**  
(pro. by Shire & Grossman) [Meadowlark, BMI]

George Barrie-Sammy Cahn tune is making the rounds on the label. First cut by Madeleine Bell, song gets a fine reading here by Sinatra's "favorite singer." "Waste" has lotsa taste!
Tony Orlando & Dawn

BILLBOARD: TOP POP SINGLE
[TIE A YELLOW RIBBON ROUND THE OLE OAK TREE]
CASHBOX: TOP GROUP/SINGLES
RECORD WORLD: INTERNATIONAL HIT MAKER OF THE YEAR

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

AmericanRadioHistory.Com
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KILLING ME SOFTLY</td>
<td>Roberta Flack</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>MY LOVE</td>
<td>Paul McCartney &amp; Wings</td>
<td>Apple</td>
</tr>
<tr>
<td>3</td>
<td>DELTA DAWN</td>
<td>Helen Reddy</td>
<td>Capitol</td>
</tr>
<tr>
<td>4</td>
<td>TIE A YELLOW RIBBON</td>
<td>Tony Orlando &amp; Dawn</td>
<td>Bell</td>
</tr>
<tr>
<td>5</td>
<td>LET'S GET IT ON</td>
<td>Marvin Gaye</td>
<td>Tamla</td>
</tr>
<tr>
<td>6</td>
<td>HALF BREED</td>
<td>Cher</td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>KEEP ON TRUCKIN'</td>
<td>Eddie Kendricks</td>
<td>Tamla</td>
</tr>
<tr>
<td>8</td>
<td>LOVE TRAIN</td>
<td>O'Jays</td>
<td>Philadelphia Int'l.</td>
</tr>
<tr>
<td>9</td>
<td>CROCODILE ROCK</td>
<td>Elton John</td>
<td>MCA</td>
</tr>
<tr>
<td>10</td>
<td>PHOTOGRAPH</td>
<td>Ringo Starr</td>
<td>Apple</td>
</tr>
<tr>
<td>11</td>
<td>TOP OF THE WORLD</td>
<td>Carpenters</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>12</td>
<td>ANGIE</td>
<td>Rolling Stones</td>
<td>Rolling Stones</td>
</tr>
<tr>
<td>13</td>
<td>FRANKENSTEIN</td>
<td>Edgar Winter Group</td>
<td>Epic</td>
</tr>
<tr>
<td>14</td>
<td>HEARTBEAT... IT'S A LOVEBEAT</td>
<td>DeFranco Family</td>
<td>20th Century</td>
</tr>
<tr>
<td>15</td>
<td>SHAMBALA</td>
<td>Three Dog Night</td>
<td>Dunhill</td>
</tr>
<tr>
<td>16</td>
<td>YESTERDAY ONCE MORE</td>
<td>Carpenters</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>17</td>
<td>PLAYGROUND IN MY MIND</td>
<td>Clint Holmes</td>
<td>Epic</td>
</tr>
<tr>
<td>18</td>
<td>MIDNIGHT TRAIN TO GEORGIA</td>
<td>Gladys Knight &amp; The Pips</td>
<td>Buddah</td>
</tr>
<tr>
<td>19</td>
<td>BROTHER LOUIE</td>
<td>Stories</td>
<td>Kama Sutra</td>
</tr>
<tr>
<td>20</td>
<td>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</td>
<td>Vicki Lawrence</td>
<td>Bell</td>
</tr>
</tbody>
</table>

**TOP MALE VOCALIST**

1. ELTON JOHN — MCA
2. STEVIE WONDER — Tamla
3. PAUL SIMON — Columbia
4. JIM CROCE — ABC
5. MARVIN GAYE — Tamla
6. BILLY PRESTON — A&M
7. GILBERT O'SULLIVAN — A&M
8. EDDIE KENDRICKS — Tamla
9. RINGO STARR — Apple
10. AL GREEN — Hi

**TOP NEW MALE VOCALIST**

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

**TOP FEMALE VOCALIST**

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

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

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

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

**TOP FEMALE GROUP**
1. FIRST CHOICE—Philly Groove

**TOP NEW FEMALE GROUP**
1. POINTER SISTERS—Blue Thumb

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

**TOP NEW VOCAL COMBINATION**
1. DeFRANCO FAMILY—20th Century
2. SKYLARK—Capitol
3. INDEPENDENTS—Wand

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

**TOP NEW DUO**
1. LOGGINS & MESSINA—Columbia
2. DIANA ROSS & MARVIN GAYE—Motown

**TOP INSTRUMENTALIST**
1. DEODATO—CTI

**TOP INSTRUMENTAL COMBINATION**
1. FOCUS—Sire

**TOP NEW INSTRUMENTAL COMBINATION**
1. ERIC WEISSBERG & DELIVERANCE—Warner Brothers

**TOP INT'L HITMAKERS**
1. TONY ORLANDO & DAWN—Bell

**ENCORE AWARD**
CHARLIE RICH—Epic
THE WAY I AM
PATTI DAHLSTROM—20th Century T-621 (5.98)
Patti has made a gently melodic album of her fine songs, mostly co-written with Steverin Browne. The Michael J. Jackson/ Michael Omartian production is distinguished by superb sidemen and the tremendous hit potential of several of the tunes, notably “I’ll Come Home” “High Noon Alibis” and the lovely “Cleveland Snow.”

CATALYST
WILLIE DIXON—Qualion OVOQ 1423 (5.98)
Willy Willie Dixon is simply the greatest blues songwriter of all time, and his latest album, produced by Dick Schory, is filled with supercharged versions of some of his greatest songs, including such blues evergreens as “Wang Dang Doodle,” “Bring It On Home” and “I Just Want To Make Love To You.”

UNREAL
BLOODSTONE—London XPS 634 (5.98)
Bloodstone’s new album should greatly assist their climb to star status in the r&b/pop field, as they utilize their tremendous vocal flexibility along with sensational arrangements by Pip Williams and solid overall production by Mike Vernon. Among the best songs are “Outside Woman,” “Everybody Needs Love” and a great oldie medley.

MONTROSE
Warner Bros. BS 2740 (5.98)
Ronnie Montrose, former lead guitarist with the Edgar Winter Group, has put together a new band that will rock your socks off with high energy heavy metal built on Ronnie’s powerhouse guitar. Sam Hagar’s vocals are suitably tough as are Billy Church’s bass and Denny Carmassi’s drumming. Best cuts: “Bad Motor Scooter” and “Rok the Nation.”

THE BACK DOOR WOLF
HOWLIN’ WOLF—Chess CH 50045 (5.94)
If you’re up to hear some super gutsy blues, make a bee-line for Howlin’ Wolf’s new collection. Ralph Bass has produced the Wolf in an unencumbered small combo setting and the man’s incredible voice cuts loose on tunes like “Moving,” “Coon On the Moon” and “Leave Here Walking.”

ATOMIC ROOSTER IV
Elektra EKS 75074 (5.98)
Atomic Rooster really crows on their new album, with tightly controlled rock and excellent songs written by keyboarder Vincent Crane. “Can’t Find A Reason” is a moving ballad, while “Take One Toke” really smokes and “All Across the Country” is a fine funky rock. Gonna wake you up!

INTRODUCING HEDZOLEH SOUNDZ
HUGH MASEKELA—Blue Thumb BTS 62 (5.98)
Torrid trumpet man Hugh Masekela has made a great album featuring his new group, Hedzoleh Soundz, a band that fuses Latin, American and African music and creates a truly distinctive synthesis. Catch the fiery energy on cuts like “Kaa Ye Oya,” “When” and “Yei Baa Gbe Wolo.”

ISLANDS
CYRUS FARYAR—Elektra EKS 15068 (5.98)
Cyrus Faryar’s new album is a fantastic musical voyage that will waft you to the south seas on a breeze of lushly exotic instrumentation, good songs and a gently melodic baritone voice that could calm a volcano. The John Simon-produced album features great songs like “Dolphins” and “Bright Island.”

LOVE IS THE MESSAGE
MSFR—Philadelphia Intl. KZ 32707 (5.98)
The fabulous instrumentalists who provide the backups for Kenny Gamble and Leon Huff and their hit parading groups step out front on their fine new album. Among the super tunes are the new “Soul Train” TV theme and a beautiful potential single “Love is The Message.”

SPRING SUITE
MCKENDREE SPRING—MCA 370 (5.98)
A wonderfully melodic concept set that slides from a lovely instrumental, “Equinox,” to “Winter,” and moves on to a beautiful finale with “Spring.” All of the instrumental work is excellent but the set is highlighted by Dr. Michael Dreyfus’ work on electric violin and synthesizers.

ON HIS OWN
THUMBS CARLILE—Gemini GR-101 (5.98)
An astounding display of slide guitar virtuosity comes from Thumbs Carlile, who is most definitely not all thumbs. His solos on “Raunchy,” “Mystery Train,” “Close To You” and “Getting Your Ship Together” are nothing short of spectacular. Thumbs up!

BACHMAN-TURNER OVERDRIVE
Mercury SRM-1-696 (5.98)
BTO’s first outing ripples along on the strength of Randy Bachman’s tremendous lead guitar work and rock solid rhythm playing. “Welcome Home” mixes light and heavy guitars, while “Stonegates” adds more credence to the sound and “Takin’ Care Of Business” and “Let It Ride” sound like good singles.

ROBIN HOOD
MOTION PICTURE SOUNDTRACK—Disneyland 3810 (5.98)
Walt Disney Productions has one of their most engaging record packages ever with songs and narration from the new Disney animated opus, “Robin Hood.” The record comes with a handsome illustrated 11-page story insert narrated by Roger Miller and fine songs by Miller, Johnny Mercer and Huddleston & Bruns make for a rare treat.

FINALLY
LA FAMILIA INC.—Buena Suerte LP 1039 (4.98)
A fine pop group with great Latin rhythmic underpinnings, La Familia features excellent vocals and horn arrangements. Strong tunes include “You Turn Me Down,” “El Diablo,” “This Time” and “Rolling Stone.”

AmericanRadioHistory.com
1973, THE YEAR OF FOCUS.

"Moving Waves" Certified Gold Album
"Focus 3" Certified Gold Album

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

MELODY MAKER INTERNATIONAL POLL:
    #2 Group
    #2 Brightest Hope
    #3 Album (Focus 3)
    #2 Single (Sylvia)
    #3 Single (Hocus Pocus)

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

and now . . . "Live At The Rainbow"

ON SIRE RECORDS
Distributed by Famous Music Corp.
A Gulf + Western Company

Also available on GRT Tapes
Record World 1973 Year

TOP ALBUM
1. DARK SIDE OF THE MOON
   Pink Floyd—Harvest
2. BROTHERS & SISTERS
   Allman Brothers—Capricorn
3. THE WORLD IS A GHETTO
   War—UA
4. NO SECRETS
   Carly Simon—Elektra
5. LADY SINGS THE BLUES
   Diana Ross—Motown
6. ROCKY MOUNTAIN HIGH
   John Denver—RCA
7. HOUSES OF THE HOLY
   Led Zeppelin—Atlantic
8. GOATS HEAD SOUP
   Rolling Stones—Rolling Stones
9. CHICAGO VI—Chicago—Columbia
10. NOW & THEN—Carpenters—A&M
11. LET'S GET IT ON
    Marvin Gaye—Tamla
12. THE BEATLES: 1967-70
    Apple
13. INNERVISIONS
    Stevie Wonder—Tamla
14. LOS COCHINOS
    Cheech Y Chong—Ode
15. THEY ONLY COME OUT AT NIGHT
    Edgar Winter—Epic
16. RED ROSE SPEEDWAY
    McCartney & Wings—Apple
17. WE'RE AN AMERICAN BAND
    Grand Funk—Grand Funk
18. DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER
    Elton John—MCA
19. LIVING IN THE MATERIAL WORLD
    George Harrison—Apple
20. DELIVERANCE
    Soundtrack—Warner Brothers

TOP MALE VOCALIST
1. STEVIE WONDER—Tamla
2. ELTON JOHN—MCA
3. MARVIN GAYE—Tamla
4. JOHN DENVER—RCA
5. NEIL DIAMOND—MCA, Columbia
6. GEORGE HARRISON—Apple
7. PAUL SIMON—Columbia
8. CAT STEVENS—A&M
9. JIM CROCE—ABC
10. ELVIS PRESLEY—RCA

TOP NEW MALE VOCALIST
1. GARFUNKEL—Columbia
2. JOE WALSH—Dunhill

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

TOP NEW FEMALE VOCALIST
1. BETTE MIDLER—Atlantic
End Pop Album Awards

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

**TOP NEW MALE GROUP**
1. **STEELY DAN**—ABC
2. **BECK, BOGERT & APPICE**—Epic

**TOP FEMALE GROUP**
1. **LOVE UNLIMITED**—20th Century

**TOP NEW FEMALE GROUP**
1. **POINTER SISTERS**—Blue Thumb

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

**TOP NEW DUO**
1. **SANTANA AND MC LAUGHLIN**—Columbia
2. **LOGGINS & MESSINA**—Columbia

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

**TOP NEW VOCAL COMBINATION**
1. **SKYLARK**—Capitol
2. **DeFRANCO FAMILY**—20th Century

**TOP COMEDY ARTIST**
1. **CHEECH Y CHONG**—Ode

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

**TOP ORIGINAL CAST**
1. **A LITTLE NIGHT MUSIC**—Columbia

**TOP TV SOUNDTRACK**
1. **ALOHA FROM HAWAII**—Elvis Presley—RCA

**TOP MOVIE SOUNDTRACK**
1. **LADY SINGS THE BLUES**—Diana Ross—Motown
2. **DELIVERANCE**—Warner Brothers
3. **JONATHAN LIVINGSTON SEAGULL**—Neil Diamond—Columbia
By KAL RUDMAN

Byron MacGregor This may be one of the biggest records in the history of the business. It is already gold. People whom you ordinarily never see in record shops are coming in to Detroit and buying four and five copies at a time. One small shop in Detroit sold 1,000 in a week. The sales could easily reach five million. It was featured on the news on Metromedia TV channel 5 New York. Rosalie Trombley says: "It is the biggest record she has ever seen since she entered the business." It went from HB to 8 at CKLW. It is on: WOKY, KJR, WPSC, WTAE, WBBQ, WPOM, on every hour WAX. It has received airplay at WIXY, XXOX, WFIL, WFUN, WRIT, WMWR, WPOM, WSB, WGRQ, WMEX, WIL... the version by Gordon Sinclair is on: WIP, KYA, and KLIF.

Jerry Jacks We predict that this will become a huge teeny-bop and female phone giant, in fact, we feel the sales will rival or even supercede those of the new DeFranco Family record. It exploded on the chart. It was featured on the news on Metromedia TV channel 5 New York. Rosalie Trombley says: "It has the feel of sales could easily reach five million. It was featured on the news on Metromedia TV channel 5 New York. Rosalie Trombley says: "It is the biggest record she has ever seen since she entered the business." It went from HB to 8 at CKLW. It is on: WOKY, KJR, WPSC, WTAE, WBBQ, WPOM, on every hour WAX. It has received airplay at WIXY, XXOX, WFIL, WFUN, WRIT, WMWR, WPOM, WSB, WGRQ, WMEX, WIL... the version by Gordon Sinclair is on: WIP, KYA, and KLIF.

De Franco Family Quite obviously this will be their second bubble gum smash in a row. New 35 WCFL, KJR, WAKY. It is on: KJR, WPOM who report "excellent phones." It debuted on the chart WOKY at #29 who report: "Home run," it came on the chart WXLW who report: "#1 phones in one week." It jumped 39-30 WIXY.

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

New Bette Midler single "In The Mood" from the album. Bette Midler is now playing the terrace in the Forum, Los Angeles.

Bloodstone Honored in Los Angeles

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

(Continued on page 96)
Carpenters
No. 1-Duo: Singles
No. 1-Duo: Albums

Thanks

Thanks

Billy Preston
No. 1-R&B Instrumentalist

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

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

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

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

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

**Lasker:** Well, yes I was good there too.

**RW:** Then after that you came to the west coast to start, with Mo Ostin at Reprise Records. I was the Vice President and Mo was the President. I was there for about two years—again doing almost the same things that I had at Kapp, although that was the start of a different label. Then I spent almost two years at VeeJay Records, which was basically in a bad financial situation. I learned at VeeJay an awful lot about finance in terms of the record business. I learned that the record business is just that—a business. Everybody says they want to be in the entertainment business. They think of the record business as the entertainment business when it’s really a business like any other business.

**Lasker:** Like ball point pens.

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

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

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

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

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

(Continued on page 40)
THIS HAS BEEN THE YEAR OF CHARLIE RICH


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

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

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

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

Mixed Vocal Groups Score in '73

By FRED GOODMAN

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

One of the old standby mixed groups, Sly and the Family Stone (Epic), had another fantastic year. A gold album "Fresh" and a number one single "If You're Ready," which brought them to new heights in their reknowned career. "Oh La Da Da" was a mid slice of chartdom this year were Stax perennials, the Staple Singers. Their appearance in the "Wattstax" film provided the catalyst that pushed them to new heights in their reknowned career. "Oh La Da Da" was a mid charter taken from the soundtrack. "Be What You Are" was a big album, but their most successful venture of the year was the single "If You're Ready," which brought them back into the top ten.

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

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

One of the old standby mixed groups, Sly and the Family Stone (Epic), had another fantastic year. A gold album "Fresh" and a number one single "If You're Ready," which brought them back into the top ten.

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

Deodato to MCA

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

Pirates Restrained

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

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

Tucson Men Plead Guilty

TUCSON, ARIZ. — Melba and Donald Garrett of Fresno, Calif., pleaded guilty in Magistrates Court here to three counts each of violating Arizona's anti-piracy law. Magistrate Charles Whitehill fined the couple $100 apiece on each of the three counts and ordered that 8,000 pirated tapes be confiscated.

Milestone for Slade

NEW YORK — Slade have achieved another milestone in their career. For the fourth time in a row, they have released a single which attained the number one spot on the BBC charts on the day of its release. The current single to achieve this honor is entitled "Merry Xmas:" the three previous singles which accomplished this were: "My Friend Stan," "Skweeze Me Pleeze Me" and "Cum On Feel The Noise." Slade, who record for Warner Bros./Reprise in the United States, are just completing a tour of Europe and are scheduled to tour the U.S. in January-February. The tour will include appearances in Philadelphia, Hartford, Cleveland, Detroit, San Francisco, Los Angeles and St. Louis as well as an appearance on Don Kirshner's Rock Concert TV show.

Capitol Announces January Release

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

Two of the most popular mixed vocal groups of the year: Tony Orlando and Dawn (left), and Gladys Knight & The Pips.
After a decade in the music & record business, we are starting our 2nd year in bringing rock music to television. We couldn’t have done it without you.

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

Don Kirshner Productions
1370 Avenue of Americas / New York, N.Y. 10019 / Tel: (212) 489-0440
FMers Speak Out on State of Medium

By HOWARD LEVITT

■ NEW YORK — With the end of another year, we see yet another FM year. The FMers across the country have been talking about the past year, and what they think it means for the future.

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

WNEW-FM's Dennis Elsas echoed Hamilton's sentiments to a degree, elucidating certain specific events as well. "Musically, through the past year, we've really been talking about alternative music. As opposed to 'commercial' or just 'not hip.'"

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

On the west coast, Mike Harrison, program director at San Diego's KPRI-FM, feels that FM has finally arrived at a consciousness that is not directed solely towards the self-satisfaction of those presenting the music. "FM across the country is becoming less self-indulgent," he stated unequivocally. "We're gearing to the large new audiences who have discovered progressive rock and roll since 1970. Progressive rock is no longer the 'underground music' of a select few." In terms of music, the year appears to have held few surprises or innovations. "We've seen many fads, but few real trends," cites Dennis Wilen, music director at WMMR-FM in Philadelphia.

(Continued on page 76)
ABC-TV proudly presents
the First Annual

AMERICAN MUSIC AWARDS

the first nationwide poll of
the American music public

Eleven distinguished presenters honor the
FIFTEEN WINNERS OF 1973 AMERICAN MUSIC AWARDS

BEST ALBUM
BEST SINGLE
BEST MALE VOCALIST
BEST FEMALE VOCALIST
BEST GROUP

plus
AMA Distinguished Merit Award

executive producer: Dick Clark
producer: Bill Lee
director: John Moffitt

a dick clark teleshows inc., production

pr: Don Rogers & Associates
representation: IFA

To be telecast
Tuesday, February 19, 1974
8:30 to 10:00 PM (EDT)
A Conversation with Don McLean

By ROBERT NASH

It's been well over a year now since Don McLean swept the music world with an engaging bit of cryptic nostalgia called "American Pie," a sweep that carried McLean to musical superstar status and brought him an uncommon amount of literary and media coverage. During this period McLean seemed to be unhappy about all the scrutiny he and his song were receiving, and he frequently seemed uncomfortable and aloof from public probing. Two albums and several hit singles later, McLean was interviewed at the offices of his record company, UA Records, and he was more than happy to discuss his experiences with "American Pie," as well as his concert appearances and his new album "Playin' Favorites." McLean: My live act has been the same in terms of my presentation (guitar and banjo) since I was 15. My song writing emerged only in the last six years.

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

McLean: Yes.

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

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

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

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

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

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

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

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

RW: What is your live act without your banjo and guitar? Is it something like a cabaret performance or...?

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

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

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

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

McLean: Yeah, and what I wished to do with "Dreidel" was to, on the one hand, defuse that hysteria, and on the other hand talk people seriously about all the things that were happening. Now there are probably very few people that will understand it, but when you do have your life shattered by an enormous input of energy and success, it begins to fragment and so the reverse that I chose, the thing I wished to communicate, was a kind of despair growing out of a fragmenting and a spinning feeling that was constantly in my life.

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

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

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

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

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

(Continued on page 76)
STEVIE WONDER

MALE VOCALIST OF THE YEAR
BILLBOARD #1
CASHBOX #1
RECORD WORLD #1

POP ARTIST OF THE YEAR
DOWNBEAT #1

INNERVISIONS
T-336V1
Rock Video Happening

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

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

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

"At the moment video is like the early days of rock and roll," says Robinson. "You can create a rock music entity that may not match the quality of network television, but then network TV isn't interested in capturing the music as it is in the places where it's played." With his Video White Light crew Robinson has taped in New York, London, Paris and a number of other cities. He has also just completed work on "The Video Primer," a handbook for alternative TV production to be published next spring by Music Sales' Links Books.

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

Video News

TDK has announced their entry into the video tape business with their "Avilyn" blank tape in both ¾" and ¼" formats. A major manufacturer of audio tapes, TDK claims that their "Avilyn" video tape is superior to the high quality chromium dioxide presently on the market... In other tape news, Sony has introduced a brand of "high density" video tape in Britain for their open reel ½" format machines. As yet there is no word when this tape will be available in the U.S... Video Tape Network's President, John Friede, predicts a 50 percent rise in video use on campus during the next year. Friede says that with the lower cost of equipment and the cheapness of blank tape "video has moved out of the classroom and become an important vehicle for bringing entertainment and information to the campus." Winter Consumer Electronics Show set for 10-13 January at the Conrad Hilton in Chicago. Plans include a special day-long seminar on video systems... Kodak's new Ektasound Super 8mm sound film system being considered by many video producers as better video gear for making productions since color and sound are available in a highly portable recording unit. Many are planning to shoot on Super 8mm models and then transfer to video tape for editing... Richard Nader guest speaker at the National Visual Communication Association workshop in New York on 29 December... RCA Laboratories in Princeton, New Jersey say they are getting closer to coming up with a cigarette pack size color TV camera that will be "rugged, highly reliable, and potentially low in cost."...
LETS HEAR IT FOR...

CKLW'S Byron MacGregor narrates the most timely statement ever produced - it's creating the highest telephone and mail response ever recorded by CKLW Radio..........

OVER 1 MILLION ORDERED THE FIRST TEN DAYS

* CKLW'S Byron MacGregor narrates the most timely statement ever produced - it's creating the highest telephone and mail response ever recorded by CKLW Radio..........

(AMERICAN'S) W222

Written by Gordon Sinclair

* Royalties Donated to the American Red Cross

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

MCA-383
Thanks to Everyone!

for making our first year of existence a justifiable one!

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

MCA-372
Reddy Glows At Pavilion

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

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

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

S. L. Smoke

Diamond Reps Mason

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

La. Pirates Make Arrest

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

Jack Fowler, operator of City Stereo and Appliance Company here, was charged with the sale of pirated 8-track tapes following an investigation by local police who were assisted by the RIAA. Fowler was released on a bond of $750 pending a hearing.

Epic Sets 'New Voices' Promotion

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

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

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

'Tex' on TV

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

Capricorn Opens Remodeled Studio

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

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

You don't have to take our word that we're the most contemporary music publishers in the international market.

Take theirs.

James Taylor, Nilsson, Laura Nyro, Chip Taylor, Gamble-Huff, Thom Bell, Barrett Strong, Dr. Hook, Andy Pratt, Taj Mahal, Redbone, the Manhattans, Bunny Sigler, Addrisi Brothers, Gilbert O'Sullivan, Roberto Carlos, Francis Smith.

The CBS International Publishing Group

ARGENTINA: Melograf S.R.L.
AUSTRALIA: April Music Pty. Ltd.
BRAZIL: Editora Latino Americana de Musica
CENTRAL AMERICA: Mundo Musical S.A.
CANADA: April Music (Canada) Ltd.
FRANCE: Editions April Music S.A.R.L.
GERMANY: April Musikverlag GmbH
GREECE: Greco Phon Editions Musicales
ISRAEL: April Music Limited
ITALY: Edizioni April Music
JAPAN: April Music
MEXICO: Mundo Musical S.A.
NETHERLANDS: April Music Holland N.V.
SOUTH AFRICA: April Music Publishing Company (Pty.) Ltd.
SWEDEN: April Forlag AB
SPAIN: Ediciones April Music
UNITED KINGDOM: April Music Limited
UNITED STATES: April Music Inc. (ASCAP)
ARGENTINA: Blackwood Music Inc. (BMI)
YUGOSLAVIA: Favorite Music
Columbia Pictures Music Division Expands Activity

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

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

Financial Statement

"As the year comes to a close," Robinson noted, "we are closing our second fiscal quarter. We are projecting results in excess of the first half of the last fiscal year. Performance royalties, foreign royalties and sheet music royalties in particular have far exceeded last year's earnings during the same time period."

New Talent


"Like many of the greatly talented people already with our company, a number of our recently signed writers are also recording artists," added Irwin Schuster, Vice President and director of professional activities. "Barry Goldberg's first album, produced by Bob Dylan and Jerry Wexler, will be released by Atlantic shortly; Harriet Schoch has an album in production for 20th Century Records; Rick Segall, who appears on his son Ricky's new album "Didn't Wait Too Long" (Continued on page 121)

Didn't Wait Too Long

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

New Duul Album

LOS ANGELES—The Amon Duul German rock band will shortly be out with a new album on United Artists Records, their fourth for the label. "Vive Le Trance" is scheduled for shipment from UA on January 21.

MCA Expands TV Exposure

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

TV spots advertising Elton John's "Yellow Brick Road" aired on "In Concert" and "Midnight Special" December 7 and will run again Dec. 21 and 28 on "Midnight Special." A split screen technique was used for the first time in a tv spot for the Who's "Quadrophenia" album, which aired Dec. 14 on "In Concert." A George Osaki, MCA's creative services director, has been acting as company director/producer for all MCA television commercials.
...And Some Key Awards

#1 - Top International Hit Makers — TONY ORLANDO & DAWN

#1 - Top Female Group (Singles) — *FIRST CHOICE

#1 - Top R&B Female Group — *FIRST CHOICE

#1 - Top New Female Vocalist (Singles) — VICKI LAWRENCE

Thank You Record World

*FIRST CHOICE Recorded on PHILLY GROOVE Label  Exclusively Distributed by BELL RECORDS

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
Dialogue (Continued from page 22)

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

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

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

RW: Have you seen a resurgence of interest in some of your catalogue recently?
Lasker: Well, yes, there are certain types of specialized catalogue material, which are building. We don’t necessarily get those half million or two or three hundred thousand-selling albums, but there is a market for new kinds of music among younger people. For example, on our Impulse line of progressive jazz, there’s a great potential market for single albums that is broadening because a lot of the younger people are tired of some of the things they’ve been hearing. They want new experience in music. I don’t say they’re going to go back to Guy Lombardo, but they want something new and fresh. And I think Impulse is that type of a label where you have a swing from the John Coltrane product to the Pharoah Sanders product and our other newly signed Carlos Santana product. This market is building particularly at the colleges. We bought Duke/Peacock because we wanted to get into black gospel music where there’s a tremendous underlying market. This is one of the few types of product where single records continue to sell on a regular basis—as an album would sell—while as we know, in the single record business per se with the exception of so-called “Golden Oldies” types of records, after singles have had it that it is. Boom. Forget it. So we broadened our own base. In the past year we have made quite a dent in a movement into the country field, too, which has always been a solid market. I mean companies like MCA, which

Nostalgia Goes Further in ’73

By FRED GOODMAN

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

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

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

Many old movie soundtracks and original cast albums were released in 1973. MGM released a package called “Those Glorious MGM Musicals,” while Warner Brothers released their 50th anniversary collection including tracks from their many musicals. Columbia released some original cast lps including “Pajama Game,” “Camelot” and “Sound of Music.” Many old soundtracks from the days of yesteryear were Harry Nilsson’s “A Little Touch of Schmilsson” on RCA, which was a

An Average RW Visit

Members of MCA’s Average White Band recently dropped by Record World’s Coast offices during their week-long Whiskey engagement to chat with Craig Fisher. Pictured (from left) are Malcolm Duncan; Robbie McIntosh; Hamish Stuart; Onnie McIntyre; Fisher and Roger Bell.
and I can almost smell your T. B. SHEETS

VAN MORRISON ALBUM ON BANG RECORDS

AVAILABLE ON

BANG

BLP #400
Cover Story:
Loggins & Messina on Top

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

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

Loggins and Messina are not only polished performers, but are songwriters par excellence, penning all of their own material. Their songwriting abilities have been well-recognized by others, as artists such as Anne Murray have taken to recording such tunes as Kenny Loggins’ ‘‘Danny’s Song’’ and ‘‘Love Song,’’ while Buddy Miles has gone with Messina’s ‘‘Thinking of You’’ and Lynn Anderson has recorded Jim’s ‘‘Listen To A Country Song’’.

Smashing Tour

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

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

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

Dialogue (Continued from page 40)

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

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

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

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

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

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

(Continued on page 58)
N.Y. Club Scene Keeps on Cookin'

By ALLEN LEVY

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

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

As the Village became more and more a tourist trap, music began to move out and up, Max’s Kansas City became increasingly what it had been for years, a place for the “beautiful” and/or glitter people to gather, and the club booked a fair amount of good acts over the year, including two dynamic appearances by ABC’s Orleans (and in a separate gig) Bobby (Blue) Band. The club decided on starting putting some glitter groups; the general level of talent was consistently high.

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

Moving further north, on both the east and west sides, the club scene was increasingly active, with a major renaissance coming to Kenny’s Castaways. Once an almost deserted club, the venue capitalized on appearances by glitter bands during the summer to become “a place to go” and a place to break acts. Yoko Ono played a spectacular week there, and hot female group sis has been using the club as its home base over the last few months. On the east side, Dr. Censority’s (known affectionately to its frequenters as “Dr. C.’s”) remains a place to meet ‘n greet n’ nub bodies, but is also a place to hear good acoustic and rock acts (Fred, a group of highly innovative musicians, played there recently—as well as appearing at the aforementioned Kenny’s)—and impressed a lot of music biz heavies.

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

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

The Metro (on West 4th Street) became an important club for middle and beginning level acts, as the ubiquitous Ms. Marcovitz, Maria Muldau and Dave Van Ronk (on his very rare appearances in Gotham) all graced the winey-celli looking club with their considerable presences. Basically a laid back acoustic club, the Metro is definitely a venue to watch—especially considering their recent foray into bluegrass.

For loud and sometime glitter rock music, one must roam into the hinterlands to find such groups as Kiss, Luger, Zero and the Dead. At the St. James glitter-greater club Coventry, in Queens. The success of Coventry has spawned a whole side of similarly aggressive clubs (giving off the same hectic and slightly omnious vibes as the old rock n’ roll clubs), the most successful of which is Oyster Bay’s Rush. Meanwhile, My Father’s Place in Roslyn, continues to book first-liners.

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

The club scene isn’t dead, as had been rumored over the past several years due to the so-called “jungle” that New York supposedly becomes at night. What has really happened is that, just as in the magazine business, clubs and the people who frequent them are now catering to general interests, but to special interests. People have more of a choice, not only of the choice of the music they want to hear, but a choice as well as far as ambiance, clientele, assignations of various types and costumes worn. In short, the New York club scene keeps on cookin’.

MELISSA & MEDRESS

Melissa Smashing

Col Magnetics Has New Rack

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

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

The four-tier rack can hold two dozen cassettes of each Columbia or Soundcraft configuration (40-, 60-, 90-, and 120-minute) plus one dozen of each of Columbia or Soundcraft 8-track configuration (20-, 60-, 100-minute tape heads on.

Should a dealer wish to devote the rack entirely to cassette product, he will have room for 192 pieces.

1973
We're One!

Congratulations, Ike & Tina Turner:


UNITED ARTISTS RECORDS®

©1973 United Artists Records, Inc.
Vinyl Pricing Problems in '73

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

Records, the industry learned, were made from polyvinyl chloride (PVC), a member of the vast oil-derived petrochemical family, with the record industry accounting for about four percent of the total domestic PVC production; PVC is also used by pipe and automobile manufacturers, furniture makers, in building materials and a dozen other end uses. There was a shortage of PVC, which production facilities and inventories had fallen far short of demand. As a result, vinyl prices went up for all segments of the record industry accounts. PVC supplies then tightened further, as the Society of the Plastics Industry reported a 15 percent drop in vinyl production between March and July, as monthly production dropped from 410,000 pounds to 350,000 pounds. As a result, vinyl prices went up for all users, including the record industry; in many cases, though, record fabricators would have gladly paid the extra few cents a pound for vinyl...if there would have been supplies available for them.

Cutbacks

In response to the vinyl shortage, record companies took the first step, and shortened their work weeks. The cutbacks, from seven day a week operation, to six or five, accounted for production cutbacks of close to one-third in themselves. A major independent pressing plant operator told Record World (October 27) "If we get a shipment of vinyl on Friday, we're open on Saturday." These shortages are cited as the main cause of delays in getting product into markets, and causing delays in manufacturing. For most companies, the delays occurred more in manufacturing than in singles; getting product into a market after a top 40 station adds a single is crucial and must be done immediately (if not, the station obviously will not play something that dropped from the record from its playlist). The problem with albums was not as severe; release and shipping dates could be revised and rescheduled, and an out of stock situation does not have the same detrimental effect on an album as it has on a single. Other reasons given for the increased delays were some pressing plants use styrene and not vinyl for their singles; in addition, singles consume less vinyl than albums.

Still there were shortages that had to be countered; and the industry rose to the challenge through a series of self-imposed, voluntary cutbacks. Labels began spacing out their releases to avoid jam-ups on the pressing plant level. Others declared a moratorium on signing new artists, preferring to work instead with the artists already under contract. More common were cutbacks on promotional copies for radio stations and reviewers, while some labels put together, in response to pressing plant requests, a list of pressing "priorities." These informal priority lists had new releases cut from the list, and a single situation—the extra few cents a pound for vinyl prices—is now being paid by fabricators. As the result, vinyl prices went up for all segments of the record industry accounts. PVC supplies then tightened further, as the Society of the Plastics Industry reported a 15 percent drop in vinyl production between March and July, as monthly production dropped from 410,000 pounds to 350,000 pounds. As a result, vinyl prices went up for all users, including the record industry; in many cases, though, record fabricators would have gladly paid the extra few cents a pound for vinyl...if there would have been supplies available for them.

Price Increases

As in any situation where demand exceeds supply, price increases are inevitable. There have been two or three recent increases in the price of a pound of vinyl, leading to increased costs in manufacturing an album, which has led a number of companies to increase their prices—either list prices or wholesale prices. The first label to officially announce an increase was CBS Records, which received permission from the Cost of Living Council to raise prices by 8.37 percent for albums and tapes, and 6.45 percent on the manufacturing level. What the former increase translated to was a new "major artists" series with a $6.98 list album price, and a $7.98 list tape price. CBS has already put out two albums at the more expensive prices—new releases by Santana and Dylan. And while Columbia officially announced their price increases, A&M released their Carpenter's "Greatest Hits" album at $6.98 album/$7.98 tape, RCA released their John Denver's "Greatest Hits" at $6.98, and Blue Thumb issued their latest Crusaders lp at $6.98 list tape. While with Capitol! Records spokesman maintained that the label would not "pioneer" in raising prices, they issued albums by Ringo Starr and Paul McCartney at $6.98 for both album and tape. With London raising the album price on their new Al Green to $6.98 (while holding the tape price at the same figure) and with A&M Records officially announcing that beginning January 1, all of their new releases would be at $6.98 for album and tape, it appears that $6.98 will become the new standard price in the industry.

While the application by Warner Communications to the Cost of Living Council for a 9.6 percent increase is still pending, with a final decision expected no later than Jan. 4, a WECA spokesman said it would be premature to speculate on the nature of the projected increases. The move to $6.98 as the standard price for all album and tape releases is seen as long overdue by some industry sources. It is felt that there was no need for another increase in tape prices—no reason, and the tendency to increase what have lately become sagging profits. But most retailers feel that by not raising tape prices, they will greatly increase tape sales and thereby increase profits. The increases already announced, though, are probably just the beginning. Record World has learned from usually reliable sources that after the entire industry adopts the $6.98 list album price, the Cost of Living Council will begin to look at vinyl prices, and will probably increase them even more, to increase what have lately become sagging profits. But most retailers feel that by not raising tape prices, they will greatly increase tape sales and thereby increase profits. The increases already announced, though, are probably just the beginning. Record World has learned from usually reliable sources that after the entire industry adopts the $6.98 list album price, the Cost of Living Council will begin to look at vinyl prices, and will probably increase them even more, to increase what have lately become sagging profits. But most retailers feel that by not raising tape prices, they will greatly increase tape sales and thereby increase profits. The increases already announced, though, are probably just the beginning.
Chorale at Center

The Shiloh Pentecostal Chorale publicized its new Paragon album with two recent performances beneath the Christmas tree at Rockefeller Center. The group's December 11 and December 21 appearances were featured on a recording group which received wide coverage. Pictured (from left) are Rev. Adeline Harley; producer John Bennett; resettlement Angala Simpson; and musical director and arranger Robert Banks.

LTM to Promo GRC Product

Atlanta — Michael Thevis, President of General Recording Corporation (GRC), has announced that the firm has completed negotiations with Leisure Time Marketing, Inc., a southeastern based firm, to handle the promotion, advertising and merchandising of its product throughout a 30-state area.

Vanguard Sets Morath Release

New York — Vanguard Records will release sometime in January a compilation album of the hit singles and works of influential recording artists. One of those artists is the late Joplin who will be represented by the late Joplin's influence on the album. The Joplin album will be released in several states for several of the record industry.

OES Rep Monitors Industry

On the record industry, the representative, Vito J. Mario of the IRS Bridgeport Office, is responsible for the leisure-time products industries nationally, has already visited and worked with other industries. The representative's goal is to work closely with the record industry.

Belkin—Maduri Record Liza

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

Natl. Features Active

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

Beach Boys Bring Sun, Joy to Snowy Gotham

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

Marking their first appearance ever at MSG, the act started their 90-minute-plus set with their usual blockbusting opener "Wouldn't It Be Nice." They then proceeded to play songs from their first three great albums and, of course, their smash singles. The list is awesome: "Surfin' USA," "I Get Around," "Help Me, Rhonda," "Barbara Ann," "California Girls," "Sloop John B" and "Good Vibrations," they topped off the evening with a rousing "Fun Fun Fun."

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

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

Fred Goodman

NARAS Sets Committee For TV Grammy Show

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

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

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

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

'Fessor Funk Signed

Stephen Bedell, Executive Vice President of the West Wind Organization, binds the singing of 'Fessor Funk to the Reprise Records' label with a unanimous handshake. Shown (from left) are producers J. R. Bailey, Jerome Gestner, Mel Kent, 'Fessor Funk, producer Ken Williams and Bedell.

't's New World December 29, 1973

AmericanBroadcasting.com
The Coast (Continued from page 10)

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

IN MARCH, the news broke that all Warner-Elektra-Atlantic companies would use the discrete quad system for four-channel disc recording. Jac Holzman, who made the announcement at a Los Angeles press conference at the end of February, said in part that “discrete better meets the musical needs of the companies and artists, as opposed to the matrix system” . . . At A&M, Barry Goldberg was named merchandising director. He came to the post from the National Lampoon’s west coast office . . . At Motown Industries, Michael Roshkin was promoted to another “new post”—Vice Chairman of the Board . . . Barbra Streisand’s “Live at the Forum” went gold. Inasmuch as this was her 12th album to so do, Ms. Streisand became holder of a new record . . . Barbra Streisand secured the rights to Invictus . . . Atlantic announced a new division vice-president, Electronic, at A&M . . . Genya Ravan signed with ABC/Dunhill . . . A mine later, Jay Lasker announced that the label had acquired Duke/Peacock Records, with its three subsidiar-ies, Back Beat, Sure Shot and Song Bird and Don Robey came to L.A. to finalize things . . . News of NARM’s 15th annual convention, held Feb. 25-28 at L.A.’s Century Plaza Hotel, reached the stands. Most significant accomplishment: an extensive anti-piracy program for ‘73-’74 . . . Columbia announced that its studios would henceforth be available to outside producers . . . Warners opened International A&R offices in London, with Larry Viskel in charge . . . Herb Helman was appointed Division Vice-president, Public Affairs, at RCA. A Memphis chapter of NARAS was going strong, with Stax Corporate Manager John Smith the elected President . . . Jerry Shirel was appointed general manager of Asylum Records and Herb Belkin resurfaced—as director of west coast operations for Atlantic . . . The Grammy awards were announced, for the 15th year . . . The chubby Rec-ord and Song of the Year were “The First Time Ever I Saw Your Face,” while “Concert for Bangla Desh” was named Album of the Year . . . WB Music bowed in Nashville; Johnny Slate bowed as its head . . . Ewart Abner spoke to a specially-called meeting of Motown distributors in Los Angeles. Quoth he: “Independent manufacturers and inde-pendent distributors working in unison have helped build the great industry we have today” . . . Diane Gardiner curstied as she became the new west coast p.r. person for Buddah . . . Frank Mancini was appointed Division Vice President, Promotion, by RCA . . . Then Marty Balin signed with RCA, and Warners got Jimmy Cliff . . . Mike Kagan became national promotion director at Playboy . . . David Clayton-Thomas filed suit against Blond, Sweat and Tears Ltd. and its nine individual members in L.A. Superior Court, claiming he was short about $50,000 of their collective profits . . . Veronique Sanson and Stephen Stills were married in Surrey, England. Lotso biggies attended . . . The RIAA presented the White House with a record collection, numbering some 87,000 albums. At a reception following the presentation, Paul Anka told Record World that she favors Broadway show tunes and light classical music, while hubby enjoys classical works, his favorite composer being Ludwig van Beethoven . . . Joe Smith named John Salstone his assistant, and Kip Cohen chose George Paul Brown to do same for him . . . Love Unlimited left MCA, shortly thereafter turning up on 20th Century . . . The Baja Marimba Band recorded “The Theme from ‘Deep Throat’” . . . Dr. Milton Birnbaum, physician to the stars, returned to practice after 10 months of hospitalization and recuperation . . . Andy Meyer became A&M’s publicity director hence RW alumna Dr. Milton Birnbaum, physician to the stars, returned to practice after 10 months of hospitalization and recuperation . . . Andy Meyer became A&M’s publicity director hence RW alumna Adine Cadorette, his assistant, joined the legion of local flacks . . . Ringo Starr began recording in London, as producer . . . John Lennon’s “The Night” was named Woman of the Year by the National Organization for Women . . . And winging from S.F. to L.A., Sylvester (of Hot Band fame) was asked to pay full fare for the Ziegfield Follies headress he had placed on the seat next to his, but elected to wear it infight instead . . . Well, March was boring last year, too. However . . .

IN APRIL, Columbia acquired distribution rights to Inviuctus . . . Gene Armond became Mike Stewart’s assistant at UA . . . Harold Berkman was named director of promotion for Polydor and its affiliates . . . There was yet another newly created position. This time it was at Warner Bros, where Hal Halverstadt was made creative director . . . Len Sachs was transferred to the east coast, henceforth to oversee Warner’s operations . . . Atlantic grabbed Heads, Hands and Feet . . . Jim Fogleman became Dot Records’ new President . . . UA got a new national promotion director, Jack Hakim by name . . . Larry Marks was named director of music services at Warner Bros. Music . . . Metromedia opened Los Angeles offices . . . Atlantic went to Paris, where RW’s Sid Farnes reported that the citizenry was tres gracious . . . Jack Ryland replaced bass player Joe Schemmel in Three Dog Night . . . Don Kirshner was named executive producer of eight “In Concerts” after already enjoying success executive producing eight others . . . Karin Berg was named director of creative services for Vanguard . . . Diana Ross was named Star of the Year by the Board of Governors . . . A.M. Records resigned. “No reason has been given and Wynshaw has not announced any future plans,” read the dispatch . . . In what was maybe the year’s oddest coincidence, it was revealed that on March 26, David Crosby and Cass Elliott both dislocated their left knees . . . Spiro Agnew, Vice President . . . And winging from S.F. to L.A., Sylvester (of Hot Band fame) was asked to pay full fare for the Ziegfield Follies headress he had placed on the seat next to his, but elected to wear it infight instead . . . Well, March was boring last year, too. However . . .

(Continued on page 56)
IT WAS
A VERY GOOD YEAR!

THANKS TO
THE INDEPENDENT DISTRIBUTORS,
INDEPENDENT PROMOTION MEN
AND
RADIO STATIONS OF AMERICA.

WHERE YOUR FRIENDS ARE!
WHERE YOUR

BARRY WHITE
*1 TOP NEW MALE VOCALIST ALBUM AND SINGLES (BILLBOARD)
*1 POP NEW MALE VOCALIST (CASH BOX)
*1 R&B NEW MALE VOCALIST (CASH BOX)
*1 TOP NEW MALE VOCALIST SINGLES (RECORD WORLD)
#3 TOP MALE VOCALIST (RECORD WORLD)
#5 RECORD OF THE YEAR (RECORD WORLD)
"I'M GONNA LOVE YA"

THE DE FRANCO FAMILY
#1 TOP NEW VOCAL COMBINATION SINGLES (RECORD WORLD)
#2 TOP NEW VOCAL COMBINATION ALBUMS (RECORD WORLD)
#5 POP NEW VOCAL GROUP (CASH BOX)

LOVE UNLIMITED
#1 TOP FEMALE GROUP ALBUMS (RECORD WORLD)
#2 TOP 825 FEMALE GROUP (RECORD WORLD)

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

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

BRIGHTER SIDE OF DARKNESS
#2 R&B NEW VOCAL GROUP (CASH BOX)
#6 TOP NEW MALE GROUP SINGLES (RECORD WORLD)
FRIENDS ARE!

...AND THE PRODUCT THAT HELPED MAKE THE AWARDS POSSIBLE!

GOLD SINGLES
BRIGHTER SIDE OF DARKNESS
MAUREEN MCGOVERN
BARRY WHITE
DE FRANCO FAMILY

PLATINUM SINGLES
DE FRANCO FAMILY

GOLD ALBUMS
BARRY WHITE

"LOVE JONES"
"THE MORNING AFTER"
"I'M GONNA LOVE YOU JUST A LITTLE MORE BABY"
"HEARTBEAT — IT'S A LOVE BEAT"

"HEARTBEAT — IT'S A LOVE BEAT"
"I'VE GOT SO MUCH TO GIVE"

THANK YOU, EVERYONE!
"THANKS, RECORD WORLD"

BARRY WHITE

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

LOVE UNLIMITED

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

LOVE UNLIMITED ORCHESTRA

#1 TOP NEW ORCHESTRA (R&B)

AND CONGRATULATIONS TO RUSS REAGAN FOR HIS FIRST SENSATIONAL YEAR
December 1973

Mr. Barry White
Savette Music Inc.
9000 Sunset Blvd.
Los Angeles, Calif. 90069

Dear Barry,

Number One means many things,
and you’re all of them to us!

Congratulations and love
Aaron and Abby

P.S. Write On!!

A. SCHROEDER INTERNATIONAL LTD.

SAVETTE MUSIC INC. & JANUARY MUSIC CORP.

Cash Box: #1 New Pop and R&B Singles Male Vocalist
Record World: #1 New Pop and R&B Singles Male Vocalist
Billboard: #1 Top New Male Vocalist
NATRA: "Most Promising" Award
CONGRATULATIONS TO 20th CENTURY RECORDS ON A FANTASTIC FIRST YEAR...

...AND US TOO!

20TH CENTURY MUSIC CORP.
FOX FANFARE MUSIC, INC.
BREGMAN, VOCCO & CONN, INC.
HOLLYWOOD NEW YORK NASHVILLE

HERBERT N. EISEMAN
PRESIDENT

THANK YOU RECORD WORLD!

SINGLES CATEGORY
Top New Female Vocalist: #2—MAUREEN McGOVERN

AND THANKS TO RUSS AND THE GANG AT FOR A GREAT BEGINNING

Maureen McGovern

DESTINY, INC., 280 N. Park Avenue, Warren, Ohio 44481
righted tape recordings was handed down in Albuquerque, N. M., for the city’s Park Century School.

IN MAY, Mickey Newbury won the top award at the Second Annual Tokyo Music Festival. Along with a trophy and a purse, the World Popular Song Grand Prize, Newbury received three million yen . . . Another Division Vice President, this time in the professional artist program, was named at RCA. He was George L. Parkhill . . . And the label signed Labelle . . . Johnny Bienstock was named President of RSO Records Inc. Previously his little division director, Lee Young was appointed director of product merchandising for UA, and Mary Greifinger became the company’s newly created position:

N EW YORK—From adapters to needles to cleaning cloths and sprays, from record boxes to tape carrying cases to disc preeners, from guitar strings, picks and capos to stereophonic turntables and television sets, the home of Universal Studios’ Vice President Jennings Lang, John Lennon, Yoko Ono, George Harrison and Ringo Starr were among the 150 guests present . . . Wendy Fink joined Cherry Lane Music, where she was made “responsible for channeling individual Cherry Lane songs to selected artists and producers” . . . Paul McCartney did his first television special, and that was April . . . Following which, . . .

The Flourishing Accessory Business

BY GARY COHEN

A good business is found in selling disc preeners, a relatively new item in the accessory field. As in wires, needles, and other accessories, the stores with a knowledgeable accessories clerk can reap good profits, since you must be able to explain how to use a preener to a customer, after he has bought the item. Not that buying and using a preener will aid him in keeping his records in top condition. Dust Bugs are a good item, too.

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

(Continued on page 78)

The Coast (Continued from page 48)

(Continued on page 78)
Thank You for 1973

Chicago

Peter Cetera  Terry Kath  Don Felder  Lee Loughnane  Walt Parazaider

Rocky Sapphia
Dialogue (Continued from page 42)

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

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

RW: You chose the matrix system of quad recording. Why?
Lasker: Well, really, I think quad right now is a lot of garbage. I mean, we don’t know where to go. I don’t think anybody knows where to go. A lot of people are talking about it and I don’t think to a great extent anybody knows what they’re talking about. I’ve talked (Continued on page 86)
FAMOUS PEOPLE MAKE FAMOUS MUSIC

Arthur Brown's Kingdom Come—Passport
Kevin Ayers—Sire
Steve Baron—Paramount
Baxter—Paramount
The Brady Bunch—Paramount
The Butts Band—Blue Thumb
Tucky Buzzard—Passport
Larry Carlton—Blue Thumb
Lincoln Chase—Paramount
Bill Chinnock—Paramount
Lyn Christopher—Paramount
Roy Clark—Dot
Climax Blues Band—Sire
Brian Collins—Dot
Commander Cody & His Lost Planet Airmen—Paramount
The Compton Bros.—Dot
Coulson/Dean/McGuinness/Flint—Sire
Howard Crockett—Dot
The Crusaders—Blue Thumb
Betty Davis—Just Sunshine
Tony Douglas—Dot
Joe Droukas—Sweet Fortune
Ducks—Just Sunshine
The Fabulous Rhinestones—Just Sunshine
Donna Fargo—Dot
Norman Feels—Just Sunshine
Fludd—Sire
Focus—Sire
Jim Ford—Paramount
Billy Gordon—Paramount
Bobby Gosh—Paramount
Ray Griff—Dot
Paul Hampton—Crested Butte
Lee Holdridge—Paramount
Hoodoo Rhythm Devils—Blue Thumb
Paul Humphrey—Blue Thumb
Ivy Joe Hunter—Paramount
The Irish Rovers—Tara
Joel Kaye and His N.Y. Neophonic Orchestra—Paramount
Artie Kaplan—Paramount
The Kendalls—Dot
Judy Kester—Dot
Morgana King—Paramount
Mama Lion—Family Productions
Paul MacNeil—Family Productions
Marvin, Welch & Farrar—Sire
Masekela—Blue Thumb
Johnny Miller—Sweet Fortune
The Mission—Paramount
Mocedades—Tara
Augie Myers—Paramount
National Lampoon—Blue Thumb
Michael Olatunji—Paramount
Tommy Overstreet—Dot
Evan Pace—Blue Thumb
Susan Pillsbury—Sweet Fortune
The Pointer Sisters—Blue Thumb
Franck Pourcel—Paramount
Cliff Richard—Sire
Sue Richards—Dot
Pat Roberts—Dot
Bob Sanders—Sweet Fortune
Jack Scott—Dot
Cybill Shepherd—Paramount
Sherbet—Sire
Shiloh Pentecostal Chorale—Paramount
Ben Sidran—Blue Thumb
Rosalie Sorrells—Paramount
Joe Stampley—Dot
Sylvester—Blue Thumb
Tennessee “Bone Band”—Paramount
B.J. Thomas—Paramount
Hank Thompson—Dot
Tidbits—Family Productions
Diana Trask—Dot
Billy Vaughn—Paramount
Martha Velaz—Sire
Mike Vernon—Sire
The Voices of East Harlem—Just Sunshine
Rudie Whaling—Paramount
Don White—Dot

FAMOUS MUSIC CORPORATION

PARAMOUNT • DOT • CRESTED BUTTE • BLUE THUMB • FAMILY PRODUCTIONS • JUST SUNSHINE
NEIGHBORHOOD • PASSPORT • SIRE • SWEET FORTUNE • TARA

Distributed by Famous Music Corporation,
A Gulf + Western Company
SCREEN GEMS-COLUMBIA MUSIC, INC.  COLGEMS MUSIC CORP.
711 FIFTH AVENUE, NEW YORK, N.Y. 10022  (212) 751-4400

SCREEN GEMS-COLUMBIA MUSIC, INC.  COLGEMS MUSIC CORP.
7033 SUNSET BLVD., HOLLYWOOD, CALIFORNIA 90028  (213) 469-8371

SCREEN GEMS-COLUMBIA MUSIC, INC.  COLGEMS MUSIC CORP.
1207-16 AVENUE SOUTH, NASHVILLE, TENN. 37212  (615) 385-3355

SCREEN GEMS-COLUMBIA MUSIC, LTD.
ST. MARGARETS HOUSE, 19-23 WELLS STREET, LONDON, W.1., ENGLAND
(01) 580-2090

Screen Gems-Columbia Publications
P.O. BOX 488, 6744 N.E. 4TH AVENUE
MIAMI, FLORIDA 33138  (305) 758-5732

THE MUSIC DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.
Thanks for Voting Us #1

Top New Male Group Albums

Top New Male Group Singles

And Thanks to the #1 Label ABC Records

Sincerely,

Steely Dan

Exclusive Management  Kudo III·Joel Cohen
**THE SINGLES CHART**

**DECEMBER 29, 1973**

**CHRISTMAS CARD MAKER OF THE WEEK**

**PRODUCERS AND PUBLISHERS ON PAGE 60**

**THE SINGLES CHART**

<table>
<thead>
<tr>
<th>WEEKS ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td><strong>3 LEAVE ME ALONE (RUBY RED DRESS)</strong> HELEN REDDY Capitol 3768</td>
</tr>
<tr>
<td>13</td>
<td><strong>2 THE MOST BEAUTIFUL GIRL</strong> CHARLIE RICH/Epic 5-11040</td>
</tr>
<tr>
<td>7</td>
<td><strong>5 TIME IN A BOTTLE</strong> JIM CROCE/ABC 11405</td>
</tr>
<tr>
<td>11</td>
<td><strong>6 THE JOKER</strong> STEVE MILLER BAND/Capitol 3732</td>
</tr>
<tr>
<td>13</td>
<td>**5 HELLO, IT'S ME TUNDRESGREN/Bearsville 0009 (WB)</td>
</tr>
<tr>
<td>12</td>
<td><strong>8 HELEN WHEELS</strong> PAUL McCARTNEY &amp; WINGS/Apple 1869</td>
</tr>
<tr>
<td>12</td>
<td><strong>7 SHOW AND TELL</strong> AL WILSON/Rocky Road 30083 (Bell)</td>
</tr>
<tr>
<td>12</td>
<td><strong>9 IF YOU'RE READY (COME GO WITH ME)</strong> STAPLE Singers/ Stax STA 0170</td>
</tr>
<tr>
<td>9</td>
<td><strong>12 NEVER, NEVER GONNA GIVE YA UP</strong> BARRY WHITE/20th Century TC 2058</td>
</tr>
<tr>
<td>8</td>
<td><strong>10 MIND GAMES</strong> JOHN LENNON/Apple 1868</td>
</tr>
<tr>
<td>8</td>
<td><strong>11 LIVING FOR THE CITY</strong> STEVIE WONDER/Tamla 154238F</td>
</tr>
<tr>
<td>8</td>
<td><strong>15 I'VE GOT TO USE MY IMAGINATION</strong> GLADYS KNIGHT &amp; THE PIPS/Buddah 393</td>
</tr>
<tr>
<td>6</td>
<td><strong>21 ME &amp; BABY BROTHER</strong> WAR/United Artists XW350-W</td>
</tr>
<tr>
<td>6</td>
<td><strong>23 COME GET TO THIS</strong> MARVIN GAYE/Tamla T54241F</td>
</tr>
<tr>
<td>6</td>
<td><strong>20 GOODBYE YELLOW BRICK ROAD</strong> ELTON JOHN/MCA 40418</td>
</tr>
<tr>
<td>6</td>
<td><strong>19 I CAN'T STAND THE RAIN</strong> ANN PEEBLES/Hi 2248 (London)</td>
</tr>
<tr>
<td>6</td>
<td><strong>22 LIVIN' FOR YOU</strong> AL GREEN/Hi 2257 (London)</td>
</tr>
<tr>
<td>6</td>
<td><strong>23 WALK LIKE A MAN</strong> GRAND FUNK/Grand Funk 3760</td>
</tr>
<tr>
<td>6</td>
<td><strong>24 ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE</strong> DONNY OSMOND/ MGM 14672</td>
</tr>
<tr>
<td>6</td>
<td><strong>25 WHO'S IN THE STRAWBERRY PATCH WITH SALLY</strong> TONY ORLANDO &amp; DAWN/Bell 45242</td>
</tr>
<tr>
<td>6</td>
<td><strong>26 PHOTOGRAPHER</strong> RINGO STARR/Apple 1865</td>
</tr>
<tr>
<td>6</td>
<td><strong>27 LOVE'S THEME</strong> LOVE UNLIMITED/20th Century TC 2059</td>
</tr>
<tr>
<td>6</td>
<td><strong>28 TELL HER SHE'S LOVELY</strong> EL CHICANO/MCA 40104</td>
</tr>
<tr>
<td>6</td>
<td><strong>29 SISTER MARY ELPHANT</strong> CHEECH Y CHONG/60401 (A&amp;M)</td>
</tr>
<tr>
<td>6</td>
<td><strong>30 TOP OF THE WORLD</strong> CARPENTERS/A&amp;M 1468</td>
</tr>
<tr>
<td>6</td>
<td><strong>31 WALK LIKE A MAN</strong> GRAND FUNK/Frank Funk 3760 (Capitol)</td>
</tr>
<tr>
<td>6</td>
<td><strong>32 LIVIN' FOR YOU</strong> AL GREEN/Hi 2257 (London)</td>
</tr>
<tr>
<td>6</td>
<td><strong>33 THE LOVE I LOST</strong> HAROLD MELVIN &amp; THE BLUENOTES/Phil, Int/ 257 5553 (Columbia)</td>
</tr>
<tr>
<td>6</td>
<td><strong>34 I CAN'T STAND THE RAIN</strong> ANN PEEBLES/Hi 2248 (London)</td>
</tr>
<tr>
<td>6</td>
<td>**35 PRETTY LADY LIGHTHOUSE/Polydor 14198</td>
</tr>
<tr>
<td>6</td>
<td><strong>36 COME GET TO THIS</strong> MARVIN GAYE/Tamla 15424F</td>
</tr>
<tr>
<td>6</td>
<td><strong>37 LET ME SERENADE YOU</strong> THREE DOG NIGHT/Dunhill D 4370</td>
</tr>
<tr>
<td>6</td>
<td><strong>38 SPIDERS AND SNAKES</strong> JIM STAFFORD/MGM 14648</td>
</tr>
<tr>
<td>6</td>
<td><strong>39 THIS TIME I'M GONE FOR GOOD</strong> BOBBY BLUE BLAND/Dunhill D 4369</td>
</tr>
<tr>
<td>6</td>
<td><strong>40 SOME GUYS HAVE ALL THE LUCK</strong> THE PERSUASERS/Atco 6943</td>
</tr>
<tr>
<td>6</td>
<td><strong>41 HEARTBEAT—IT'S A LOVEBEAT</strong> DE FRANCO FAMILY/20th Century TC 2030</td>
</tr>
<tr>
<td>6</td>
<td><strong>42 WE MAKE IT THROUGH DECEMBER</strong> MERLE HAGGARD/ Capitol 3746</td>
</tr>
<tr>
<td>6</td>
<td><strong>43 I GOT A NAME</strong> JIM CROCE/ABC 11389</td>
</tr>
<tr>
<td>6</td>
<td><strong>44 AMERICAN PUIN</strong> PAUL SIMON/Columbia 4-45905</td>
</tr>
<tr>
<td>6</td>
<td><strong>45 ROCK ON</strong> DAVID ESSEX/Columbia 4-45940</td>
</tr>
<tr>
<td>6</td>
<td><strong>46 DREAM ON</strong> AEROSMITH/Columbia 4-45984</td>
</tr>
<tr>
<td>6</td>
<td><strong>47 PAINTED LADIES</strong> IAN THOMAS/Janus 224</td>
</tr>
<tr>
<td>6</td>
<td><strong>48 SMARTY PANTS</strong> FIRST CHOICE/Philly Groove 179 (Bell)</td>
</tr>
<tr>
<td>6</td>
<td><strong>49 BABY COME CLOSE</strong> SMOKEY ROBINSON/Tamla 154239F</td>
</tr>
<tr>
<td>2</td>
<td><strong>50 I LOVE</strong> TOM T. HALL/Mercury 73436</td>
</tr>
<tr>
<td>6</td>
<td><strong>51 THE RIVER OF LOVE</strong> B.W. STEVENSON/RCA APBO-0171</td>
</tr>
<tr>
<td>6</td>
<td>**52 River ROE SIMON/Spring 141 (Polydor)</td>
</tr>
<tr>
<td>9</td>
<td><strong>53 KEEP YOUR HEAD TO THE SKY</strong> EARTH, WIND &amp; FIRE/Columbia 4-45053</td>
</tr>
<tr>
<td>5</td>
<td><strong>54 KEEP ON TRUCKIN'</strong> EDDIE KENDRICKS/Tamla 154238F (Motown)</td>
</tr>
<tr>
<td>19</td>
<td><strong>55 LOVE HAS NO PRIDE</strong> LINDA RONSTADT/Asylum 11026</td>
</tr>
<tr>
<td>5</td>
<td><strong>56 JUNGLE BOOGIE</strong> KOOL &amp; THE GANG/Delite 553</td>
</tr>
<tr>
<td>5</td>
<td><strong>57 A SONG I'D LIKE TO SING</strong> KRIS &amp; RITA/A&amp;M 1475</td>
</tr>
<tr>
<td>5</td>
<td><strong>58 BLUE COLLAR</strong> BACHMAN TURNER OVERDRIVE/Mercury 73417</td>
</tr>
<tr>
<td>3</td>
<td><strong>59 LET YOUR HAIR DOWN</strong> TEMPTATIONS/Gordy G7133F</td>
</tr>
<tr>
<td>4</td>
<td><strong>60 FOUND SUNSHINE</strong> CHI-LITES/Brunswick 55503</td>
</tr>
<tr>
<td>4</td>
<td><strong>61 JIM DANDY</strong> BLACK OAK ARKANSAS/Atco 6948</td>
</tr>
<tr>
<td>8</td>
<td><strong>62 LAST KISS</strong> WEDNESDAY/Sussex 507</td>
</tr>
<tr>
<td>3</td>
<td><strong>63 WHAT IT COMES DOWN TO</strong> ISLEY BROS./T-Neck ZS7-2252</td>
</tr>
<tr>
<td>3</td>
<td><strong>64 I SHALL SING</strong> GARFUNKEL/Columbia 4-45983</td>
</tr>
</tbody>
</table>

**CHRISTMAS CARDMAKER OF THE WEEK**

**65**

**AMERICANS**

**BYRON MacGREGOR**

Westbound W 222 (Janus)

66

68

69

75

76

77

73

81

77

80

84

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

**51**

**52**

**55**

**56**

**57**

**58**

**59**

**60**

**61**

**62**

**63**

**64**

**65**

**66**

**67**

**68**

**69**

**70**

**71**

**72**

**73**

**74**

**75**

**76**

**77**

**78**

**79**

**80**

**81**

**82**

**83**

**84**

**85**

**86**

**87**

**88**

**89**

**90**

**91**

**92**

**93**

**94**

**95**

**96**

**97**

**98**

**99**

**100**

**PRODUCERS AND PUBLISHERS ON PAGE 60**

AmericanRadioHistory.Com
DECEMBER 29, 1973

THE FM AIRPLAY REPORT

FLASHMAKER OF THE YEAR

THERE GOES RHYMIN' SIMON - Brothers & Sisters - Allman Brothers
BLONDEL - Amazing Blondel - Island
DENNIS ELSAS
Harvest
DARK SIDE OF THE MOON - Pink Floyd

WCMF-FM/ROCHESTER
NORM WINER

DARK SIDE OF THE MOON - Pink Floyd - Harvest
INNERNYES - Stevie Wonder - Tamla
GOODBYE YELLOW BRICK ROAD - Elton John - MCA
THERE GOES RHYMIN' SIMON - Paul Simon - Col

WNBW-FM/NEW YORK
DENNIS ELIAS

BROTHERS & SISTERS - Allman Brothers Band - Capricorn
GOODBYE YELLOW BRICK ROAD - Elton John - MCA
THERE GOES RHYMIN' SIMON - Paul Simon - Col

WBCN/FM/BOSTON
NORM WINER

DARK SIDE OF THE MOON - Pink Floyd - Harvest
INNERNYES - Stevie Wonder - Tamla
GOODBYE YELLOW BRICK ROAD - Elton John - MCA
THERE GOES RHYMIN' SIMON - Paul Simon - Col

WMMR-FM/PHILADELPHIA
DENNIS WINS

INNERNYES - Stevie Wonder - Tamla
PIANO MAN - Billy Joel - Col
THERE GOES RHYMIN' SIMON - Paul Simon - Col

WLIR-FM/LONG ISLAND, N.Y.
IRWIN SIGGOTA

BROTHERS & SISTERS - Allman Brothers Band - Capricorn
CLOSER TO IT - Brian Auger's Oblivion -表达
DARK SIDE OF THE MOON - Pink Floyd - Harvest
DIXIE CHICKEN - Little Feat - WB
THERE GOES RHYMIN' SIMON - Paul Simon - Col

WCMF-FM/ROCHESTER
BERNIE KIMBLE

BAREFOOT JERRY - WB
BERLIN - Lou Reed - RCA
8TH STREET NITES - B.B. King - WB
LORD OF THE RINGS - Bob Marley - Charisma
SIX WIVES OF HENRY VIII - Rick Wakeman - A&M

WWMF-FM/GEORGIA
JOE BUCHERI

THERE GOES RHYMIN' SIMON - THE HARDER THEY COME (Soundtrack) - Mary De Cicco - A&M
MARIA MULDAUR - Reprise
INNERVISIONS - Stevie Wonder - Tamla
THERE GOES RHYMIN' SIMON - Paul Simon - Col

WXRK-FM/CHICAGO
DARK SIDE OF THE MOON - Pink Floyd - Harvest
INNERNYES - Stevie Wonder - Tamla
LYNYYN SKYNYD - Sounds of the South - Quadrophenia - The Who - MCA
SIX WIVES OF HENRY VIII - Rick Wakeman - A&M

WSM-FM/ATLANTA
STEVE STEVENS

BROTHERS & SISTERS - Allman Brothers Band - Capricorn
THERE GOES RHYMIN' SIMON - Paul Simon - Col

KUDL-FM/SAN DIEGO

BROTHERS & SISTERS - Allman Brothers Band - Capricorn
GOODBYE YELLOW BRICK ROAD - Elton John - MCA
THERE GOES RHYMIN' SIMON - Paul Simon - Col

KXAN-FM/AUSTIN

BROTHERS & SISTERS - Allman Brothers Band - Capricorn
GOODBYE YELLOW BRICK ROAD - Elton John - MCA
THERE GOES RHYMIN' SIMON - Paul Simon - Col
Singles Category
Top Duo
1. Carpenters
2. Seals and Crofts
3. Cheech and Chong

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

Produced by Lou Adler
ODE Records, Inc. © Distributed by A&M Records, Inc
I'd like to thank you for the year

Love,

Elton John
THE ROCKET RECORD COMPANY

CASABLANCA
KIKI DEE
HUDSON
DAVEY JOHNSTONE
LONGDANCER
DEE MURRAY
NIGEL OLSSON
MALDWYN POPE
MIKE SILVER

Directors:
Steve Brown, Gus Dudgeon, Elton John, John Reid and Bernie Taupin

101, Wardour Street, London W1V 4QD England, Tel: 01-437 5047/7092
8756 Holloway Drive, Los Angeles, California 90069, U.S.A. Tel: (213) 657-4555
THANK YOU
from Seals & Crofts

BILLBOARD
TOP NEW SINGLES ARTIST, 1973

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

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

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

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

Publishing by:
Dawnbreaker Music
811 San Fernando Road
San Fernando, Ca.
DECEMBER 29, 1973

THE RETAIL REPORT
A survey of Christmas-week product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK

BAND ON THE RUN
PAUL McCARTNEY & WINGS
Apple

TOP RETAIL SALES THIS WEEK

BAND ON THE RUN—Paul McCartney & Wings—Apple
BETTE MIDLER—Atlantic
I GOT A NAME—Jim Croce—ABC
BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
YOU DIDN'T MESS AROUND WITH JIM—John Denver's Greatest Hits—RCA
RECORD BAR/NATIONAL

BAND ON THE RUN—Paul McCartney & Wings—Apple
BETTE MIDLER—Atlantic
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
DYLAN—Col

GOODBYE YELLOW BRICK ROAD—Elton John—MCA
I GOT A NAME—Jim Croce—ABC
JOHN DENVER'S GREATEST HITS—RCA
SHOT A HOLE IN THE SUN—John Denver—Motown
YE AIN'T UNDERSTOOD ME—Kris Kristofferson—ABC

DISCOUNT/BOSTON

BAND ON THE RUN—Paul McCartney & Wings—Apple
MONTROSE—WB
BRIGHT WHITE—Shawn Phillips—Atlantic
TRAVELING UNDERGROUND—Stories—Kama Sutra

NATL. RECORD MART/MIDWEST

ALL AMERICAN BOY—Rick Derringer—Capitol
BAND ON THE RUN—Paul McCartney & Wings—Apple
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
DYLAN—Col
I GOT A NAME—Jim Croce—ABC
JOHN DENVER'S GREATEST HITS—RCA
LADIES INVITED—J. Geils Band—Atlantic
ORELCE—ABC
Ringo Starr—Apple
Tres Hombres—3. Z. Top—London

RECORD REVOLUTION/CLEVE.

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

ROSE DISCOUNT/CHICAGO

A NICE PAIR—Pink Floyd—Harvest
BAND ON THE RUN—Paul McCartney & Wings—Apple
BETTE MIDLER—Atlantic
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
I GOT A NAME—Jim Croce—ABC
MONTROSE—WB
QUADROPHENIA—The Who—MCA
RINGO—Ringo Starr—Apple

DISC RECORDS/NATIONAL

ALL AMERICAN BOY—Rick Derringer—Blue Sky
BAND ON THE RUN—Paul McCartney & Wings—Apple
BETTE MIDLER—Atlantic
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
DYLAN—Col
LADIES INVITED—J. Geils Band—Atlantic
MONTEROSE—WB
THE JOKER—Steve Miller Band—Capitol

KORVETTES/NATIONAL

BAND ON THE RUN—Paul McCartney & Wings—Apple
BETTE MIDLER—Atlantic
DYLAN—Col
I GOT A NAME—Jim Croce—ABC
LIVIN' FOR YOU—Al Green—Hi
1990—Temptations—Gordy
QUADROPHENIA—The Who—MCA
RINGO—Ringo Starr—Apple

SAM GOODY/EAST COAST

ADVENTURES OF PIANO RED—New Riders of the Purple Sage—Col
BEHIND CLOSED DOORS—Charlie Rich—Epic
BETTE MIDLER—Atlantic
DISGUISE OF THE MOON—Pink Floyd—Harvest

GOATS HEAD SOUP—Rolling Stones—Hot Tracks
INNERVISIONS—Steve Wonder—Tamla
OL' BLUE EYES IS BACK—Frank Sinatra—Reprise
RINGO—Ringo Starr—Apple
THE JOKER—Steve Miller Band—Capitol

WAXIE-MAXIE/BALT. WASH

BAND ON THE RUN—Paul McCartney & Wings—Apple
BEAT BOYS IN CONCERT—Reprise
GIMME SOMETHING REAL—Ashford & Simpson—WB
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
IT'S BEEN A LONG TIME—New Birth—Motown
QUADROPHENIA—The Who—MCA
RINGO—Ringo Starr—Apple
WILD & PEACEFUL—Kool & The Gang—DeLuxe

POPLAR TUNES/MEMPHIS

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

MUSHROOM/NEW ORLEANS

BAND ON THE RUN—Paul McCartney & Wings—Apple
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
LIVE DATES—Wishbone Ash—MCA
THE ROAD TO FREEDOM—Alvin Lee & Mylon LeFevre—Col
QUADROPHENIA—The Who—MCA

FOLKLORE CENTER/DENVER

BAND ON THE RUN—Paul McCartney & Wings—Apple
BANG—James Gang—Atco
BETWEEN NOTHINGNESS & ETERNITY—Mahavishnu Orchestra—Col
BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
BRIGHT WRITHE—Shawn Phillips—A&M
DYLAN—Col
FOR EVERYMAN—Jackson Browne—Asylum
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
MARIJA MULDAUR—Reprise
SUNSHINE (Soundtrack)—RCA

WHEREHOUSE/ CALIFORNIA

BEACH BOYS IN CONCERT—Reprise
BEHIND CLOSED DOORS—Charlie Rich—Epic
BETTE MIDLER—Atlantic
KOOL JAZZ—Kool & The Gang—Delite
LADIES INVITED—J. Geils Band—Atlantic
RECORD FACTORY/S.F.
I GOT A NAME—Jim Croce—ABC
UNDER THE INFLUENCE OF—Lena Umphred—20th Century
YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

LICORICE PIZZA/LOS ANGELES

BRAIN SALAD SURGERY—Emerson, Lake & Palmer—Manticore
FULL SAIL—Loggins & Messina—Col
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
I GOT A NAME—Jim Croce—ABC
MONTROSE—WB
QUADROPHENIA—The Who—MCA
RINGO—Ringo Starr—Apple
SABBATH, BLOODY SABBATH—Black Sabbath—(Import)
SELLING BY THE POUND—Genesis—Charisma
Tales From Topographic Oceans—Yes—(Import)

TOWER/SAN FRANCISCO

BAND ON THE RUN—Paul McCartney & Wings—Apple
BEHIND CLOSED DOORS—Charlie Rich—Epic
BETTE MIDLER—Atlantic
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
I AM A SONG—Cleo Laine—RCA
MONTROSE—WB
QUADROPHENIA—The Who—MCA
THE JOKER—Steve Miller Band—Capitol
YOU DON'T MESS AROUND WITH JIM—Jim Croce—ABC

RECORD FACTORY/S.F.

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

**DECEMBER 29, 1973**

**1** THE SINGLES 1969-1973
CARPENTERS
A&M SP 3601

**2** JONATHAN LIVINGSTON SEAGULL
NEIL DIAMOND/ Columbia KS 32550

**3** GOODBYE YELLOW BRICK ROAD
ELTON JOHN/MCA 2-10003

**4** THE JOKER
STEVE MILLER BAND/Capitol SMAS 11235

**5** YOU DON'T MESS AROUND WITH JIM CROCE
ABC ABCX 756

**6** RINGO STARR/Apple SW 3413

**7** BETTE MIDLER/Atlantic Sc 7290

**8** MIND GAMES
JOHN LENNON/Apple SW 3414

**9** BROTHERS AND SISTERS
ALLMAN BROTHERS BAND/Capricorn CP 0111 (WB)

**10** I GOT A NAME
JIM CROCE/ABC ABCX 797

**11** CRUCEROPHAGIA
THE WHO/MCA 12-10004

**12** FULL SAIL
LOGGINS & MESSINA/Columbia KC 32549

**13** LAID BACK
GREGG ALLMAN/Capricorn CP 0116 (WB)

**14** MUSCLE OF LOVE
ALICE COOPER/Warner Bros. BS 2748

**15** BAND ON THE RUN
PAUL McCARTNEY & WINGS/Apple So 3415

**16** IMAGINATION
GLADYS KNIGHT & THE PIPS/Buddah BDS 5141

**17** BRAIN SALAD SURGERY
EMERSON, LAKE & PALMER/Marvest MC 66669 (Atlantic)

**18** MOONDOG MATINEE
THE BAND/Capitol SW 11214

**19** LIFE AND TIMES
JIM CROCE/ABC ABCX 769

**20** DIANA & MARVIN
DIANA ROSS & MARVIN GAYE/Motown M 803VI

**21** BEHIND CLOSED DOORS
CHARLIE RICH/Epic KE 32247

**22** GOATS HEAD SOUP
ROLLING STONES/Rolling Stones CCO 59101 (Atlantic)

**23** INVERNESSIES
STEVIE WONDER/Tamla T262L (Motown)

**24** STONE GON'/BARRY WHITE/20th Century T423

**25** WELCOME SANTANA/Columbia PC 32445

**26** OL' BLUE EYES IS BACK
FRANK SINATRA/Reprise FS 2155

**27** JOHN DENVER'S GREATEST HITS
RCA CPL-0374

**28** PIN-UPS
DAVID BOWIE/RCA ARP 03601 (Epic)

**29** UNDER THE INFLUENCE
CHARLIE KAPLAN/Atlantic SRK 32258

**30** JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)

**31** SOMETHING/ANYTHING?
TODD RUNDGREN/Bearsville 28X 2066 (WB)

**32** LADIES INVITED
J. GEILS BAND/Atlantic SD 7280

**33** LOS COCHINOS
CHEECH & CHONG/Ode SP 77019 (A&M)

**34** SHIP ANCH OR OJAYS/Philco Int'l 1 23240 (Columbia)

**35** FOR EVERYMAN
JACKSON BROWNE/Asylum SD 5078

**36** JONATHON LIVINGSTON SEAGULL
RICHARD HARRIS/Dunhill DSD 50160

**37** DON'T CRY NOW
LINDA RONSTADT/Asylum SD 5064

**38** ANGEL CARE
GARFUNKEL/Columbia KC 31474

**39** CHICAGO VI/Columbia KC 32400

**40** BARBRA STREISAND & OTHER MUSICAL INSTRUMENTS/
Columbia KC 32655

**41** OCCUPATION: FOOLE
GEORGE CARLIN/little David LD 1005 (Atlantic)

**42** SPECTRUM
BILLY COBHAM/Atlantic SD 7268

**43** DARK SIDE OF THE MOON
PINK FLOYD/Capitol SMAS 11163 (Capitol)

**44** 3-3 ISLEY BROTHERS/T-Negative KC 32453

**45** ON THE ROAD
TRAFFIC/Island SMAS 9336 (Capitol)

**46** HAT TRICK
AMERICA/Warner Bros. BS 2728

**47** BEACH BOYS IN CONCERT
Reprise 2RS 6484

**48** LET'S GET IT ON
MARVIN GAYE/Tamla T2691V1 (Motown)

**49** CYAN THREE DOG NIGHT/Dunhill DSX 50158

**50** LONG HARD CLIMB
HELEN REDDY/Capitol SMAS 11213

**CHARTMAKER OF THE WEEK**

**109** BETWEEN NOTHINGNESS AND ETERNITY
MAHAVISHNU ORCHESTRA
Columbia KC 32726

---

**ALBUM CROSS REFERENCE ON PAGE 72**
We've been number one since we were five.

This year Jobete celebrates its 15th anniversary and for the last 10 years has been #1 publisher in the Billboard annual chart survey.

Jobete Music Co., Inc.
6464 Sunset Blvd., Hollywood, Calif. 90028 (213) 461-4121
157 West 57th St., New York, N.Y. 10019 (212) 581-7420
**THE ALBUM CHART ARTISTS CROSS REFERENCE**

<table>
<thead>
<tr>
<th>Year</th>
<th>Album</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1973</td>
<td>ALLMAN BROTHERS BAND</td>
<td>THE DOORS</td>
</tr>
<tr>
<td>1973</td>
<td>BARRY WHITE</td>
<td>BARRY WHITE</td>
</tr>
<tr>
<td>1973</td>
<td>DONNY OSMOND</td>
<td>DONNY OSMOND</td>
</tr>
<tr>
<td>1973</td>
<td>ELVIS PRESLEY</td>
<td>ELVIS PRESLEY</td>
</tr>
<tr>
<td>1973</td>
<td>ERIC CLAPTON</td>
<td>ERIC CLAPTON</td>
</tr>
<tr>
<td>1973</td>
<td>FLEETWOOD MAC</td>
<td>FLEETWOOD MAC</td>
</tr>
<tr>
<td>1973</td>
<td>GEORGE CARLIN</td>
<td>GEORGE CARLIN</td>
</tr>
<tr>
<td>1973</td>
<td>JIMMY DURANTE</td>
<td>JIMMY DURANTE</td>
</tr>
<tr>
<td>1973</td>
<td>JOHN DENVER</td>
<td>JOHN DENVER</td>
</tr>
<tr>
<td>1973</td>
<td>JOHN ELIOT</td>
<td>JOHN ELIOT</td>
</tr>
<tr>
<td>1973</td>
<td>JOHN LENNON</td>
<td>JOHN LENNON</td>
</tr>
<tr>
<td>1973</td>
<td>JIMMY OSBORNE</td>
<td>JIMMY OSBORNE</td>
</tr>
<tr>
<td>1973</td>
<td>JULIUS CAESAR</td>
<td>JULIUS CAESAR</td>
</tr>
<tr>
<td>1973</td>
<td>KANGAROO</td>
<td>KANGAROO</td>
</tr>
<tr>
<td>1973</td>
<td>KOOL AND THE GANG</td>
<td>KOOL AND THE GANG</td>
</tr>
<tr>
<td>1973</td>
<td>MARY J. BLIGE</td>
<td>MARY J. BLIGE</td>
</tr>
<tr>
<td>1973</td>
<td>MARILYN MONROE</td>
<td>MARILYN MONROE</td>
</tr>
<tr>
<td>1973</td>
<td>MICK JAGGER</td>
<td>MICK JAGGER</td>
</tr>
<tr>
<td>1973</td>
<td>NEIL DIAMOND</td>
<td>NEIL DIAMOND</td>
</tr>
<tr>
<td>1973</td>
<td>PAUL MCCARTNEY</td>
<td>PAUL MCCARTNEY</td>
</tr>
<tr>
<td>1973</td>
<td>PETER, PAUL &amp; MARY</td>
<td>PETER, PAUL &amp; MARY</td>
</tr>
<tr>
<td>1973</td>
<td>ROLLING STONES</td>
<td>ROLLING STONES</td>
</tr>
<tr>
<td>1973</td>
<td>SAMMY DAVIS JR.</td>
<td>SAMMY DAVIS JR.</td>
</tr>
<tr>
<td>1973</td>
<td>STEVE MILLER BAND</td>
<td>STEVE MILLER BAND</td>
</tr>
<tr>
<td>1973</td>
<td>TINA TURNER</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>1973</td>
<td>U2</td>
<td>U2</td>
</tr>
<tr>
<td>1973</td>
<td>VERA HART</td>
<td>VERA HART</td>
</tr>
<tr>
<td>1973</td>
<td>WHO</td>
<td>WHO</td>
</tr>
<tr>
<td>1973</td>
<td>WIZARD</td>
<td>WIZARD</td>
</tr>
</tbody>
</table>

**THE ALBUM CHART**

<table>
<thead>
<tr>
<th>Date</th>
<th>Album</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec 29, 1973</td>
<td>ALLMAN BROTHERS BAND</td>
<td>ALLMAN BROTHERS BAND</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>BARRY WHITE</td>
<td>BARRY WHITE</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>DONNY OSMOND</td>
<td>DONNY OSMOND</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>ELVIS PRESLEY</td>
<td>ELVIS PRESLEY</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>ERIC CLAPTON</td>
<td>ERIC CLAPTON</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>FLEETWOOD MAC</td>
<td>FLEETWOOD MAC</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>GEORGE CARLIN</td>
<td>GEORGE CARLIN</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>JOHN DENVER</td>
<td>JOHN DENVER</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>JOHN ELIOT</td>
<td>JOHN ELIOT</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>JOHN LENNON</td>
<td>JOHN LENNON</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>JIMMY OSBORNE</td>
<td>JIMMY OSBORNE</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>JULIUS CAESAR</td>
<td>JULIUS CAESAR</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>KANGAROO</td>
<td>KANGAROO</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>MARY J. BLIGE</td>
<td>MARY J. BLIGE</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>MARILYN MONROE</td>
<td>MARILYN MONROE</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>MICK JAGGER</td>
<td>MICK JAGGER</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>NEIL DIAMOND</td>
<td>NEIL DIAMOND</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>PAUL MCCARTNEY</td>
<td>PAUL MCCARTNEY</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>PETER, PAUL &amp; MARY</td>
<td>PETER, PAUL &amp; MARY</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>ROLLING STONES</td>
<td>ROLLING STONES</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>SAMMY DAVIS JR.</td>
<td>SAMMY DAVIS JR.</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>STEVE MILLER BAND</td>
<td>STEVE MILLER BAND</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>TINA TURNER</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>U2</td>
<td>U2</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>VERA HART</td>
<td>VERA HART</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>WHO</td>
<td>WHO</td>
</tr>
<tr>
<td>Dec 29, 1973</td>
<td>WIZARD</td>
<td>WIZARD</td>
</tr>
</tbody>
</table>

**Varadero**

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

- **Unfair Competition**

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

**Stiles to Fantasy Promotion Post**

- **NEW YORK** - Cal Stiles has just been appointed east coast director of promotion for Fantasy/Prestige/Milestone Records. The announcement was made by Ron Granger, executive assistant to President Ralph Kaffel.
Congratulations...And A Capitol New Year To All!

- Pink Floyd: #1 Album, Dark Side Of The Moon
- Helen Reddy: Top Female Vocalist, Singles and Albums
- Skylark: Top New Vocal Combination Albums
- Tavares: Top New Male Group, R&B
- Paul McCartney & Wings: Top Vocal Combination Singles and Albums
Randy Bachman's Back!

By Larry LeBLANC

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

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

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

For the second album, titled "Brave Belt II," Bachman added guitarist-bassist-singer Fred Turner to the group. The strength of the group's music shifted to a gritty rock and roll, and Allen, whose vocals were a shade too mellow for the new group, left as the album was being completed.

Surprisingly, it was Allen's beautiful composition "Dunrobin's Gone" that was pulled from the album by CKLW in Detroit and launched into a Canadian hit. The album, however, did not sell and the group was dropped from Warners. About this time Randy added another brother, Tim (guitar) and the group moved to Vancouver.

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

Once the album was recorded (it was to become the Mercury debut album) it went shopping. Several Canadian firms turned him down flat and every American company approached told him to take a walk. Mercury's Charlie Fach, however, a long time fan of Bachman, decided the album could happen and decided to sign the quartet. The group was renamed Bachman-Turner Overdrive and Mercury started the push to sell the new album under a different packaging. Three singles later they've got a hit single and today the album has sold over 200,000 units in the American market.

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

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

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

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

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

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

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

(Continued on page 120)

Century II Reorganizes

EDMONTON — A&M's Greg Adams has completed a musical score for the feature film "Quiet Day in Belfast"... Don Hunter, manager of the Guess Who, here talking with Concept 376's Tom Wilson. Meeting concerns upcoming Guess Who-Scrubaloe Caine-Valdy-Crowbar 10-date Canadian tour in April... John Allen Cameron recording at Manta Sound... Quality Records has signed Harmonium. A&R chief Bob Morten will produce the French act's debut album at Temple Sound in Montreal... A&M will release the infamous Phil Ochs' lp "Shoot Out at Carnegie Hall" taped in 1971... Concept 376's divisional booking manager John St. Clair returns to Australia to be married... Subway Elvis and his group Sunburst have gone their separate ways... Concerts West's Peter Sherwood of Seattle in town scouting for bands and locations... Chilliwack manager Tom Riley in L.A... Producer Bob Erin is not producing demos for Brutus as was reported in this space a few weeks ago... At his Edmonton concert Rod McKuen appeared with the Edmonton Symphony conducted by Tommy Banks. On his encore McKuen arrived on stage attired in an "Ol' Blue Eyes" sweater given to him by WEA's Don Boas and Lew Blake... Mike Reed has been named manager of special projects at WEA. Bob Krol and Paul Richards are now working out of the national office... David Wiffen and Manager Harvey Glatt have decided to part... Pepper Tree has returned to the Maritimes... CKXL (Calgary) out to break debut Phyllis Brown disk for A&M... January releases on Canadian product... (Continued on page 120)
This must be a record.

"THE WORLD IS A GHETTO"

Billboard: Top LP of 1973
Record World: Top LP group of 1973
Cash Box: Top LP group of 1973

CONGRATULATIONS
We're looking forward to '74.
(This must be a record.)
Conversation With Don McLean
(Continued from page 28)

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

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

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

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

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

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

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

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

RW: Has singing always been a driving passion?

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

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

McLean: Because I needed bread. I needed to survive and it was also because most people who do what I do would never do it. I sort of figured that there's no sense in playing safe. I've got nothing else to do and I enjoy the challenge so what it really was, (you know I had years of club work before that—some folk clubs and stuff) what working in front of those big audiences that were geared up to see me, that was a natural thing. For awhile I was very much at home with ballads, I was very much at home being a singer—that's my instrument.

RW: It never was because fortunately for me I learned how to

FMers Speak Out
On State of Medium
(Continued from page 26)

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

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

Finally Arriving
At Pre-Set Goal

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

Ms. Benton & The Boys

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

'Lettermen Month' Set

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

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

April/UK Gets Giltrap

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

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

Listening Post
(Continued from page 26)

engineering aside, but it should be treated as an art. It still seems to be more of a juggling act, balancing those balls of music, personality, commercials and public service without dropping the big one, profits.

In order to keep those balls in the air at all times, stations keep switching jugglers, sometimes in mid-act. One ex-radio guy said that being in radio was like being a stewardess—you always had to have your bags packed, because you didn't know which city you would be winding up in. Longevity doesn't seem to be a word in the broadcasting manual.

Some people, however, are gone forever and we still miss them . . .

Jim Patton, Morgan Tell, George Brewer, Jim Croce . . . caring was a trait that they all had in common, and one which we all could easily emulate and carry on for them and ourselves. Interestingly, there's the group at station KCSP, operating out of the Colorado State Prison, who all consider broadcasting a life-giving and life-saving program.

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

Thanks to all our friends for another great year!

GODSPELL MUSIC • NEW CADENZA MUSIC • DRAMATIS MUSIC

THEATER MUSIC

MAXIMUM LTD. PRODUCTIONS

Thanks to all our friends for another great year!

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

CALIFORNIA: 6430 SUNSET BLVD. HOLLYWOOD, CALIFORNIA JAY MORGENSEN

76 RECORD WORLD DECEMBER 29, 1973
Marty Robbins' new single was the best read song in the country before it was recorded.

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

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

Marty will be singing "Twentieth Century Drifter" when he hosts the Midnight Special, December 28.
The Coast (Continued from page 56)

IN JUNE, Watergate was on everyone's mind—industries being no exception. Among the singles in release: Dickie Goodman's "Watergate," Don Imus' "Son of Checkers," the Waves' "At the Watergate" (The Truth Come Pourin' Out)," Tom T. Hall's "Watergate Blues" and David Allen Cole's "How High's the Watergate, Martha" b/w "Tricky Dickey, the Only Son of Kung Fu". And Maryland, meanwhile, enacted an anti-piracy law which is faced with one year in prison and/or a fine of up to $2500. Robert Feiden and Bob Moore Merlis, former RW staffers both, became managers, talent development, a&r, at RCA... Mike Becce, after a brief stint as director of promotion for Metromedia Records, returned to Polydor as national promotion manager... Bill Lowery was elected National President of NARAS... Dennis Lavinalh went from Vice President in charge of promotion to Vice President in charge of sales and merchandising at ABC/Dunhill... Jules Stein retired as president of MCA's board of directors—after 27 years in the position—but announced that he will continue as a director and executive of the corporation... Mo Ostin was honored by the City of Hope at a Beverly Hilton banquet, and execs and artists from near and far joined in the tribute... L.A.'s Brown Bag Productions changed its name to Brown Giant... T-Bone Walker signed with Warners... And then Clive Davis was dismissed by CBS, who simultaneously undertook a civil suit in New York's Supreme Court charging him with improper use of company funds. Goddard Lieberson took over for Davis as president of the CBS Records Group, and Irwin Segelstein, a vice president of CBS-TV, was installed as president of Warners... At RCA... a "three-pronged" probe of the record/music industry, and/or a fine of up to $2500... too: Bob Rolontz, already a vice president, had his duties... services, of the CBS/Records Group... Raymond Gurerra and his band were still going strong... the need for a change" was the gist of his amicable announcement... for their own label, and at least one distributor, Record Merchandising... Co... pert board of directors, finance and planning, of the CBS/Records Group... 5-4 decision, the Supreme Court upheld California's anti-piracy statute, enacted an anti-piracy law... Columbia Records, CBS and Clive Davis. Lots of bucks involved in this one, also lots charges... Sussex announced that it would be distributed independently after July 1, following three years of distribution by the Buddah Group... Norman Weiser became president of Chappell... At MCA, Lew Wasserman was elected chairman of the board and Sidney Sheinberg was elected president... Back at Columbia, Ted Feigin was upped to vice president of a&r on the West Coast, while at ABC/Dunhill, Charley Nuccio became vice president and director of promotion... Dick Krizman was appointed director of marketing at UA... Penelope Ross became manager, publicity, Columbia and Epic custom labels... Blasko Raymond was elected to the board of directors of EMI... Sasch Rubinstein was upped to director of special projects at UA... Atlantic signed Nikki Giovanni... In a 5-4 decision, the Supreme Court upheld California's anti-piracy statute, and Chief Justice Warren Burger elected to write the majority opinion... The New York Dolls began their first album for Mercury in New York, where Todd Rundgren producing... Raymond Schwartz was noted as... pointed vice president, finance and planning, of the CBS/Records Group... Nicholas Ashford and Valerie Simpson signed with Warners... The Grateful Dead, it was revealed, were proceeding space with plans for their own label, and at least one distributor, Record Merchandising in L.A., was already inked... Ronnie Lane departed theFaces... "I feel the need for a change" was the gist of his amicable announcement... Raymond Gurerra and his band were still going strong... Fantasy signed Australian chart-toppers Mississippi, and ABC/Dunhill got Punch... The Blues Project reunited in Central Park as part of the Schaefer Festival—which concert was recorded... Ahmad Jamal signed with 20th... It's a Beautiful Day split up... Jeff Wald inked Iggy Popp... And Dr. Hook the Medicine Show inked with Warner Bros. recently... Ronnie Bowers assumed the new post of director of creative services there... the reports received; the lack of... proper financial transactions... (Continued on page 80)

Credit Cards Catching Cash

By GARY COHEN

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

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

The Record World survey also shows that about half of the stores have a "minimum purchase" required for a charge sale, usually about $5. Others, however, allow the customer to charge whatever amount he wishes, so long as he is willing to pay the minimum rate. About 20 percent of retailers pointed out that credit cards are just as safe as cash if the merchant follows the rules on how to use the card. Most queried answer that they had never gotten stung with a stolen card, because they always took the time to verify the card or request an authorization number. Others report that when the store was too busy and understaffed, it was difficult to stop and take the time necessary to verify the card, thereby leaving the store unprotected. Users of stolen credit cards obviously know this too, picking the busiest time of the day to try and use stolen cards. The merchants surveyed cautioned their fellow retailers to always take the extra minute and check to make sure the card is valid. To accomplish this, the principle might lead to the retailer holding the bag on a "hot" card.

There is also some comment on the service charge percentage lost with charge cards. Most retailers say the three to four percent charged by the credit card companies is a fair charge, and is more than compensated for by the increased business. A number of merchants also report that the percentage of leakages of the bank cards decreases as the number of outlets opened and the number and amount of purchase increases.

The most widely accepted credit card, according to the retailers, is BankAmericard, which is not surprising considering Master Charge is reportedly the most widely-held charge card in the country. As of September, 1973, there were over 30 million Master Charge cards in use, and well over one million participating merchants. There are 6,000 participating banks with over 13,000 branches; gross sales for the year ending Oct. 1 were $51 billion, a 32 percent increase over last year. While official figures for the other cards were not readily available, it was estimated that there are between 26 and 27 million BankAmericards and over five million American Express cards.

Card Use

Credit card sales account for close to 30 percent of the sales at Cutler's in New Haven, where owner Jason Cutler says of credit cards, "I love 'em." Like most retailers who were canvassed, Cutler indicated he would much rather charge a sale than accept the customer's personal check. They have no minimum purchase, and will... Weiser became President of... Mountain, or Sussex, are between 26 and 27 million BankAmericards and over five million American Express cards... Tower Records accepts both Master Charge and BankAmericard as do the National Record Marts, Village Record Bar, Discount and Disc Record chains. All of the chains report charge sales between five and fifteen percent. Sam Goody stores accept both bank cards in addition to American Express, and a spokesman says a "significant amount" of the sales are charged... Rose Records in Chicago also takes American Express.

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

While credit card sales may be achieving some degree of acceptance in the market, there will always be cash sales to accommodate the teenager who wishes to purchase some singles or an album. If the future holds a cashless Economy, though, record retailers will be ready for it.
Seasons Greetings from Capricorn Records, Inc.

The Allman Brothers Band
Duke Williams & The Extremes
The James Montgomery Band
Maxayn Martin Mull
Livingston Taylor

Captain Beyond
Eddie Henderson
The Marshall Tucker Band
Kenny O'Dell
Wet Willie

Cowboy
Hydra
Dexter Redding
White Witch

Phil Walden And Associates
**The Coast (Continued from page 78)**

Sire Records and JEM Records joined forces to create a new label—Passport Records. Chuck Kaye, Vice President in charge of a&r for A&M, who relinquished his position, announced that he was resigning those positions effective in October. Derek Sutton was upped at Chrysalis, to a vice presidency... Goddard Lieberman was unanimously elected Chairman of the RIAA Board of Directors. He succeeded Clive Davis... Des Brown was appointed general manager of Warner Bros. Records UK and its associated labels... And Atlantic opened offices in London, with Jeff Tornberg in charge... Tunc Erim was also promoted at Atlantic, to the post of director of special projects... Columbia held its annual convention in San Francisco. Some 1,000 of the folks swarmed over Nob Hill and environs... Rock Records held a spectacular launching on the Western street of Universal Studios' backlot: Etta James wore satin sheets and Art Linton dissolved Sindylicy Records, but Nils Lofgren and Gretel went to A&M... Dave Mason, on the other hand, remained with Columbia... Keith Richard was busted in London, on charges including possession of cannabis, a revolver and ammunition. Also busted were his erstwhile companion Anita Pallenberg... In London, Stealers Wheel broke up, but Joe Egan and Gerry Rafferty reported that they'd continue recording under that name and use studio musicians when on the road. Their drummer Rod Coombes, meanwhile, joined Strawbs—which group had only Dave Cousins and Dave Lambert remaining from its original configuration... MCA signed Antonio Carlos Jobim... In San Diego, the Navy said farewell to two destroyers, the USS BUCK and the USS OWENS, which they afterwards turned over to the Brazilian Navy. Buck Owens sent the Brazilian government a recorded message stating "smooth sailing in time of peace"... In Gotham on business (of course), Garry George was held up at gunpoint, and complained, later, that he could replace his credit cards, but not those precious receipts... Buzz Phillips, Stephen Stills, Graham Nash and Neil Young did some recording in La Honda... Steve Paul, it was revealed, had formed Blue Sky Records... And Swensen's Ice Cream Shoppe opened their newest creation: a "Rocky Mountain High" Sundae, consisting of alternate layers of vanilla ice cream and blueberries, with whipped cream and a cherry on top. Said sundae was to honor an unnamed celebrity... In AUGUST, a spokesman for Ray Charles announced that the singer and his label, Tangerine Records, were no longer affiliated with ABC/Dunhill... The William Morris Agency joined forces with Nashville's Neal Agency, thus becoming the first international talent agency to establish operations in that Tennessee burg... Columbia announced three new Vice Presidents: Alvin Teller in Merchandising, Arnold Leonhardt in Sales and Promotion, and Frank Stiles in Packaging Art & Design... Philip Wittenberg, counsel to Chappell Music since 1958, was named a Vice President of the company... Spence Berland was made a Vice President of Record World... News of a press conference held jointly in Los Angeles by Sen. James Buckley and John Phillips reached the stands. Among other things, Phillips asserted that he estimated ABC/Dunhill had defrauded artists, writers and publishers of as much as $60 million during a seven-year period, adding: "Everybody should be more concerned with the rip-off of the artists instead of a little bit of payola here and there"... Buzz Willis, after six years at RCA, showed up at Polydor as a Vice President in charge of r & b operations and special projects... Announcement was made of yet another rock TV show: "Rock Concert," to be offered through syndication beginning in the fall by executive producer Don Krishner... John Hammond was promoted to Vice President, label talent and acquisitions, at Columbia, while at RCA, Rob Dunhill was appointed Division Vice President, International... Atlantic and Manticore closed a deal for the former to distribute the latter worldwide... Kip Cohen resigned as Vice President, East Coast a&r, for Columbia, and the next week was announced as the new Executive Director of a&r for A&M, replacing Chuck Kaye... Oregon passed an anti-piracy law—the 15th state to do so. This statute made violations punishable by a jail sentence of six months and a fine of $500 for each sound recording illegally copied... Robert Stigwood opened offices in Los Angeles, with Jeff Tornberg in charge... Zoo World went na...

**Dave Mason—It's Like He Never Left**

**By ROBERT NASH**

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

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

**James Gang Cookin' With New Label**

- **LOS ANGELES**—The James Gang have both a new label, Atco Records, and a new guitarist, Tom Bolin. With their initial Atco lp, "James Gang Bang," added to their previous ABC/Dunhill releases, the group has now issued nine albums. Originally from Sioux City, Iowa, Tommy Bolin began his professional career as a guitarist with Zephyr. Bolin, joined the Gang on the recommendation of former lead guitarist Joe Walsh, and has had the opportunity of recording some of his own songs on the group's new album. Bolin joins bass player Dale Peters, who joined the Gang in 1969 after working with a Cleveland band called E.T. Hooley, vocalist Roy Kenney, who refers to his r & b roots as "very greasy," and drummer Jim Fox, who calls the new lp "just good music; that's all we've ever tried for".

**R. Nelson Does Rock Concert**

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

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

ROULETTE RECORDS
17 WEST 60th STREET
NEW YORK, NEW YORK 10023
1973—A Year of Progress

(Continued from page 6)

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

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

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

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

In music, comedy material is finding its way onto records than ever before, and the most successful albums have come from Cheech Y Chong, with "Little Chichos," from George Carlin with "Clayton Clan," and "Occupation: Foole" as well as from Carl Reiner and Mel Brooks who have reintroduced Brooks' fabulous character the 2000 year-old man, with "2000 Hit That's Been," along with a recent reissue of the duo's three previous comedy albums.

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

Media Attention

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

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

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

(Continued on page 44)
Some Rising Stars for '74

BRUCE SPRINGSTEEN (Columbia)
KEITH HAMPSHIRE (A&M)
HENRY GROSS (A&M)
STU NUNNERY (Evolution)
BARNABY BYE (Atlantic)
DARYL HALL & JOHN OATES (Atlantic)
10 CC (UK)
IAN THOMAS (Janus)
ANN PEEBLES (Hi)
HENRY GROSS (A&M)
STU NUNNERY (Evolution)
IAN THOMAS (Janus)
AEROSMITH (Columbia)
DANIEL ESSEX (Columbia)
RICK DERRINGER (Blue Sky)
LYNYRD SKYNYRD (Capitol)
PHILLIP GOODHAND-TAIT (Reprise)
MARSHALL TUCKER BAND (Capricorn)

'Sting' Track Set

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

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

MCA Maps International Plans

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

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

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

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

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

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

Lovullo Does 'Celebration' TV'er

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

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

Produced as a special with an aim toward a weekly series, the "Celebration" hour was produced by Lovullo and directed by Bill Davis. Stateside distribution for the special is owned by Lovullo and Davis.
At Blue Thumb, Bob Krasnow announced some changes. He became chairman of the company's board of directors and Sal Licata was joined such other illustrious publications as Floor Covering Weekly, Rocket Records' west coast office. She wore hot pants in English by Phil, one being in Swahili and the other half in Congolese and half that Phil Ochs had cut two sides in Nairobi. The new tunes were penned out motorcycling. Stitches were required. A York's Record Plant to do some background vocals for Alice Cooper word that Joe Cocker would be recording again, and that Jim Price as well. Was there, we wondered, a connection? ... From London came half -ownership of Canada's Quality Records .. buy Robbins, Feist and Miller from MGM, as well as the corporation's Board of United Artists, had concluded negotiations whereby UA would ne. JEM Records acquired the U.K.'s Trojan Records catalog for distribution in the U.S. ... RCA named Gil Beltan Division Vice President and general manager. He came from Brazil, where he was general manager and managing director of RCA there—and he was definitely heard from again ... Bill Yaryan was named director of artist development at MCA ... New Hampshire passed an anti-piracy law, providing for injunctive relief, for seizure of the offending sound recordings and the equipment used to produce them... RCA sold its tapes to the company注销inations were unlawfully duplicated ... Don Anti became director of national promotion for Motion Picture ... At Warners, David Herscher joined Clyde Bakkemo and Don Schmitzerle as a general manager. “Let’s Get It On” went platinum ... Neil Bogart resigned as Buddah’s President ... Ronnie Spector and Liza Minnelli dropped by New York, then headed up the Upper West Side club证明 to be the most musically adventurous songs. show was good, one wanted her to get down and let herself rip. Eis, on the other hand, is another matter altogether. The band, though weak in some solo spots, puts out a full throated and powerful ensemble sound as all eight pieces roar and rock. Basically a rock band with a horn section (trumpet, trombone and sax) added, the group features good songs, solid & underpinnings and some good vocalists. The group’s & foundation was quite evident in “Do The Football,” a James Brownish chugger, while the band’s lyrical side was beautifully manifested by a superb ballad (their best tune) called “It’s Starting To Grow,” one of Eis’ more musically adventurous songs. Other goodies included “April Fool,” a rocker that builds nicely but needs tightening and a rolling rock-dixielander called “Cocaine Elane.” Eis can make you reel and rock.
Looking Forward To
Looking Back On
Another Great Year For
Marc Gordon Productions &
Artists  The 5th Dimension  
Tony Orlando & Dawn 
Al Wilson 
& Rocky Road Records Artists  
Al Wilson  Climax Featuring 
Sonny Geraci  Sweetgrass
**Dialogue (Continued from page 58)**

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

I told Larry Goldblatt that when the boy cried there's no vinyl, I've perhaps been thinking he's crying wolf again and there may really be a vinyl shortage. I've been told by certain people whom I have written about here, that when the boy cried there was a shortage and we are thinking about certain areas in which we could cut down on the use of vinyl. Certainly our returns that come in which have been in the past to some extent sold off at a lower price—that has to be reconsidered. The area of how many samples we make up for radio—there probably could be some savings there. There might be some duplication where a station is used to getting five records to program with, and maybe we'll have to say, “Hey, you'll have to get along with one record.” I mean, we'll have to move in those areas.

I'm told by certain people whom I have great respect for that there really is a vinyl shortage. But there are a lot of people I saw get on television and say there was a gasoline shortage and I don't know of anybody else who wasn't able to get a tank of gas. And then there was the meat shortage and I didn't know anybody that couldn't get meat. It's probably like one of Aesop's Fables where the boy cried wolf all the time and nothing was there, and unfortunately the problem is that when the boy cried there's no vinyl, I've perhaps been thinking he's crying wolf again and there may really be a vinyl shortage.

I've been told by certain people that we are going to see a 100,000 entries. He notes, “I had expected to be able to raise the funds necessary, and I also found that I'm not really an organizer, a detail man. I can see the large plan, but I'm not able to communicate the problems to others.” Not getting the money in time forced the postponement of the whole plan and all the entities were returned with the option to remain in the competition this year if the festival were held.

When the plans fell through, Goldblatt began to have the interest in putting the First Annual American Song Festival in Seattle. As it turned out, Sterling Recreation Corp. decided to fund and sponsor the entire festival, with the site remaining in Saratoga. Mal Klein, once head of Sterling’s Broadcasting Division (the corporation owns radio stations, bowling alleys and entertainment complexes) assumed the presidency of the festival, and Larry Goldblatt named founder, chairman and creative head.

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

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

In addition to having managed Clayton-Thomas and Edward Bear, Goldblatt has also managed Blood, Sweat and Tears, Al Kooper and Miles Davis and can lay claim to the fame of having given Raquel Welch her first movie part in the film in which she had to prominently play a role to show the audience. “A Swingin’ Summer,” which had music by the Righteous Brothers and Gary Lewis and the Playboys, back in 1962.

---

**The Story of the American Song Fest**

**By BEVERLY MAGID**

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

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

When the plans fell through, Goldblatt began to have the interest in putting the First Annual American Song Festival in Seattle. As it turned out, Sterling Recreation Corp. decided to fund and sponsor the entire festival, with the site remaining in Saratoga. Mal Klein, once head of Sterling’s Broadcasting Division (the corporation owns radio stations, bowling alleys and entertainment complexes) assumed the presidency of the festival, and Larry Goldblatt named founder, chairman and creative head.

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

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

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

FROM THE DESK OF PAUL FISHKIN

We ran this ad in Record World back in July '73. Right now, in light of Todd's current successful single, "Hello, It's Me", and album, "Something/Anything?", we think the ad should read:

"TODD RUNDGREN, ADORED BY 'MILLIONS' IGNORED BY THOUSANDS"
'Quotes of the Year' From Key Radio Personalities

(Continued from page 26)

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

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

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

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

- NEIL McINTYRE—PD/WPIX . . . "I watched New York, I'm always afraid that they'll send me back to Cleveland."

- JULIAN GOODMAN—NBC President at AWRT Convention . . . "People tune into a station that sounds good. That's what we're trying to do here; besides if it doesn't work out in New York, I'm always afraid that they'll send me back to Cleveland."

- GEORGE WILSON—General Manager/National Program Director of Bartell Broadcasting . . . "We don't get involved in trying to set new trends in radio and trying to come up with any gimmicks. We watch other people and if anybody comes up with something, after they've tried it for six months to a year and it works, then we steal it. It's as simple as that. We're not innovators. We do a few things. Jack McCoy of course with the "Last Contest," has done that, but we're just basically old line folks. We don't try to get involved with finding out the news, we let other people do the testing, and nine out of ten times it doesn't work. But if something does work, then we rip it off."

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

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

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

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

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

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

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

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

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

MURRAY THE K. "Radio is still a sleeping giant in certain respects . . . I think you have to be more than a jock doing a format, you have to be a personality."
Thanks to all my friends who made it all possible

Triple Gold Winner of 1973:

GOLD SINGLE
"Behind Closed Doors"

GOLD ALBUM
"Behind Closed Doors"

GOLD #1 SINGLE
"The Most Beautiful Girl"
Jazz Goes Contemporary, Becomes Pop Force

By ALLEN LEVY

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

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

Without doubt the crossover story of the year was Eumir Deodato, pianist, arranger and CTI artist. In the early part of the year an album by Deodato appeared, "Prelude," and a single, "2001 (Also Sprach Zarathustra)" was pulled from it. Both the album and single soared up the charts to become top ten items, with a percussive piano playing of the group's thickly textured sound, a sound made rich by the inclusion of former Flock violinist Jerry Goodman. The record became a pop charter, and this with a minimum of AM airplay.

Blue Thumb's Crusaders used to be called the Jazz Crusaders—another example of the stigma the term "jazz" used to have. The Crusaders, however, went on the pop charts with "Don't Let It Get You Down!" and became another group that is now considered a pop act. The group uses horns, and strong African rhythms to create a truly unique sound—and one that sells to many types of music buyers.

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

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

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

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

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

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

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

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

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

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

Stars in 1973's contemporary music constellation included (top, from left) CTI's Deodato; Columbia's Mahavishnu Orchestra; Atlantic's evergreen Herbie Mann; (bottom, from left) Atlantic's Billy Cobham; Polydor's Roy Ayers; and Polydor's jazzpop powerhouse Return to Forever featuring Chick Corea.
Thanks to everyone for making us #1

THE POINTER SISTERS
Dialogue (Continued from page 86)

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

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

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

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

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

Lasker: Well ABC had some experience—not really in comedy, but they had Frankie Fontaine years ago when he was on the Jackie Gleason show. I'm not aware of any comedy records on ABC prior to that. And the problem with the only successful one that existed was when they had Frankie Fontaine years ago when he was on the Jackie Gleason show. We've turned down many records that have been presented to us by producers, that I know, we felt, could be hit singles.

RW: Albert Brooks was in another business. But he co-wrote one of the songs on his new MCA album, recorded at Studio-In-The-Country, Bogalusa, Louisiana and produced by Bill Evans, (right) owner of the studio-recording complex. Ed Sheehy, (second from right) ASCAP southern region director, and Gerry Wood, (left) associate director, watch the contract signing. The scene took place in the office of Fountain's Bourbon Street Nightclub.

Krupa Benefit Concert Set

■ NEW YORK—The Gene Krupa Fund for Retarded Children will benefit from the proceeds of a mammoth all-star jazz and big band concert to be presented at Radio City Music Hall by Art Treferson of Steady Records and Peter Mallon of Countpoint Concerts, Inc. The event, scheduled for January 17, 1974, will be taped for a television special and released as a two-record album package on Treferson's Steady Records via Columbia House. Former Governor Nelson A. Rockefeller is serving as honorary chairman and Lionel Hampton is chairman of the concert with a great array of top names in music lined up to perform. All profits from the concert, television show and album package will go to the retarded children's fund recently established in the name of the late Krupa who died early this fall following a life-time of activity in jazz and a deep concern for the plight of retarded youth.

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

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

CLUB REVIEW

Cody, Daredevils Glow at Troub

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

A&M's new group the Ozark Mountain Daredevils opened the bill, and their country songs tended to sound like c&w spoofs; they're not much use to country purists; but the group is self-effacing and bawdy, and the music is good enough to be enjoyable. The group included a notable saxophone player and an excellent fiddler.

Disneyland's New Catalog

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

The new 81/2"x11" catalog contains full color photos and complete information covering Disneyland Records varied assortment of wire racks, floor merchandisers, shell extenders and counter browsers. A pad of colorfully coordinated supplemental order forms is sent with each "Profit Centers" catalog. The supplemental order forms simplify repeat ordering of the displays, and permit the catalog to remain intact for long use and ready reference.

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

Lasker: Well, it's really a concentration in two areas: to keep looking for better products, and to promote them better. That's the whole key and that's the whole thing we have to keep re-examining. It's a daily re-examination. We don't say we'll have a meeting every six months and take a look and see what we're doing in terms of product and what kinds of acts we're bringing in. You've got to do it daily almost. And it's the same with promotion. What we did two weeks ago or two months ago could be subject to great changes at almost any time.
The Campus Scene in 1973

By GARY COHEN

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

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

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

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

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

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

The Williams Boys Visit ASCAP/Nashville

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

LEVY COORDINATES BUCHANAN TOUR
■ NEW YORK — Roy Buchanan and his management have appointed the Milton Levy Company to tour-coordinate all personal appearances for Roy Buchanan. Jay Reich, Jr. and Milton Levy will work in close association in arranging a national tour for Buchanan. Present plans call for a six-week tour to begin in late January. It is expected that the tour will include both promotional and college dates.

Buchanan’s third Polydor album, “That Is What I Am Here For,” will be released on January 1.
LOVE YA ALL!

#3 TOP NEW MALE VOCALIST

(From the Annual Record World Year End Poll)

TIMMY THOMAS

ON GLADES RECORDS

PRODUCTIONS

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

Money Music (Continued from page 20)

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

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

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

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

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

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

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

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

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

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

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

Rick Derringer on Blue Sky. You should consider
this record by this artist (who is the good-looking
producer of the aforementioned Edgar Winter Group)
(Continued on page 121)
The album contains several well-handled uptempo numbers including “Evil Woman Child,” featuring nifty wah-wah guitar, “Don’t Leave Me Here” with a George Harrison guitar hook, “Wild Night In Tulsa” and a line boogie, “I Don’t Want To Be Lonely Tonight.”

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

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

Howard LeVitt
The Coast (Continued from page 84)

named the new President of the label. . . Atlantic made another deal, this one to distribute England's Chansa records here. . . Ed Ochs was upped to director of creative services at Playboy. . . Larry Uttar announced that Bob Hope would record a series of albums for Spear Records, a newly-formed label to be distributed by Bell. . . Betsy Volk was appointed east coast publicity director for Phonogram. . . Polygram bought UDC from United Artists Records, and Wornall F. (Bill) Farr was named President of the distributing company. . . North American Record Industries purchased Capitol's inactive pressing plant in Scranton, Pa., and announced that it would be operating again within the month. Lou Guarino, NAMI's President, said that the plant would continue to press Capitol's classical lines as well as the former Capitol custom accounts. . . In Los Angeles Superior Court, MGM's hotly-contested session . . . Judi Pulver sued her managers, Joe X. Price and David Checkler, for $2 million, alleging that they had failed to fulfill the terms of an agreement she signed with them in August. . . Saul Saget, up till then MGM's Vice President, creative services, resigned and formed Aden-Abet, his own creative studio, in Hollywood. . . The Sterling Recreation Organization of Seattle purchased the American Song Festival. . . Rick Derringer joined the Edgar Winter Group fulltime, as its lead guitarist. . . Formation of Granite Records, a country music label designed to emphasize west coast-based artists, writers and production was announced by Sam Trust, head of the AVT Music Group in the U.S. . . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum material by Miles Davis, Duke Ellington, Fats Waller, Louis Armstrong, . . . the West Coast (Continued from page 84). . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum . . . the West Coast (Continued from page 84). . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum . . . the West Coast (Continued from page 84). . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum . . . the West Coast (Continued from page 84). . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum . . . the West Coast (Continued from page 84). . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum . . . the West Coast (Continued from page 84). . . Charlie Johnson was appointed Famous Music's first national director of artist development and artist relations and moved from Los Angeles to New York. . . Lou Rosenthal was named A&R assistant and Michael Leon director of artist development. . . Benny Goodman and Art Tatum . . .

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

Who Gets Gold in Canada

NEW MOR Disc From Tele House

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

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

Mogull Gets Carpenter Rights

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

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

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

mogull gets carpenter rights

IN DECEMBER, Buddah Vice President Lewis Merenstein was named director of A&R and general manager of the label . . . In Nashville, Mike Shepherd, meanwhile, resigned as general manager of Starday-King Records . . . Sen. James L. Buckley issued a 40-page report called "The Record Industry and the Drug Epidemic," which accused such companies as Columbia and Elektra of permitting "drug-oriented advertising" and of tolerating "drug-related lyrics in their records." . . . Joe Smith, which had a good year, was sold to a group of investors for an estimated $6.5 million . . . A director of digital compact recording at the 1974 NARM convention, to be held March 24-28 at the Hollywood, Fla., Diplomat Hotel . . . Columbia announced that it was establishing a new series of jazz records imported from France, including previously unreleased material by Miles Davis, Duke Ellington, Fats Waller, Louis Armstrong, Bennie Moten, Art Tatum . . . At Paramount, Michael Barbiero was named A&R assistant and Michael Leon director of artist development . . . In Hollywood, Art Laboe announced the formation of Now Records as a division of his Original Sound Record Co. and the appointment of Brian Ross as director of A&R and production for the label . . . United Artists got worldwide distribution of Hill Records, on which Matt Hill, it was announced, would serve as producer of all artists . . . An agreement in principle was made for the sale of the assets of the music publishing companies of Metromedia Inc. to the New York Times Company . . . Gil Beltran returned to Brazil, and Kenneth D. Glancy, head of RCA’s United Kingdom operations since 1970, was named its new President and chief executive officer, while Rocco M. Laginestra, we were told, "would continue in an executive capacity within the RCA Corporate staff." . . . Mercury and Warners, it was announced, would split worldwide album and tape distribution for the Rod Stewart/Faces live album, "Overtures and Beginners," with Mercury to have the lip here and Warners the tape . . . Deutsche and London and Brian Potter formed their own label, to be distributed by Capitol worldwide. They named it Haven Records, and they announced that Gene Redding and Diamond Head had already been signed . . . Bette Midler opened a three-week, SRO engagement at the Palace. . . . Gotham went mad . . . At A&M in Hollywood, Carole King was hard at work on her next album for Ode . . . Buddy announced that David Frye’s "Richard Nixon: A Fantasy" was being reserved for the holiday season, stickered with a special red tag reading, "Inside Watergate." . . . Warners, it was announced, would distribute Neil Bogart’s new label, Casablanca . . . Caproni signed Hydra . . . At Playboy, Larry Cohn resigned, as did Pete Watering and Ed Ochs, and Tom Takayoshi, formerly the company’s director of marketing, became its Vice President and general manager . . . Art Kass announced the appointment of Ron Weisner to head Buddah’s West Coast offices . . . Shawn Phillips was awarded the Grand Prize at Tokyo’s Yamaha Music Festival for the best song and performance, for his "The Kings and Castles." . . . And David Geffen announced that Bob Dylan had formed his own record company, Asches and Sands Records, and that the new label would be distributed by Elektra/Asylum Records. The first release, said Geffen, would be that first album of Dylan backed by the Band, adding that Dylan’s role will also include recording other artists for the label . . . So that was ‘73. Remember, Wasson was there.
Ode and A&M
(Continued from page 3)
home at A&M, snd stated: "We respect each other and the way we operate our companies... Similarly, A&M understands me and my operation as well as my business and music philosophy." In the negotiation, A&M's legal representative was Abe Saper; A&M's was Werner Wolfen. Adler chose to continue his relationship with A&M whereby Ode is the only "outside" label it distributes. Adler's association with Herb Alpert began in 1958 when they got together to compose and produce many "west coast surfing" hit singles. Adler's method of running his label is one he has been on a type relationship. He produces all his artists and oversees every aspect of their recordings—from production through graphics and promotion. Adler manages his artists and takes an overall approach to their careers. And Adler is especially adamant about releasing product when it is ready for release—not according to a pre-determined schedule. Adler is especially adamant about releasing product when it is ready for release—not according to a pre-determined schedule.

Cochinos," has been sold more than 2.1 million copies worldwide and has been on the charts—eight in the top ten; and seven out of those eight have scored platinum-or-better status. Additionally, six of these 10 tops reached the number one rung on the charts.

During the past three years, Ode has released 16 albums which have sold a shade under 30-million copies (29.7-million) worldwide (as of the Sept. 1 audit). During the past 30-months, 10 of those 16 albums have been released and all 10 have made the charts—eight in the top ten; and seven out of those eight have scored platinum-or-better status. Additionally, six of these 10 tops reached the number one rung on the charts.

Lead Ode's sales parade, of course, has been Carole King's "Tapestry" release. It has sold more than 12 million copies worldwide and has been number one on the Record World charts for 102 weeks. Since "Tapestry," Ms. King has had three other album releases and all 10 have sold more than one million units. (They are:"Music", "Rhymes and Reasons", and "Fantasy"). Another phenomenon on the Ode label has been the comedy team of Cheech and Chong. They have not only made the comedy album viable again in the industry, but have catapulted its sales to unheard of highs.

Their first release, "Cheech and Chong," sold more than one million units; their second, "Big Bambu," sold more than 2.1 million units; their third album "Los Cochinos," has been in release for 16 weeks, has already passed the one million unit sales mark and gives every indication of being their biggest hit yet. An additional industry fact-of-interest in connection with Cheech and Chong sales is that an unprecedented percentage are in tapes.

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

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

Al Meets Al

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

ASCAPers Honored By Arts Council

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

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

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

Stewart to Be Honored

(Continued from page 3)

the board of United Artists Corp., and Robert Benjamin, co-chairman of the board, will be co-chairmen of the event. Michael Lipton, Senior Vice President of United Artists Records, will serve as co-ordinator. "Joining us in our effort here will be our affiliate companies as well as the major enterprises in the entertainment industry throughout North America," Lipton said.

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

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

Fairchild, Col Begin SQ Circuit Program

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

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

'Speakeasy' TV Set

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

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

GRT Has Record Day

■ LOS ANGELES—GRT, supplier of pre-recorded tape product, ended the month of November with a day that broke previous records for product shipping volume. The company Nov. 27 shipped product—cassette and eight track tapes—totalling 146,337 units. The previous one day shipping record was 110,263.
The Gamble-Huff

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

Record of the Year
3. "The Love I Lost"
   Harold Melvin & The Blue Notes
4. "Love Train"
   The O'Jays
11. "Break Up To Make Up"
   The Stylistics
& Bell Family

The Sound Of Philadelphia

THANKS

Radio Stations, Radio Announcers
And The Recording Industry

...And A Special Thanks to Those Of You Who Always Believed

ARTISTS
Ebony
Dandridge Choral Ensemble
Force Of Nature
Frankie & The Spindles
Friends Of Huff
Intruders
O'Jays
Mello Moods
MFSB
Harold Melvin & The Bluenotes
Billy Paul
Peoples Choice
Bunny Sigler
Spiritual Concept
Talk Of The Town
Three Degrees
Trammps
Yellow Sunshine

ARRANGERS
Jack Faith
Vince Montana
Lenny Paskula

WRITERS AND ARRANGERS
Richard Rome

PRODUCERS
Earl Young

WRITERS
Vinnie Barrett
Victor Carstarphen
Linda Creed
Allan Felder
Derek Floyd
Gary "Hippie" Gilbert
Jean Lang
Gene McFadden
Charles Simmons
John Whitehead

WRITERS, PRODUCERS AND ARRANGERS
Ronnie Baker
Talmadge Conway
Norman Harris
Bruce Hawes
Joseph B. Jefferson
Theodore Life
Bobby Martin

ADMINISTRATIVE PERSONNEL
Earl Shelton, Vice President, Business Affairs
Harry J. Coombs, Director Of Operations
Edward "Lord Gas" Richardson, National Field Representative
Charles "Heffer" Godfrey, Southern Regional Field Representative
Mary Smotrys, Office Manager
Ellen Wilkins, Copyright Department, Secretary
Barbara Hill, Receptionist, Secretary
Caryle Blackwell, Bookkeeper, Secretary
Robert Gaither, Maintenance Engineer
Henry "Lightnin" Neal, Security and Maintenance Engineer

SPECIAL THANKS TO SIGMA SOUND STUDIOS — JOE TARSIA AND STAFF AND FRANKFORD WAYNE RECORDING LABS.

PHILADELPHIA INTERNATIONAL RECORDS, GAMBLE RECORDS, TOMMY RECORDS, GOLDEN FLEECE RECORDS

THANKS TO CHESTER SIMMONS & MARK-PRO ENTERPRISES
NATIONAL ASSOCIATION OF RECORDING ARTS AND SCIENCES
... AND ALL OF CBS & EPIC CUSTOM LABELS...

PROMOTION AND SALES STAFF

...love is the message...
### TOP R&B RECORD
1. **LET'S GET IT ON**  
   *Marvin Gaye*—Tamla
2. **MIDNIGHT TRAIN TO GEORGIA**  
   *Gladys Knight & The Pips*—Buddah
3. **THE LOVE I LOST**  
   *Harold Melvin & The Blue Notes*—Phila., Int'l.
4. **LOVE TRAIN**  
   *O'Jays*—Phila., Int'l.
5. **I'M GONNA LOVE YA**  
   *Barry White*—20th Century
6. **I BELIEVE IN YOU**  
   *Johnnie Taylor*—Stax
7. **GIVE YOUR BABY A STANDING OVATION**  
   *Dells*—Cadet
8. **KEEP ON TRUCKIN'**  
   *Eddie Kendricks*—Tamla
9. **AIN'T NO WOMAN**  
   *Four Tops*—Dunhill
10. **KILLING ME SOFTLY**  
    *Roberta Flack*—Atlantic
11. **NEITHER ONE OF US**  
    *Gladys Knight & The Pips*—Soul
12. **SUPERSTITION**  
    *Stevie Wonder*—Tamla

### TOP MALE VOCALIST
1. **BARRY WHITE**—20th Century
2. **TIMMY THOMAS**—Glades

### TOP FEMALE VOCALIST
1. **ROBERTA FLACK**—Atlantic
2. **SYLVDIA**—All Platinum
3. **ARETHA FRANKLIN**—Atlantic
4. **MILLIE JACKSON**—Spring
5. **BETTY WRIGHT**—Alston

### TOP NEW MALE VOCALIST
1. **VEDA BROWN**—Stax
2. **TOMMIE YOUNG**—Paula

### TOP NEW FEMALE VOCALIST
1. **ROBERTA FLACK**—Atlantic
2. **SYLVIA**—All Platinum
3. **ARETHA FRANKLIN**—Atlantic
4. **MILLIE JACKSON**—Spring
5. **BETTY WRIGHT**—Alston

### TOP MALE VOCAL GROUP
1. **O'JAYS**—Phil. Int'l.
2. **SPINNERS**—Atlantic
3. **HAROLD MELVIN & THE BLUE NOTES**—Phil. Int'l.
4. **FOUR TOPS**—Dunhill
5. **DELLS**—Cadet

### TOP MALE VOCAL GROUP
1. **TAVARES**—Capitol
2. **BLOODSTONE**—London
3. **FRED WESLEY & THE J.B.'S**—People

### TOP NEW DUO
1. **DIANA ROSS & MARVIN GAYE**—Motown
2. **JAMES BROWN & LYNN COLLINS**—Polydor

### TOP INSTRUMENTALIST
1. **BILLY PRESTON**—A&M

### TOP NEW INSTRUMENTALIST
1. **DEODATO**—CTI

### TOP NEW ORCHESTRA
1. **LOVE UNLIMITED ORCHESTRA**—20th Century

### TOP INSTRUMENTAL COMBO
1. **JIMMY CASTOR BUNCH**—RCA

### ENCORE AWARD
**ARTHUR PRYSOCK**—Old Town
THANK YOU

Our Second Year At The Top
#1 R&B Instrumental Combination

JIMMY CASTOR BUNCH
NEW YORK — Co-Presidents Rod Bristow and singer Freddie Scott have announced the formation of a new corporation, Freddie Scott Concepts Inc.

FSC will supply artists with the following services: a label (FSC Records), production, regarding material, career consultation and guidance, recording facilities, publishing, public relations and press services, advertising, publicity and photography.

The company is located at 2756 Barnes Avenue, Bronx, New York 10467, (212) 547-0185.

HOLLYWOOD, CALIF. — Capital group Tavares will have their first album released in January, announced Larkin Arnold, general manager, r&b, Capitol Records, Inc.

The new Tavares lp, titled "Check It Out," includes their new single "That's The Sound That Lonely Makes.

Tavares LP Set

HOLLYWOOD, CALIF. — Capital group Tavares will have their first album released in January, announced Larkin Arnold, general manager, r&b, Capitol Records, Inc.

The new Tavares lp, titled "Check It Out," includes their new single "That's The Sound That Lonely Makes.

LORD GETS BENNETT

LOS ANGELES — George Clements, President of West Records has announced the signing of Archie Bennet to the label.

First recording date is scheduled for early January and a single release is scheduled for late January, 1974.

MUSIC WORLD EXPLORE

The Music Industry's First Exposition for the Consumer MARCH 1, 2, 3

Does your artist have a million dollars worth of soul?

Present your new acts at the Felt Forum to the biggest record and tape buying market in the country.

A PRESENTATION OF

The Richard Nader Organization Inc.

For more information, call or write: 225 E 57th St., Suite 18C, NYC 10022 (212) 688-2250

DEC 29, 1973

1. IMAGINATION GLADYS KNIGHT & THE PIPS—Buddah BBS 5141
2. STONE GON. BARBIE WHITE—20th Century 1423
3. JOY ISAAC HAYES—Enterprise ENS 5007
4. SHIP AHOO CWAYS—Phil. Int. KZ 32408 (Columbia)
5. UNDER THE INFLUENCE OF LOVE UNIDISC—50th Century T 414
6. LET'S GET IT ON MARVIN GAYE—Tamla T329VI (Motown)
7. DIANA & MARVIN DIANA ROSS & MARVIN GAYE Motown M606VI
8. BUS & B LEO & MELVIN & THE BUENOTES—Phil. Int. KZ 32409 (Col)
9. DANCE THE WAY WE WERE WAR—United Artists UA AL212-F
10. 3-3-2 BROS.—T. Neck KZ 32408 (Columbia)
11. INNERVERSIONS STEVIE WONDER—Tamla T326L (Motown)
12. HEAD TO THE SKY EARTH, WIND & FIRE—Col. KZ 32409 (Columbia)
13. A DRAMATIC EXPERIENCE DRAMATICS—Vox VOS 6018 (Stax)
14. EVERYBODY LIKES SOME KIND OF R&B MUSIC BILLY PRESTON & A&M SP 3526
15. EDDIE KENDRICKS TAMLA T327L (Motown)
16. 100 YEARS OF MUSIC KOOL & THE GANG—Defi DEP 2013
17. WAR OF THE GODS BILLY PAUL—Phil. Int. KZ 32409 (Col)
18. JUST OUTSIDE OF TOWN MANDRILL—Polydor PD 5069
19. MAIN STREET PEOPLE FOUR TOPS—Dunhill DSX 50199
20. USA CALIFORNIA ALBUM BOBBY BLUE BLAND—Dunhill DSX 50173
21. THE DOLLS CEDAR PINE 5046 (Chess)
22. CHI-LITES Brunswick BL 754197
23. ROCKIN' ROLL BABY SYLVESTRE—Avco AV 11010
24. ANTHOLOGY TEMPTATIONS—Motown M782A3
25. AT YOUR BEST CRUSADERS—Motown M796VI
26. LIVIN' FOR YOU AL GREEN—Motown 32082 (London)
27. IT'S BEEN A LONG TIME BROTHER—RCA APUL 0285
28. 1969 THE TEMPTATIONS—Gordy GM65VI
29. UNSEEN HEROES CRUSADERS—Blue Thumb BTS 6007
30. ISLEY BROTHERS GREATEST HITS ISLEY BROS.—T. Neck TNS 3011 (Buddah)
31. CREATIVE SOURCE SHERWOOD BOWIE
32. LAST TIME I SAW HIM DIANA ROSS—Motown 812V1
33. BE WHAT YOU ARE OTIS WILLIAMS—Motown 813V1
34. GIMME SOMETHING REAL JIMMY SMITH—Tamla T329L (Motown)
35. LAST TIME I SAW HIM DIANA ROSS—Motown 812V1
36. HEAD TO THE SKY EARTH, WIND & FIRE—Col. KZ 32409 (Columbia)
37. WILDLIFE OF MUSIC LAMONT DOZIER—ABC ABX 804
38. IMAGINATION GLADYS KNIGHT & THE PIPS—Buddah BBS 5141
39. THE R&B WORLD LP CHART

MUSIC WORLD EXPLORE

The Music Industry's First Exposition for the Consumer MARCH 1, 2, 3

Does your artist have a million dollars worth of soul?

Present your new acts at the Felt Forum to the biggest record and tape buying market in the country.

A PRESENTATION OF

The Richard Nader Organization Inc.

For more information, call or write: 225 E 57th St., Suite 18C, NYC 10022 (212) 688-2250

104

RECORD WORLD DECEMBER 29, 1973
decided to go into the consulting facet of the business.
It was rumored that Bernie Hayes was leaving KWK in St. Louis to go to KATZ of the same city.
Radio station WOL changed their music director from Sonny Jim Kelsy to Bobby Bennett.
Record World moved to new offices.
Frankie Crocker ("Black Satin") was on the west coast filming "Five On The Black Hand Side." It was alleged that Crocker was co-starring with Brock Peters.
Ron Granger and Chuck Fly both started working for GSF Records.
New time slots took place in Savannah, Ga. at radio station WSOX.
Red Forbes, NATRA's Promotion Man of the Year left All-Platinum Records.
Paul Johnson was appointed r&b national promotion director of Atlantic Records.
Jimmy Brooks left Stax Records.
Radio station KATZ in St. Louis demoted Donny Brooks and in turn made Keith Adams music director.
Brooks was made full-time radio announcer.
Bill Withers married Denise Nichols of "Room 222."
Bunky Shepherd left Cutlass Records in Nashville.
"Masterpiece," the Temptations new album, sold a million.
Jimmy Brooks found a place at Mercury Records.
Bunky Shepherd found a home at Motown Records while Red Forbes located himself at ABC.
A new group walked on the r&b scene — New York City. Their tune was entitled "I'm Doin' Fine Now" written by Thom Bell.
Jim Taylor moved to Memphis.
Ms. Teddie Mason was made Vice President of Zanzea Records.
Otis Smith's title was given as Vice President which involved a&r, sales and promotion.
Questions arose as to the status of "Superfly" as an Academy Award nominee. "Freddie's Dead" was disqualified because the lyrics were not sung in the movie. Along with the Academy Awards, Curtis Mayfield was nominated for four Grammies.
KTYM-FM was approved by the Federal Communications Commission in Inglewood, California. The takeover by Avant Garde Broadcasting took place 45 days later with Clarence Avant as President. The other officers were Del Shields, Ed Wright and Cal Shields.
Jerry Boone left radio station WJBE in Augusta to relocate at WNOO in Chattanooga, Tenn.
Arinda Frazier was named head of promotion for Pride Records.
The new line-up of time slots was announced by Calvin Washington for radio station WSOX in Savannah, Ga.
Roland Bynum was looking for an announcer to hold down the 10am to 4:30am shift.
Basketball star Earl "The Pearl" Monroe started at Spring Records.
Marty Mack obtained a position with RCA.
"Superfly" lost out as best song for an Oscar. Warner Brothers failed to submit five audible songs, therefore denying a chance for Mayfield. We found that there are 131 music members, the average age is 50 and there are only two blacks.
The 1973 NATRA convention was announced to be held at the Marriott Hotel in New Orleans.
Radio station WILD in Boston was looking for a jock to handle the drive-time slot.
Chuck Jackson was signed by ABC Records.
Hailing from Houston was Nat Washington. He relocated to radio station KWK where he maintained the 10am to 2pm time slot.
Cinema West Productions announced their 2nd annual Soul And Blues Awards which were held July 17 at the Beverly Hilton. Bill Chappell had been named executive producer, with E.K. Burridge as the associate producer.

MARCH
"Soul" TV show announced it would no longer bring us the entertainment which we all looked forward to, the reason being lack of funds.
The 25th anniversary of Eddie O'Jay was coming up.
"BAMA is about business and BAMA is me" was stated in a speech made by Al Bell when he was appointed as Executive Director of this new organization. This was a brainchild of a group of men after the Chicago NATRA convention.
PBA, Professional Black Announcers, gave an awards dinner in New York. This dinner had tables selling for $300 to benefit a tuition-free disc-jockey school.
Radio station WAMO suffered a great loss with the passing away of Al Brisbane.
This was the month in which it was announced that the E. Rodney Jones and Cecil Hale radio shows would be syndicated over radio station XPRS in Los Angeles.
Leo Knott was employed with radio station KOWH in Omaha, Nebraska.
The Grammy Awards saw Aretha Franklin giving one of her awards to Esther Phillips. It also left many wondering why Kenny Gamble and Leon Huff didn't pick up their award for "We & Mrs. Jones."
WAOK in Atlanta was sold to a group of Philadelphia lawyers for $2.8 million. The same organization was trying to buy Chicago property.
Jerry Boulding was hired at radio station WOOX in Washington as program director and consultant to the UBC chain.
Tyrone Davis

BREAKING OUT ALL OVER THE COUNTRY

ALSO AVAILABLE ON AMPLEX 8 TRACK AND CASSETTE
**Soul Truth** (Continued from 106)

Buster Jones was hooked up with Dick Clark on the "Soul" show which Clark produced.

Death knocked on our doors once again. Dr. Bell of WCHB in Detroit passed away due to heart attack. Dr. Bell was co-owner of that station.

We announced that contrary to reports Joe Medlin was not leaving Polydor Records.

The goals for BAMA were announced. BAMA stands for Broadcast and Musical Arts.

The black contingent who bought radio station WLIR were buying WBLF-FM. Both are in New York.

It was rumored that Hal Jackson was suing Ruth Bowen for the use of Miss Black America. This rumor was started after a dinner held in honor of Miss Bowen. After hearing this Jackson stated "Ruth and I are dear friends." He was completely shocked at hearing such a rumor.

Les Anderson was relieved of his duties with Warner Brothers Records.

A dispute occurred in Chicago between E. Rodney Jones and Sonny Taylor, one from WVON and the other from WGRT. Taylor commented on the music policy in Chicago, to which Jones replied quite strongly.

Charlie Brown, formerly with radio station WOL in Washington, became operations manager at radio station WNOV where Jack Harris resigned.

March 26th was the date when Bill Williams was relieved of his job at WCHB in Detroit.

Chuck Offet moved to Dallas to take over southwest promotion for Columbia.

"Black Top 40" was another syndicated radio show. The producers were Don St. John and Barry Gibson.

A new TV show emerged from the motor city entitled "Club Mellow." This show was handled by Larry Dixon and John Burrows.

Invictus Records went to Columbia for a distributing and merchandising deal.

Gamble/Huff started The Great Philadelphia Trading Company.

**APRIL**

David Banks was hired for the job left open by Les Anderson. His title was director of r&b promotion at Warner Brothers Records.

Enoch Gregory took Jerry Boulding's place as program director of radio station WNOV in New York.

GSF Records had many changes in their promotion staff. Ron Granger went independent, Norman Thrasher started with Joe Tex, then hiring independent promotion people such as Chester Simmons, Tom Ray and Eddie Thomas.

Mercury Records hired Maurice Watkins to handle their southwest region.

The east coast advisory board for the Second Annual Blues and Soul Awards were announced.

"Superfly Meets Shaft" was a novelty tune which included parts of Curtis Mayfield's "Freddie's Dead." This was immediately extracted from the side. Dick Holmes left KBCA-FM in Los Angeles. He was rumored to be going into another facet of the business.

Another testimonial popped up, this time for David "JoJo" Samuels of station WDIA in Memphis, Tenn.

Andre Montell was relieved of his duties at Mercury Records. According to Montell the reason was "lack of company participation."

Mike Payne and Frankie M were hired at radio station WCHB in Detroit.

(Continued on page 109)
Roger St. Bethe took Bill Haywood's place temporarily at radio station WOL in Washington, D.C., while Haywood was hospitalized in New York. Sonny Jim Kelsey was appointed their new general manager — Bobby Bennett is still music director.

Harold Melvin & the Blue Notes opened at the Copacabana April 29 in New York.

Hillary Johnson was retained by MCA Records, leaving the mid-west promotion slot open at United Artists Records.

Sussex Records had plans to release a movie based around Black Expo entitled "Save The Children."

GSF Records let Connie Thomas go.

Donnie Brooks resigned from radio station KATZ in St. Louis effective May 11.

Andre Perry started with RCA records as product manager, leaving Norman Reed as the new music director of radio station WHUR-FM in Washington, D.C.

Confirms appeared for the Blues And Soul Awards in reference to artists.

We took up an issue in response to the fact that Dick Clark started a show comparable to Soul Train. It was announced that the new music director of radio station KATZ was Barry J.

September was designated the month for E. Rodney Jones' Testimonial.

Alan Lott filled the slot left open by Greg Hall at Atlantic Records.

Jimmy Smith of Jewel/Paula Records was appointed co-chairman of BAMA in the southern region.

It was announced that Thom Bell's new label would be entitled none other than "Tommy."

It was rumored that Donnie Brooks new post would be operations manager of radio station WLOK in Memphis, Tenn., but after detailed investigation we found that it would be program director.

It came to our attention that the first black radio network would start broadcasting July 1 to approximately 11 million listeners. Thirty-eight affiliate stations across the country would assist in relaying five minute hourly news broadcasts over a 17 hour day, transmitting to AM and FM. Unity Broadcasting Inc. was the title of this totally unique system.

"First come, first served" was the basis for the controversial issue surrounding "Soul Makossa."

Bill Mack of radio station WAMM in Flint, Michigan, was looking for a drive-time jock.

Polydor Records hired two new promotion men.

They were Ron Early as east coast promotion (regional director) and Mike Becce as national promotion director.

Holding the 10pm to 2am time slot was Bob Stewart at station WYLD in New Orleans.

Two scholarships were established at the Community College of Baltimore as a result of the Al Jefferson Testimonial.

Curtis Mobley left WCSC in Charleston, South Carolina to move to WPAL of the same city.

Early this past summer the Great Philadelphia Trading Company, Ltd. were to open their new offices. The Great Philadelphia Trading Company, Ltd. are Kenny Gamble, Leon Huff and Thom Bell.

This was the month also in which Gamble/Huff signed the Three Degrees.

Columbia Records signed T-Neck Records artists, the Isley Brothers.

(Continued on page 110)
Soul Truth (Continued from page 109)

JUNE

This was the month that saw many changes in the record industry.

Clive Davis' dismissal from Columbia Records came as a shock to many. Davis brought r&b to its peak with Gamble/Huff, Thom Bell, Holland, Dozier and Holland, and the Isley Brothers.

Andre Montell went to United Artists, filling the mid-west promotion slot left open by Hillary Johnson.

Sussex Records was scheduled to move to the west coast.

The Media Award was given to radio station WDIA in Memphis, Tenn. for contributions to the city of Memphis.

Dates for the BAMA conference were set for June 27-29. Seminars and workshops were the primary functions. June 30 saw a formal dinner held at the Royal Coach Inn in Atlanta, Ga.

Ed Richardson was appointed field representative for labels under the Gamble/Huff banner. Richardson is better known as "Lord Gas."

Chuck Scruggs was recovering from a heart attack.

Curtis Shaw announced he was seeking re-election as President of NATRA.

Peggy Parham was relocated to Epic.

Roberta Flack was seen in a special TV appearance entitled "First Time Ever."

Movie score "Cleopatra Jones" was sung by Joe Simon.

Forced to resign from radio station WAMM was Bill Mack.

It was rumored that Buzzy Willis was going to Spring Records — not so. It also was rumored that he would be going to Polydor instead, to head a new department.

Jimmy Brooks became national promotion director for Mercury Records.

Shelly Stewart of radio station WENN in Birmingham, Ala. celebrated his twenty-third year in radio.

Chris Hall left radio station WNOV in Milwaukee to take a position with station KATZ in St. Louis.

On June 14th Marlon Scott resigned from radio station KDIA in Oakland, California, leaving the music director slot for Doug Cass.

JULY

Alvin Thomas, son of Eddie Thomas, started in promotion with Invictus Records.

New York was the host for the Newport Jazz Festival once again.

FORE announced that they would be holding meetings at the NATRA convention.

Mercury Records hired Ronald Patterson for east coast promotion.

The payola talk became bigger than ever with many acquisitions made toward the r&b industry.

Drugola also became the topic of conversation.

Barry J left radio station KATZ in St. Louis to take a post at WMDC in Washington. Taking his place at the station was Johnny Johnson.

A new music policy took place in Chicago with radio station WVON. It was as follows: 45 records are permitted to be played but they must be on two major charts to be considered.

Bob Long was appointed program director of radio station WCIN in Cincinnati.

(Continued on page 111)

BE ON THE LOOKOUT FOR NEW PRODUCT FROM
ALITHIA & JEAN RECORDS

Barbara Jean English • The Escorts
The Pastors • The Ambers • The Relations
Norma Jenkins • Willie James
Sue Rainey • Widsith • Nature

Thanks to all you d.j.'s who made '73 a successful year.

ALITHIA & JEAN RECORDS • 9034 TONNELLE AVE. • NORTH BERGEN N.J. 07047
(201) 869-0600
Patti LaBelle and her husband Armstead Edwards announced the birth of their son, Zuri Kye.

**AUGUST**

The music industry suffered a great loss the weekend of August 17 with the death of Paul Williams, former member of the Temptations.

Thirty-four year old Williams was born in Birmingham, Ala. and was known for his emotional and sensitive rendition of "For Once In My Life." His baritone voice gave off a fullness and strength that said it all.

Funeral services were held August 24 at the Tried Stone Baptist Church in Detroit.

Paul will be missed by all those who knew him personally and through his music.

J. D. Black of station KALO in Little Rock, Arkansas, was promoted from music director to program director.

Resigning from radio station WLIB in New York was Eddie O'Jay. He walked off his highly rated show after he was reported to be upset over the engineering facilities at that station.

Capitol Records hired Matt Parsons for national r&b promotion.

Frank Barrows, Tam Henry, Ron Thomas and Lorie Miller were discharged from station KYAC in Seattle.

Radio station WAFR-FM in Durham, North Carolina held their second annual marathon to raise $100,000 for the purpose of sustaining the educational, non-profit station.

Chris Mitchell left United Artists to take a position with Paramount Records.

This was the month of the NATRA convention.

Buzzy Willis became VP of Polydor Records in charge of r&b operations.

Donny Brooks hired Larry Daley for radio station WLOOK in Memphis, Tenn. Larry came from WDAS in Philadelphia.

Charm Warren left WJMO in Cleveland, resigning the post of music director. It was rumored that Earnest James would be leaving WABQ of that same city to take the post at JMO.

George Morris left Curtom Records, replaced by Don Gardner.

Andre Montell exited his post at United Artists.

Cecil Hale quietly campaigned for the office of President of NATRA and won.

Winners at the Awards Dinner at the convention were:

- Most Promising Female Vocalist: Sylvia
- Most Promising Male: Barry White
- Most Promising Group: Brighter Side of Darkness
- Most Promising Instrumentalist: Ramsey Lewis
- Best Movie Score: "Superfly"
- Best Instrumental Album: MFPS
- Best Self-Contained Group: War
- Best Blues Singer: Johnny Taylor
- Best Duo: Roberta Flack & Donny Hathaway
- Best Mixed Group: Gladys Knight & the Pips
- Best Album Of The Year: "Lady Sings The Blues," "World Is A Ghetto" and "Talking Book"
- Best Record Of The Year: "Love Jones"
- Best Female Vocalist: Aretha Franklin
- Best Male Vocalist: Al Green
- Best Female Vocal Group: Supremes
- Best Male Vocal Group: Spinners
- Record Company Of The Year: Columbia Records
- Promotion Man Of The Year: Dino Woodward
- Record Executive Of The Year: Clive Davis
- Producer Of The Year: Thom Bell

Bobby Bennett handed in his resignation as music director

(Continued on page 112)
A Kute Picture

Philadelphia International artist Harold Melvin is seen with disc jockey Larry Williams of KUTE-FM during a recent visit to Los Angeles. Harold Melvin and the Blue Notes' single "The Love I Lost" is a current chart climber.

Milestone Signs Purim

BERKELEY, CALIF. — Brazilian songstress Flora Purim has signed a recording contract with Milestone Records. Her first Milestone album, "Butterfly Dreams," is now being recorded, with Orrin Keepnews producing. Other musicians contributing to the sessions are her husband, Airto Moreira, Stanley Clarke and George Duke.

CARMEN LINDSAY

TALENTED SINGER, WRITER

Sings Sizzling New Single

"SHADOWS OF MY MIND"

SHE'S READY TO EXPLODE THE TOP 40!

Soul Truth (Continued from page 111)

director at radio station WOL in Washington. Replacing him was Bill Haywood. It was stressed that music days were Tuesdays and Thursdays.

Tony Harris left station WOOK in Washington to take a position at WTLC in Indianapolis.

It was then a rumor that Chris Jonz was to go to Motown Records, leaving Scepter.

Frank Barrow found a job with radio station WNOV in Milwaukee.

Guy Bradie took over summer vacation slot at station WOOK. He was also doing weekends. H.B. Bailey was hired at the same station.

Wedding bells rang out for Temptation Damon Harris in New York when he said "I do" to Christina (Tina) Combs.

SEPTEMBER

Barbara Harris was promoted to director of artist relations at Atlantic Records.

It was announced that L. Rodney Jones' testimonial would be held at the Conrad Hilton, Hotel, September 28 in Chicago.

Taking over duties at radio station WJMO in Cleveland was Frank (Hot Dog) Halison.

September 10 saw a change at station WJIB in New York, when Al Gee became operations manager.

Mike Youngblood Friby became corporate program director for the Sheridan Broadcasting chain. He relocated to Pittsburgh from Boston.

Perry Pierce relocated to WGGO in Valdosta, Georgia from WTLC in Indianapolis.

New time slot changes took place at radio station WDAS in Philadelphia. They were as follows: Carl Helm—5am to 9am; Georgie Woods—9am to 12pm; Charlie Neal—12 to 4pm; Butterball—4 to 8pm; Jimmy Bishop—8pm to 12; David Vann—12am to 5am.

Curtom Records hired Andre Montell to handle national promotion.

Chris Jonz moved to the west coast to take over the national promotion slot at Motown Records.

Jesse Jackson blasted payola charges.

New Birth appeared with Gladys Knight and the Pips at the Latin Casino in Cherry Hill, New Jersey.

Earnestine Mathis went to radio station WFRD-FM in Manchester, Georgia.

Clinton Moon was looking for songwriters for GRC in Atlanta.

George Morris took Chris Jonz' place at Scepter Records.

Sonny Jim White left radio station WHAT in Philadelphia to handle the morning drive-time slot at station WILD in Boston.

Robert Nesbitt became KYAC's new music director in Seattle.

Ernest James left station WJMO in Cleveland. However, Rudy Green who has been with that station for quite some time, took over as program and music director.

Rick Flye was moved to the 3-7pm time slot at WOR in Jacksonville, Florida.

Jimmy Byrd was hired at Old Town Records as national promotion director.

Jimmy Smith left Jewel/Paula Records, taking a job at radio station WHUR-FM in Washington, D.C.

OCTOBER

Programming changes took place at radio station WJIB when Al Gee came in as operations manager. The

(Continued on page 113)
format change consisted of oldies, featuring hits. Included with this change came a new staff of announcers: Al Gee—6am-10am; Chuck Stevens—10am-2pm and Sweet Back—2pm to sign off.

Time slot changes took place at station WWRL in New York. They were as follows: 6-10:30pm, Gary Byrd; Jeff Troy, all-night and Bobby Jaye, weekends.

Radio station XPRS in Los Angeles changed their format to a ratio of three or four oldies to one hit. Jack Harris moved from Milwaukee's WNOV to WMAM in Flint, Michigan.

GSF released many promotion men from that company. They included Chuck Fly and Bob Frost. Jimmy Stewart is still with them.

Resigning from London Records was Emmett Gardner to take a position with Curtom Records.

We found out information about KWK in St. Louis, and the reasons as to why they closed shop. It is alleged they owed Internal Revenue $20,000 in back taxes. They also owed their creditors, and the station was losing money, thus just making the payroll and owners wouldn't invest.

Donnie Elbert signed with All-Platinum Records.

The new lineup for radio station WLOK in Memphis came out this month, as follows: Larry Daley, 6-10am; Jay Thomas Smith, 10-2pm; Donny Brooks, 2-6pm; Garland Markham, 6-10pm; Jim Gates, 10pm-2am; Woodell Bland, 2-6am.

Andre Montell started looking for a position with a company.

Steven "Soul Poppa" Campbell went full-time at WOL in Washington.

Working part-time with WDAS in Philadelphia is Tal Forrest who had left WHAT of that same city. Champe Haggins resigned from WDAS-FM in Philadelphia for monetary reasons.

NOVEMBER

Jay Butler of station WJLB in Detroit announced his new music policy; staying on a record for eight weeks if it shows the potential of staying there by moving up to the top 14. According to Butler "the life span of a record is 12 weeks."

Confrontations were flaring at WLOK in Memphis, Tenn. between Donny Brooks and the sales manager of that station. Due to these altercations the front office offered Jim Gates the position that Brooks held down. Gates, however refused that position.

WHUR-PM's music director was announced as being Jesse Fox. HUR is located in Washington, D.C.

In Chicago, radio station WGLD-FM left the solid gold format and became black progressive. Also WGRT of the same city became WJPC (Johnson Publication Company).

Kenny Gamble and Leon Huff, along with Thom Bell finally relocated their offices to 309 S. Broad St. in Philadelphia, Pa.

Perry Pierce, formerly of radio station WGOV in Valdosta, Ga., relocated to WJJE in Americus, Georgia.

It was announced that there would be a testimonial for Larry Hayes of station KALO in Little Rock, Ark., December 16.

Carol King, formerly with Warner Brothers, was announced as being the assistant to Freddie Manceuse of GRC (General Record Corporation). She would be actively involved in coordinating promotion and marketing for that company. Thom Bell will be producing the 5th Dimension beginning the 1st of the new year.

Bobby O'Jaye, formerly with station KYOK in Houston, and Melvin Soul, formerly with WAWA in Milwaukee, started with radio station WAMM in Flint, Mich.

Columbia announced their new line-up of promotion people. Gerald Griffin, west coast regional; Russell Timmes, southeast regional; Curtis Mobley, southeast local; Ralph Bates, northeast regional and Sherrie Santifer, New York local.

A new radio station, WDXX will appear in Rochester, New York. Bill Mack will be the music and program director of this newie.

Eddie O'Jay is now at station WNRC in New York.

Sonderling Broadcasting chain obtained another station in simulcast with WWRG in New York. The new station is located in Westchester, New York and the call letters are WRNW. This will all happen upon approval of the FCC.

Eddie O'Jay, Vice President of the eastern region of NATRA, is attempting to reconstruct the New York chapter in honor of the late Jack Walker. O'Jay is very concerned about obtaining names of those jocks and advertising firms in the eastern region.

It was said that Hugo & Luigi would produce the Stylistics with Van McCoy doing the arranging.

The announcement that the O'Jays were being sued for $10,000 by Teddy Powell, promoter, was made known to the public.

Motown announced detailed plans for expansion in the field of movie production.

Hank Talbert left Hot Wax Records and is now with Buddah in charge of album product and merchandising.

Charlie Brown left United Artists. Chris Mitchell came back to that company as east coast regional promotion director with Mike Abbott as national promotion director.

Thom Bell, contrary to reports, is still producing the Stylistics. He is also coming out with a tune entitled "Just As We Have Love" recorded by the Spinners and Dionne Warwick.

WNJ in Newark had an increase in salary — $21,000 per year making them the third highest paid black-oriented station in the country.

Oscar Fields and Jim Jeffries will start working for GRC in Atlanta beginning January 7th. Fields will be Vice President of marketing and Jeffries will be national promotion director. Both were holding down positions with Bell Records.

As of December 8th Larry Daley was no longer affiliated with WLOK in Memphis.

Bill Mack is looking for disc jockeys to hold down slots at the new radio station WDXX in Rochester, New York. This station will be on the air February 15th.

Chuck Offutt will be relocating to Chicago to handle the mid-west region for United Artists. He officially started December 17th after leaving Columbia.

Aretha Franklin re-signed with Atlantic Records.

The Temptations went to Japan and we understand that it was a complete success. Speaking of the Temptations, their new lp has many cuts in it that should be extracted for single purposes. The one cut which we feel would prove to be a million seller is "Heavenly."

A double sided hit is that of the Fatback Band — "Soul March" and "To Be With You" on Perception.

In closing may we feel that '74 will be a productive and fruitful year for all. HAPPY NEW YEAR!!!
Artista de la Semana
(Artist of the Week)

Roberto Torres: un hombre joven que siente predilección por la expresión artística de sus sentimientos y es feliz cultivando las formas musicales típicas de su pueblo.

Nació en Guines, provincia de La Habana, Cuba. Desde pequeño se destacó entre sus compañeros por su carácter vivaracho y dispuesto, así como por su indiscutible talento musical. Estas fueron las cualidades que le valieron su "primer estrellato" ya que se convirtió en la figura principal de todas las actividades musicales y culturales del Colegio San Julián donde cursó sus primeros estudios.

A los 17 años se unió al Conjunto Universal de Melena del Sur, cantando en los programas de Radio Cadena Habana.

Como era el más joven del conjunto, los compañeros por bromear le decían que por ser "casi un niño" resultaría de más en el grupo, pero el público decidió a su favor, ya que desde el primer momento contó con el apoyo y el entusiasmo de todos los radioyentes.

De inmediato comenzó a cantar la orquesta "Swing Casino" y después trabajó en programas conocidos en La Habana, como "El Show del Mediodía" y otros.

Al trasladarse de su tierra natal a la ciudad de Nueva York, fundó la Orquesta Broadway y más tarde comenzó a cantar con la Sonora Matancera.

Su primera grabación para Mericana Records fue cantando como solista de conjunto Latin Dimensions. Este incluye números tan conocidos como "Son" y "Comparación."

Roberto se encuentra actualmente en la etapa más prometedora de su carrera, ya que se ha separado de la orquesta para poder dedicar a su público su estilo personal y su sentida interpretación, tanto de los ritmos típicos de salsa como de las melodías románticas que llegan al corazón.

Acaba de grabar un elepé con el título Roberto Torres, "El Castejador," donde interpreta los números de sus dos sencillos. El primero, con las selecciones "El Caminante" y "Pan de Piquito," esta última inspirada en la forma del pregón criollo; y el segundo con los temas "En Casa de mi Compañy" y "Echale Salsita," este último próximo en el mercado. "El Caminante" le ha abierto las puertas del éxito, ocupando los primerísimos lugares de las tablas de éxito de Puerto Rico y Nueva York, donde su grabación ha roto records de ventas. En el área de Miami, el número "Soy Guinero" le ha colocado de suceso. Como solista, Roberto Torres ha traspasado las umbrales del triunfo con gran fuerza, impulsado por su dínde de gentes, sencillez y gran talento interpretativo.

Falso los rumores que la empresa Sonido y Discos Inc. de la Florida conocedoras y reconocidas por su trabajo arduo y detallado sitúan en esta firma esta firma sitúa para Estados Unidos y Puerto Rico. No dudo que este firmar se presentarán cada vez que alguien que solo ve en uno de ellos una posibilidad de hacer algunos dólares, lance todo concepto al suelo. Las gentes del disco, los profesionales, los dedicados, los que piensan en, por y para el disco serán al fin de cuentas los que queden al final de toda esta confusión. Y Pepe García, querido por muchos, traicionado por unos cuantos gatoletes y mal agradecidos, incomprendido por unos cuantos amigos, usado por dos o tres "gringuitos de mala madre," es indiscutiblemente un hombre del disco. Y eso, tampoco tiene sustitución alguna. ¡Felicidades Pepe!

Otra noticia es la retirada por parte de CBS de los derechos de prensaje y distribución de los discos 45 r.p.m. y "extended play" a la firma Miami Records de Carlos Díaz Granados. Volverá el octavo el enorme talento Elvira Ríos, iniciador de toda una época. Elvira grabará de nuevo para Mariano Rivera Conde, pero en esta oportunidad será para Orfeón. Siempre he encontrado inexplicable que las grabaciones de Elvira Ríos en RCA, no hayan sido re-editadas en Estados Unidos. Ello ha sido un pecado mortal, ya que mantiene Elvira un potencial de ventas incalculable. Hay grandes que son enanos y hay enanos que son grandes. Todo depende del concepto moral, espiritual o anímico del que define. "Downbeat" clasificó a "The Other Road," long playing de Ray Barretto, con la distinción de "5 Estrellas," la más alta en su tabla. Ahora Barretto ha colocado su "Indestructible" en las tablas de éxitos de Nueva York, Puerto Rico y Miami, a tiempo en que su nuevo long playing con este título sale al mercado.

Larry Harlow y su Orquesta Flamenca actuarán en este mismo salon en Diciembre. Eddie Palmieri actuará en el Aragón Ballroom de Chicago durante esta semana.

Frances Dante y la Orquesta Flamboyan actuarán en este mismo salon en Diciembre. Emilio Gálvez acaba de grabar en México un "álbum" titulado "El Índigo Grande de la Canción Ranchera," en el cual se han reunido las canciones más satisfactorias de este artista. (Continued on page 115)
Con "Ahi Van Camino hacia el Altar" un éxitos en casi todas las radios, también en el mercado internacional, Los Linces están haciendo historia. Además, destacan "La Mucho que te Quiero" (R.R.), "Yo no se nada" (R.R.), "El Nuevo Care of the vocals offer aqui un superb y saleable salsoul repertoire.

The Nelson Feliciano Orchestra con Kito Velez y Joe P. ofrecen aqui un superb and saleable salsoul repertoire.

"EL DIA DE SUERTE"

WILLIE COLON-Fania

11° ST. AND 5th AVE.

JOHNNY PACHECO-Fania

EL GRAN COMBO-EGC

R. CARLOS

con su más reciente éxito

"Usted ya me olvidó"

en el sello CAYTRONICS (CTS-1368).

También disponible en 8 tracks.

Distribuido por:

CAYTRONICS

LA COMPAÑÍA DE MUSICA LATINA

240 MADISON AVENUE

NEW YORK, N.Y. 10016

(212) 889-0044

(Continued on page 116)

"EL GRAN COMBO" DE LUPE LIVIANO

GRAN COMBO-EGC

LA LUPE - VICENTICO VALDES

EDNITA NAZARIO - CABRERITA

YAYO EL INDIO - VITIN AVILES

By WEDC

1. THERE'S NO ONE TO BLAME

LANYD NOVA-Erica

2. TRAICIONERA

LOS SATELITES-Disolviendo

3. BABY YOU'RE EVERYTHING

JOE CUBA-Tico

4. ELIMINACION DE FEOS

GRAN COMBO-EGC

5. PUERTO RICO

E. PALMIERI-Mango

6. EVERYBODY KNOWS

LOUIE RAMIREZ-UA Latino

7. AMOR POR TI

PELLIN-Borinquen

8. CUNA BLANCA

SELECTA-Borinquen

9. CALLIE LUNA

WILLIE COLON-Fania

10. THERE'S NO FEELING

PAUL ORTIZ-Mango

Puerto Rico

By WKAQ

1. LA LUZ

ALFONSO VELEZ

2. CONTRA EL AMOR

NYDIA CARO

3. POEMA

PRIMITIVO SANTOS

4. ELIMINACION DE FEOS

GRAN COMBO-EGC

5. MALA NOCHE

CHIVIROCO DAVID

6. PRENDA PERDIDA

LEÓN SERRIO

7. ERES TU

MOISES DE LA CRUZ

8. PASERA SELECTA

LA SELECTA

9. EL DIA DE MI SUERTE

WILLIE COLON

10. ASI SE COMPONE UN SON

ISMAEL MIRANDA

(Continued on page 114)

populares del desaparecido autor guanajuatense, José Alfredo Jiménez. Saldrá al mercado en el sello Rex... Polo Márquez anda de éxito con el número “Cuando Estemos Viejos” de Julio Gutiérrez en Miami. La labor promocional ha estado a cargo del gran amigo Jorge Beillard, representante de Parnaso en el área floridana... Firmaron en el Club Alemán de Buenos Aires los señores Bostedt y Mario Kaminisky de BASF y Microfon, respectivamente, el contrato por el cual la firma BASF Aktiengesellschaft de Alemania concede a Microfon argentinos los derechos de edición de los catálogos BASF, M.P.S. y Harmonia Mund. A su vez, Microfon concede los derechos a la empresa alemana para el lanzamiento de su producción en ese territorio. Entre los artistas Microfon que serán lanzados inmediatamente figuran Ginamaria Salgo, Los Cantores de Quilla Huai y Los Hermanos Abalos.


(Continued on page 116)
Record World en Texas

By CRUZ GUERRERO

— Desde Houston, Texas, la ciudad del Espacio . . . , tuvimos el gusto de saludar al grandate Gaston Ponce Castellanos, y esta muy contento porque parece que ahora sí le llegó al “gordo” con su grupo conocido como el Conjunto Tropical Costa Azul, que graba para la marca Novavox que con su gran éxito, “Matamoros Queer,” ha batiendo récords de venta y popularidad. Le deseamos más éxitos tanto a Gaston como al grupo Costa Azul.

Dallas, Tx. . . . Zaragoza Escobedo nos da la noticia de su nuevo programa de radio en la KRRV que se prolonga desde las 12:00 mediodía hasta las 6:00 a.m. Nuestras felicitaciones porque hace mucho falta en esta área.

La compañía El Zarape como siempre lanzó otro hitazo con Augustine Ramirez titulado “Augustine Ramirez Es Tierra Chica.” Después de escuchar este álbum nos damos cuenta una vez más porque Augustine ocupa y ocupará siempre los primeros lugares de la Onda Chicana.

El Paso, Tx. . . . Anray Records, Dist., una de las distribuidoras mejor organizadas bajo la dirección de Andy Montes, nos dice su negocio prospera bien trabajando todos los “labores” y todos los hits. “Lo único, que nos hace falta es que los grupos visiten con más frecuencia esa área;” cosa que ya nos ha mencionado en varias ocasiones M. B. Krupp.

San Antonio, Tx. . . . Alamo Records extiende en gran escala su servicio como distribuidor, después de haber, visitado varias discotecas en el estado de Texas nos dice la mayoría que el servicio es excelente por lo que le damos crédito al tremendo Mel Moran.

Marsal Productions festejando con hits de sus recientes importaciones del vecino país, nos dicen que las ventas no podían estar mejor, acreditamos con esto a Tony Menendez, “El Cubano Nor- teno,” que ha sabido llevar esta compañía hasta donde se encuentra, desde luego con la asistencia de Joe P. Martinez.

Manuel Rangel Dist., exclusivo de varias marcas chicanas, nos dice que su negocio esta mejor que nunca; “Tengo puños hits . . . que más te puedo decir” dice Manuel.

“Epidemia Del Calcetín Colorado.” En el valle del Rio Grande sigue la competencia entre los promotores de bailes, de lo que el público se alegra muchísima. Cuando una entonación de centavos el competidor deja entrar gratis a todo aquel que tenga puesto un calcetín colorado.

Freddie Martinez invitó a todos sus amigos y clientes a su “open house” de su preciosa residencia en Corpus Cristi. Felicidades por el éxito bien logrado.

McAllen, Tx. . . . Paulino Bernal, uno de los pioneros de la Onda Chicana después de su retiro del mundo artístico dedica todo su tiempo a predicar e inculcar religión a todos aquellos que lo escuchan. Para aquellos interesados, Paulino ha sacado un lp, en el cual relata su vida fué como es.

Hablando en general de todo el estado de Texas a la mayor parte de los negocios todavía no les a afectado la escasez que se aproxima en el futuro y dicen tener optimismo hasta finales de este año.

Little Joe como siempre llevando los salones de baile en que se presenta, nos dice que lamenta mucho no haber podido aceptar el compromiso de una de sus giras de discos en Florida, pero que sus deseos de visitar el “sunshine state” se realizan en poco tiempo.

El Internacional Sunny Azuna como siempre adelante ocupándonos con sus múltiples compromisos, y esperando el estreno de la película “La Muerte De Villa” en la que participa Johnny Gonzales, Sunny Ozuna, y Freddie Martinez al lado de Antonio Aguilar y Flor Silvestre. Esta película se estrena en la ciudad de San Antonio, Texas la última semana de Diciembre en el teatro Alamada. Estarán presentes a este estreno Tony Aguilar y Flor Silvestre, así como los artistas chicano . . . Big Lu ocupando los primeros lugares en ventas . . . “A Poco No.”

Los Latinglows con un nuevo relanzo que se titula “Para Ti Solamente” nos prometen un gran éxito, ya que después de escucharlos se puede apreciar su calidad de artistas chicanos.

Los Unicos, uno de los grupos con más futuro, de pronto dejó de escucharse y es una lástima porque esperábamos que por estas fechas a la Onda Chicana estuvieran logrando sus éxitos “Abusado Me” . . .

Latin Breed, mucho futuro se espera de esta banda de Rudy Guerra que cada día avanza hacia el éxito. Felicitaciones a Mr. G. por su excelente calidad de sonido.

Nuestro más sentido pésame por el fallecimiento del Sr. Pepe Villegas, conocido promotor de la Onda Chicana en la ciudad de Lubbock, Tx.

Para terminar le doy las gracias a Record World por haber brindado la oportunidad a la Onda Chicana para expresarse y hacerle saber al mundo que existe un gigante con mucha talento, alegria y trabajo y este se encuentra solamente en el terreno Chichano. No se deje llevar por imitaciones . . . Hasta la próxima!
Woody Keeps Wowing ‘Em

By ALLEN LEVY

NEW YORK — Woody Herman is sixty years old—and he began in show business when he was nine, when he sang and danced in vaudeville in his native Milwaukee. Herman packed up the sax and clarinet when he was ten, and so began one of music’s most long-lived, vibrant and adventurous musical odysseys.

In an interview with Record World Herman revealed his musical philosophy while explaining why he has kept his band together for almost forty years, while other bands have come and gone and others have totally disappeared. Said Herman, “I’ve always tried to appeal to the younger listener, no matter what decade we’re talking about. After thirty or thirty-five, music becomes background for most people, they don’t care about it as much as they used to. They use it to do other things by. But young people love music for itself, it’s an important part of their lives. These are the people I’ve always tried to reach, whether they be ragtimers or dixielanders, or swing nuts or rock freaks. Whatever the explanation, it certainly is true that Herman has had a long and honorable career in music. In 1936 he formed his first band, after playing with Tom Guerin’s west-coast aggregation beginning when he was 16 (Tony Martin was in the band as was the young Ginny Simms) and played Brooklyn’s Roseland, which was used as a sort of testing ground before a band went into Manhattan’s Roseland; Herman’s band was signed to Decca and became a “cover band,” making records of other bands’ arrangements and hits. Herman points out that he wanted to do originals, but Decca wanted to do covers and it was a long time before he hit big with a tune of his own.

The tune, of course was Woodchopper’s Ball,” released in 1939, the rifty 12-bar blues that has become a jazz (and pop) classic—the tune in fact, appears on an early Ten Years After album in a superheated up tempo rock version. Herman and his current Herd are on Fantasy.

Herman’s band has always been brash and swinging and, especially compared to the bands he started out with that were contemporaries, loud. Herman explains, “Well, we’ve always had young players, players who were into the music of the time. And young players like to play loud. As I’ve mentioned before, we’ve always played to youth. In fact, a lot of guys in the business today got their start with me. Guys like Getz, Ralph Burns, Neil Hefti, Zoot Sims, Bill Chase, Shelly Mann. Our band was never put into any groove, we’ve tried everything. It was never stylized, always open to new ideas and sometimes, because we took chances, to mistakes.”

When questioned about the latter, Herman admitted that “the band was into the bop scene very early. It did not go over big. Dizzy Gillespie was writing charts for me then. And told him to concentrate on arranging, not on playing. I would say that that qualifies as a mistake.”

When asked about the current music scene, Herman noted that one of the most exciting things he sees around him is the increased visibility of the acts. “Though I can’t get close to the bisexual acts,” he notes, “it’s exciting to see lights and costumes and stage business being used. Actually, we were into a little bit of that very early and certainly no other band did more visual tricks than us. I guess it goes back to my vaudeville background. For instance on an old tune, ‘Goosie Gandee,’ we had a trumpet player fly onto the stage dressed in a superman suit on a cable. Baby Lawrence, the legendary jazz dancer, always danced in front of the band when we played ‘Four Brothers.’”

When asked about the future of himself and his band, Herman noted “Well, we’ve been trying to get together with Muddy Waters and do an album of blues. Our band has always been a blues band, basically. I really like to do tunes by John Coltrane, too. Our last album was ‘Giant Steps,’ named for one of his tunes.”

Woody Herman then added why he never stands still musically. “Stravinsky once said to me, in his thick and cultured Russian accent, ‘you may be influenced by many artists—but never be influenced by yourself.' I try to make that happen—I never imitate myself. Ain’t never gonna happen.”

Jazz LP Picks

LOVE AND UNDERSTANDING
JIMMY HEATH—Muse 5028 (5.98)

Powerful straight-ahead jazz from six man Heath and his superswinging cohorts, who include Curtis Fuller, Bob Cranshaw and drummer extraordinary Billy Higgins, who has never pushed a band as much as he does here. Highlights include “Hands Up! Feet Down!” and a beautiful flute (with cello obligato) reading of “In a Sentimental Mood.”

PICTURES OF INFINITY
SUN RA & HIS ARRESTA—Black Lion BL-106 (AP) (5.98)

Recorded in New York in 1968, this is not merely a recording, but a document containing some of the best work by this most influential avant garde musician. Latin rhythm is featured in “Spontaneous Simplicity,” and a superbly melodic and mournful “Song of the Sparer” shows the lyrical side of the band. “Saturn” is more conventional and tremendously powerful. Sun Ra is truly the sun of jazz.

THE SAXOPHONE
VARIOUS ARTISTS—Impulse AS-9253-3 (ABC) (7.98)

A beautiful and historically important three-record set of classic sax performance by such greats as Coleman Hawkins, Sonny Stitt, Paul Gonsalves, Sonny Rollins (a superb reading of “Three Little Words”), Lester Young’s classic “Jumpin’ with Symphonv Sid!” and contemporary Marion Brown and Gato Barbieri. Solid sax stuff.
LONDON — Speculation is mounting rapidly over the replacement for RCA's newly appointed President, Ken Glancy, as UK chief. Glancy's departure is a great loss to RCA's UK operation, as during his three years with them he established a consistently successful roster of British artists including David Bowie, the Sweet, and Clodagh Rodgers as well as breaking several American acts including a successful live concert seen here in a long time: Santana. The Sport Palace Monday night in Torino had the chance to watch one of the most impressive jump in this week's chart is Polydor American soul artist Timmy Thomas who crashed in at number ten... Recordings come from former John Mayall, Stone the Crows Coat, and England at the end of this month. Toshiba EMI has revealed that Paul McCartney has recorded his album "The Man Who Sold the World"... Polydor Records recording artist Kenji Sawada is enjoying good chart action with the Japanese version of "Mais Dans La Lumiere" composed by Jean Renard. Sawada, ex-leader of the Tigers, most popular group in the "group sound" boom of several years ago, took top honors at this year's Japanese Popular Song Award Show. Toshiba has launched a poster-sale campaign for Gato Barbieri to coincide with the release of his album "Chapter I." RECORDS OF THE WEEK: One of the most pushed singles of the week is "Barry Blue" on Polydor... Another Christmas single is Elton John's "Step Into Christmas" (Ariola)... Among the albums moving forward is "Stars & Schlager '74" (Intercord)... A leftfield LP selling like Nathan's frankfurters is Knut Kiesewetter's "Ich Solle Mich Nicht Vergessen" (BASF)... Toshiba has launched a poster-sale campaign for Gato Barbieri to coincide with the release of his album "Chapter I."
That's The New CBS Extra-Terrestrial Headquarters !!!

CBS RECORDS INTERNATIONAL DOING BUSINESS IN MORE THAN 100 MAJOR MARKETS ON THIS PLANET. FOR NOW.
Century II Complex Reorganizes
(Continued from page 74)

Doug Hutton, Century’s distribution partner, Capitol Records (Canada) Ltd., programmed the most elaborate advertising campaign ever staged in Canada around one package. But buyers did not respond. Capitol also released the single “Down On The Flat Rock” by Century II’s Skipper group. It did fairly well for a first outing. Last September a number of new single releases were announced but for a number of reasons they were held up.

Banks revealed the reason for the long delay in record product. “It was a comedy of errors. The pressing plant strikes were a big difficulties. Two lacquers that we sent down got broken in the pressing plant. But this week we’ve released two new singles—‘Papa St. Down’ by Skipper and ‘Don’t Stop Now’ by the Original Hummingbirds. Mayor John V. Tory will be headquartered at the Fountainbleu Hotel to interview entertainers who will be going to Israel to entertain the disabled troops and veterans.

The project is co-chaired by Theodore Bikle, Mayor John V. Lindsay and Alan King are honorary co-chairmen. Thus far, such stars as Aliza Kashi, Danny Kaye, Isaac Stern, The Barry Sisters, Geula Gill, Allan Jones, Hazel Scott and Shlomo Carlbach have gone to Israel to entertain. Within the next few weeks, Alan King and an all-star show, Roberta Peters, Lionel Hampton, Odetta, Basheva and Jan Peerce will be going to Israel to entertain on the front lines at the Golan Heights, in hospitals and in auditoriums.

RW Honors Moodies

Threshold recording artists, the Moody Blues, recently received Record World’s D.J. Poll Award as the Top Male Group of 1973. Pictured with the award (from left) are the Moody Blues’ personal manager Peter Jackson, RW’s Ron McCreight and Barry Jones, director of Threshold Records.

Threshold For Music

212-252-2001
232-2222

Singles
A&M

1. LITTLE LOVE STORY
Aoririe Chan—Warner Pioneer
2. RANDA RIVER
K-Miniami & KAGUYAHIME
Panami/Crown
3. FUYU NO TABI
SHINICHI MICHIO—Victor
Panami/Crown
4. MAIS DANS LA LUMIERE
KENJI SAWADA—Polydor
5. THE SECRET OF MONALISA
HIROMI GO—CBS/Sony
6. SEIYU JUGYO
FINGER S—Philips/Phonogram
7. AI NO JUJUKA
HIDEKI SAJO—Victor
8. WHITE GUITAR
Randy Bachman—Polydor
9. KOKUKO MOYO
YOSUI INOUE—Polydor
10. YOZORA
HIROSHI TSUKI-Minoruphone

ALBUMS

1. KOHRI NO SEKAI
YOSUI INOUE—Polydor
2. BIST COLLECTION
CHERISH—Victor SF
3. JAPAN CARPENTERS—A&M/King
4. YOSUI INOUE INIVE
YOSUI INOUE—Polydor
5. KAGUYAHIME THIRD
K-Miniami & KAGUYAHIME
Panami/Crown
6. FLOWER CONCERT
AGNES CHAN—Warner Pioneer
7. SUPER DELUXE
CHERISH—Victor SF
8. PERFECT
DON KOGUICHI—Polydor
9. BLUE COLORFUL LETTER
SHIZUE ABE—Canyon
10. NOW AND THEN
CARPENTERS—A&M/King

Engelbert’s Got A Yen for Gold

On his recent visit to Tokyo, Engelbert Humperdinck was presented with a gold record commemorating sales in Japan of his recordings totaling more than 800,000 yen. Making the presentation to the singer at the Imperial Hotel is Minoru Suzuki, director of King Records, manufacturers of Humperdinck’s recordings in Japan.

Borderlines
(Continued from page 74)

for A&M include Bruce Miller, Randy Bishop (formerly of the Wackers) and Jeff St. John. Leah Lariviore, Jack Sennett and Bill Pilton, princes of Northern Exposure, are collecting photographs of outstanding quality to be featured in an exhibit focusing on Canadian music. Send submissions to Northern Exposure, Box 92, Postal Station J, Toronto, Ontario M4J 4X8 before April 30, 1974. Maurice Bolyer picked up Canadian gold for his Cachet release “Golden Banjo Classics.” The Gold Leaf presentation was made on CBC-TV’s Tommy Hunter. Randy Bachman . . . a one play wonder? Hell, no!

Engelbert Humperdinck was presented with a gold record commemorating sales in Japan of his recordings totaling more than 800,000 yen. Making the presentation to the singer at the Imperial Hotel is Minoru Suzuki, director of King Records, manufacturers of Humperdinck’s recordings in Japan.

Borderlines
(Continued from page 74)

for A&M include Bruce Miller, Randy Bishop (formerly of the Wackers) and Jeff St. John . . . Leah Lariviore, Jack Sennett and Bill Pilton, princes of Northern Exposure, are collecting photographs of outstanding quality to be featured in an exhibit focusing on Canadian music. Send submissions to Northern Exposure, Box 92, Postal Station J, Toronto, Ontario M4J 4X8 before April 30, 1974 . . . Maurice Bolyer picked up Canadian gold for his Cachet release “Golden Banjo Classics.” The Gold Leaf presentation was made on CBC-TV’s Tommy Hunter . . . The Hummingbirds into Mercey Brothers’ Elmira Studio for an upcom- ing album. Terry Jacks’ debut Golden single, “Seasons In The Sun,” has been released in the U.S. by Bell . . . Katia Elstein has released a French version of her UA disc “The Star of Mykonos” (Le Soleil Sur Mykonos) . . . Jim Holt, former manager of Egerton’s, moves into partnership with Bernie Fielder in The Riverboat as of Jan. 2 . . . New George Hamilton IV lp on RCA is titled “Carpenters With Love” . . . (Calgary) is Keith James, formerly of CHED (Edmonto) . . . UA is picking up hit action on Paul Anka’s current b/side “Let Me Get To Know You” . . . New GRT single for Chad Allen is “Prairie Town Midwest City” . . . CBLT-TV (Toronto) has picked up local viewing rights for Don Kirshner’s “Rock Concert” programs . . . GRT preparing a new single for Ian Thomas from his debut album . . . Music Shoppe booking agency in Toronto has formed a booking agreement with the Roscoe Agency in the Maritimes and Studio City in the West. The agreement provides booking dates for each agency’s acts across Canada.
'73 Problems
(Continued from page 46)
crease in catalogue prices came last week as Phonogram announced an increase in their catalogue prices: all previous $4.98 releases will list at $5.98, effective January 1.
While most labels have done quite well in light of the current shortages, others in the industry say the vinyl shortage was one of the best things to happen to the industry. These people believe, and they feel justified in saying it, that it may cause labels to re-examine their signing, promotion and distribution policies, and that this overhaul is long overdue. Others, with a more moderate and less conservative approach, say that the record industry is selling itself short and, with minor changes in the modus operandi, the industry can continue to grow and prosper as it has in previous years. Then there are the statesmen who decry the 'crisis atmosphere' in the industry.

Outlook
Unless there is a further drastic cutback in vinyl supplies, then, the industry should be able to achieve the same degree of sales success it has enjoyed over past years. A new 'mystery' extender — it's a mystery because the extender manufacturer won't divulge the nature of the extender— is ready for mass production. Examination of test pressings made with this new extender reveal that there is practically no difference between 100 percent virgin vinyl records, and the new vinyl/polyex, cond-pound, except that the extender is somewhat more brittle. In addition, major manufacturers are working to develop alternate substances. The outlook for 1974, then, should be one of continued optimism. With estimates of the duration of the vinyl shortage ranging from six months to three years, the record industry will have to live with the somewhat constricted situation it is now experiencing. But with some positive improvements to its credit, and with the anticipation that the shortage-caused effect on record sales, coupled with additional record price increases, the industry looks industry in fairly good shape entering 1974.

Light Agency Acts to Retain '73 Prices
■ NASHVILLE—Plans to increase personal appearance fees for acts booked by the Don Light Agency in 1974 have been scrapped. Prices will remain at 1973 levels. Light says he and his clients agree that "... some sort of position action is needed to offset some of the gloom and worry about rising costs and the expected lack of fuel."
As late as two weeks ago, the Don Light Agency was making projections on the basis of price increases. But, Light explains, "Promoters and talent buyers have expressed so much concern that our concern has taken this form. If the industry is to survive the problems that worry so many persons, there's going to have to be sincere cooperation at every level."

Columbia Pictures
(Continued from page 38)
Bell album, will be featured with his wife Barbara in an album due soon on the same label." Of the other writers pacted to the company prior to 1973, Carole King, Mac Davis, David Gates and Mark James are also artists.

Music Division
The music division is now and will continue to be involved in all music-related activities, including motion picture and television production divisions. "However, the new management has encouraged us to take a heightened role in our advisory capacity," Robinson added. "Both Lester Still, President of the division, and Ira Jaffe of our west coast staff now attend all preproduction meetings and participate in the selection of composers and recording artists from within the division and outside of it.

Foreign Operations
Under the direction of Ray Walter, the English operation of the company has in two years developed as a major adjunct with a broad-based catalogue and approximately seven writers under contract. It will continue to be involved in the production of recordings which are then licensed to record companies on the continent, in the United Kingdom, and in the United States.

Conversation With Don McLean
(Continued from page 76)
Turn that energy around — the audience has a lot of energy they don't know what to do with— if they want to loose it on you in anger, they can just as easily do it in music and love if you can show them how.

RW: Could you get them to sing?

McLean: Oh yeah. I've never been any different—they've always sung, whether it was three people on a street corner or 3,000 people in Carnegie Hall. I've never had that problem. I guess they figure if I'm making a fool out of myself then they can do the same.

RW: I don't know if it's because people have told me that you used to play on the Pete Seeger boat on the Hudson, but there's the same feeling in the audience, there's the same feeling in the hall as when he performs! Do you think that's something that just comes from all the way back when you were a kid working clubs or is there any relationship to Seeger?

McLean: I do a very similar thing to what it is he does, but what he does is a very similar thing to what Sandburg did. And what Sandburg does is a very similar thing to what lots of troubadours and minstrels and hobos did 100 years before that. It's something that I related to initially through Pete and it's something that I began to see the deeper meaning of as I learned to love all the minstrels. One of the wonderful things about Pete Seeger was that he was able to bring that along into the 20th century. What I plan to do maybe is to bring it along into the 21st. It's just something that to me is at the bottom of all. I'm happiest doing that.

RW: Do you have difficulties in dealing with the corporate establishment because your motivations and your attitudes are not exactly the same as theirs.

McLean: I don't deal with them. One of the reasons why I had trouble was at "Taped in" it was that none of those companies were willing to give me the kind of freedom that I wanted. I wanted to okay the cover, I wanted to present them with the album, I didn't want them telling me what to sing or how to sing it; they weren't going to program it, they weren't going to write the notes, you know here I am walking off the streets and telling the record company how they are going to release my album. That was one of the big reasons. That on top of the fact that they thought it would never sell and that they had other people that they were going to make stars out of. It hinged on requiring the kinds of freedoms that it takes so that you don't have to bow down to the corporate establishment.

When Media Arts finally gave those things to me in return for a $3,000 advance, we were home free because then I made "Tapestry" and out it came. And that's the series of lucky events that find me where I am now. I wrote the album "American Pie," and the package, complete as you see it on UA Records would have been on Media Arts. It was done when United Artists bought Media Arts Records. Since UA apparently bought Media Arts for the talent, they got me and Don McLean and Spencer Davis and some other good people. They bought the talent in effect. What they bought from me was that album as well.

RW: It was complete at that point then?

McLean: It was done. They knew what they were getting, too. The point is that they gave me all of those kinds of clauses and things—contractual things—so I had basically the same deal I had at Media Arts—I was completely free there. Now it will never be a question again. But I held out in the beginning for a year and a half through enormous amounts of pain and suffering to get that and it was worth it because I know now if I had somebody trying to push me around I just wouldn't make records.

"During that year when 'American Pie' hit, that first year, I was literally fighting to climb out from under it."

Money Music
(Continued from page 96)
to be virtually a brand new single from a brand new Edgar Winter album because the band and the sound are naturally the same. Powerhouse believers: WIBG where Jerry Del Colliano says: "I consider this to be a perfect record for program directors who want to rock and get it on." PD Jerry Peterson has it exploding 30-23 at WRKO.
There will be no column for the next two weeks due to the holidays. Merry Christmas and Happy New Year to you all.

 RECORD WORLD DECEMBER 29, 1973 121
NEW YORK — The end of the calendar year, though it falls square in the middle of the musical season, seems to call for a selection of some favorite recordings for the year just passed.

No one record obliterated the competition by its quality or by introducing a new vocal star or instrumental group or new work, but the year saw some exciting digging into archives, a bit of inventive programming (though not nearly enough) and in the case of a few companies, an interesting and novel use of soloists.

Angel always seems to have three companies: Angel Records itself, Seraphim, its budget label and Melodiya, its Russian arm. Obviously the record for Angel was Gunther Schuller's recording of Scott Joplin's Red Back Book. The best selling record of the year in terms of length of time on R.W.'s retail list, the Red Back Book extended the Joplin craze from the piano, where it began, to the orchestra. The orchestrations of Joplin's rags were made at the dawn of this century either by Joplin or a friend, and they brilliantly capture the whole spirit of ragtime.

Seraphim came out with several major recordings in the opera field; the choice was a rare offering of Challapin reviewed below. And Melodiya, the Russian company that has given most of us love for Russian music the most authoritative recordings of Russian composers, made a major contribution to the Rachmaninoff centenary with The Vespers, conducted by Aleksander Sveshnikov and using the U.S.S.R. Russian Chrous. The Vespers showed the composer in a less flamboyant mood than in some of his other work, but his intense devotion sweeps all before it. To those for whom the musical mysteries of the Russian church have not been disclosed, this recording opens many doors.

The CBS Records Group took a major step for the classical music lover in inducing Goddard Liebermann again to become its President. Though the major changes Liebermann will make, including a basic commitment to the important new vocal contemporary music, have not had time to show in recordings, the company's two major classical divisions did some interesting things. Odyssey issued a spate of the old Metropolitan Opera recordings made in the late forties and early fifties, my choice of which was the Hansel and Gretel, starring the young Rise Stevens.

The most interesting Columbia recording was the debut of Murray Perahia, a young pianist who played Schumann's "Davidsbündlerstanzen" with feeling and anticipated accuracy. Perahia has a grasp of the ur-romanticism of Schumann that most young pianists simply can't imagine. He strives not for effects but for letting the music sing and so manages to give the poetry rare expression. The record may not have made many retail lists, but Perahia's second or third will. This man is going places.

Deutsche Gramophone, despite being based in Hamburg, plays a larger and larger part in the U.S. scene. Not only does it issue more recordings than most companies, but it turns out a quality product with a frequent use of American artists. And the DG engineers have a way with sound that eludes most other companies.

The premier recording from DG this year can only be Carmen, important for its intrinsic worth—Bernstein's conducting, Marilyn Horne's musical and dramatic concept of the title role—but even more significant as the first studio opera recording made in the U.S. since 1964. DG gambled on the public's interest in the Metropolitian Opera's new version of Bizet's opera and the gamble paid off. The biggest opera seller this year in the U.S., Carmen, made it against eight competing versions. Why? Probably because of the stage quality of the performance caught under studio conditions.

London took a major stride this year in utilization of its superstars with its Turandot recording. Neither Joan Sutherland nor Luciano Pavarotti had ever sung Turandot or Calaf on the opera stage, and London did something more than give them a chance to do a role on records that they might never do onstage.

Instead, the recording explored an important and unplumbed possible repertory for both artists. Though some critics have opined that Miss Sutherland sounds as she does because of electronic help, their statements have to reflect forgetfulness of the weight.

(Continued on page 123)
and size of her vocal instrument. The only question about her Turandot prior to the recording was whether she would reflect the vocal line dramatically enough; she does that with a vengeance and the role can be hers whenever and wherever she wants it.

Pavarotti also latched onto an ideal role for stretching his lyric tenor to dramatic lengths. Though he might be unwise to try out the role in a big house, his inflection of the riddle answers and the final duet was remarkable, and his tone golden and thrilling. The whole recording, from Mehta’s propulsive conducting to Nicolai Ghiaurov’s warm and rich Timur and Peter Pears’ aged but still warm and rich Turandot, is exemplary. As a matter of pianistic virtuosity, how many of Gershwin’s pieces for solo piano do not appear in this recording? 

Miss Nilsson had taken some interpretive strides since her work with Georg Solti and London Records, and the results show. Finally, RCA has had a spectacular year with oldies (and some wonderful opera releases starring Leontyne Price, Placid Domingo and Sherrill Milnes), but 1974 promises to be even a better one.

The new company President, Ken Glancy, appointed in late November, is a man attuned to classical music, and his work should benefit the Red Seal department. The outstanding achievement this year has been the five volumes of Rachmaninoff — everything that he ever recorded for RCA Victor. It has revealed a treasure of interpretation and some marvelous performances not only by Rachmaninoff but by some of his contemporaries playing with him. One of the volumes is reviewed below, but all are prime for any record collector’s library.

Producer John Palfreier’s work with the series (and his similar fine work on Caruso and Melchior) gives a hint to what could be uncovered just by RCA and Columbia if the two companies would really dig in their files. The number of 78 rpm treasures there cannot be exaggerated and the public responds whenever anybody goes out on a limb and does something unusual well.

Other companies have also released major classical product, notably BASF, which leapt into the public eye with the expectation of being the pick. Leontyne Price has demonstrated another: the Russian basso Feodor Chaliapin, whose centenary this year has been rather glossed over. The recordings of this larger-than-life man with his huge dark voice filled with a thousand lights and the results show.

The complete Rachmaninoff, Vol. IV RCA AM-3-025.

Any record collector worth the name will certainly want to possess all five volumes of the Rachmaninoff treasure unearthed by RCA. Volume IV is especially interesting in its recording of the somewhat rarely performed third symphony, conducted by the composer with an emphasis on the many folk tunes that serve as foundation for the score, and Beethoven, Grieg and Schubert Violin sonatas with Fritz Kreisler.


Both pieces are frequently recorded, but this version has a particularly fresh, bright sound. Michelucci’s violin has lots of personality, and the Mozart style of the record is exemplary.

Quad Promotion

Elektra / Asylum / Nonesuch Records recently completed a month-long promotion campaign on quad, featuring a contest at the Harmony Hut at Willowbrook Mall in Wayne, New Jersey. First prize was a complete set of Elektra/Nonesuch quad releases to date. Pictured from left are Jen Pettinger, Elektra/Asylum East Coast regional sales manager of the Harmony Hut.

RECORD WORLD DECEMBER 29, 1973

123
CMA Presents Album to Pres. Nixon

NASHVILLE—The Country Music Association took country music to the White House Friday, December 14, when special recognition was extended to country music fan Richard Nixon.

Wesley Rose, President of CMA said, “Nixon has lent prestige to country music by including it on the entertainment schedule at official White House functions during the past few years. Country artists appearing at the White House have included: Roy Acuff, Glen Campbell, Johnny Cash, Merle Haggard and the Osborne Brothers. Also, President Nixon has given national attention to country music by proclaiming ‘October is Country Music Month’ for the past four years, the first President to recognize country music in this manner.”

Wanting to give a special “Thank You” to the President for his recognition of country music and being a music industry organization, the CMA Board of Directors decided on a musical spoken tribute. A special committee was set up to guide this project under the direction of CMA’s Harold Hedt, Ted Harris and Bob Tubert.

Over two years were spent researching the speeches of President Nixon. Each excerpt was narrated by Tex Ritter featuring recordings by Johnny Cash, Charlie McCoy, Bill Anderson, Ritter, Loretta Lynn, Stonewall Jackson, Henson Cargill, Johnny Horton, Billy Mize, Merle Haggard, Jerry Reed, Charley Pride, Glen Campbell, Red Foley and Frankie Miller. This album acknowledges the President’s vital force in the American lifestyle.

Internationally known country music spokesman, Tex Ritter, presented the special tribute to the President. The unique album, in an ornate hand-tooled leather case, is entitled, “Thank You, Mr. President.”

On hand for the presentation were CMA’s President Wesley Rose, CMA executive director Jo Walker, Ritter, Tubert, Bill Hudson and Dick Frank.

Joint Effort Set Vs. Tape Pirates

NASHVILLE—A joint committee of the music industry met Wednesday (19) to discuss the severity of illegal tape piracy problems in the music business and resolved to cooperate with each other in compiling and disseminating information to the general public in (Continued on page 128)

RCA Country Stars Honored in England

When a group of RCA Records’ country artists, headed by Chet Atkins, recently made a concert tour of England, the English Country Music Association used the occasion to honor the contingent. Shown (from left) are Chet Atkins receiving a special award for his services to country music, presented by CMA/UK and handed over by British country music producer Ian Grant; RCA UK was voted Record Company of the Year for the second consecutive year and the award was received from Tompall in person by RCA’s marketing manager Goffie Hutton; Charley Pride was voted American Male Singer of the Year and his award was received on his behalf by RCA’s national sales manager Brian Hall, from Chet Atkins; Dottie West (Continued on page 128)

Clark Wins AGVA Award

HOLLYWOOD, CALIF.—The American Guild of Variety Artists have named Roy Clark country and western star of the year. Clark already holds the distinction of being this year’s Country Music Association’s entertainer of the year and the Academy of Country and Western Music’s entertainer and TV personality of the year.

The AGVA Award will be presented to Clark on the ninety-minute special “Entertainers Of The Year” Awards, January 26 on national television.
"Sweet Magnolia Blossom" is opening up request lines for Billy Crash Craddock and will see him to the higher reaches of the national charts early next year!

Ray Pillow will enjoy his biggest success with "Countryfield," already playing heavily in the South and Midwest!

Although "Wrong Ideas" won't be shipped as a single till later this week, the cut from Brenda Lee's "New Sunrise" lp is already Chuck Holiday's pick at WPNX. Today Columbus; tomorrow the world!!

It's an absolute runaway for Bobby Bare, Tammy Wynette and Don Gibson!

Early reports on David Rogers' uptempo departure "Lovin' You Has Changed My Life" indicate a top contender.

The first pairing of Shannon's Wilma Burgess and Bud Logan will be tough to beat! It's picked this week in Montgomery; strong in Philadelphia, good reports in many areas!

"Traces of Life" is well on the way to establishing the names of Lonzo & Oscar in a serious vein. WJQS, WENO and WRCP showing good action.

Jerry Lane's "Snake" crawling onto playlists along the East Coast. It's threatening to multiply and cover the nation!

"Mama's Got The Know How" and Doug Kershaw got a big play in Ft. Worth and Nashville!

Norfolk and Greenville showing good results with Charlie Louvin's "You're My Wife, She's My Woman."

Jerry Kelly gives the female treatment to Dobie Gray's "Lovin' Arms" and they love it in Wichita and Birmingham.

New Talent Happening: James Mask's "If the World Don't End Tomorrow" added at WMN; Jimmy Lee Morris' "Honky Tonk Dreams" most requested in Wichita; Murry Kellum's "Lovely Lady" picked at WENO; Little David Wilkins' "You Can't Stop Me From Loving You" is Charlie Douglas' most requested at WNL.

Red Steagall is set to click with "This Just Ain't My Day."

KFPI and WRAP getting early action on Ray Smith's "First Lonely Weekend."

Because of listener response, United Artists has decided to flip Bill Phillips' latest and it's now all systems go on "New World Tomorrow." Johnny K. already getting calls.

Roger Burch, formerly of WSM Opry Spotlight, is leaving the station to pursue a career as a recording artist.

**COUNTRY HOT LINE**

By MARIE RATLIFF

Station Check List

Reporting this week:

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAME, Charlotte</td>
<td>KENR, Haunted</td>
<td>KMAK, Fresno</td>
</tr>
<tr>
<td>WWL, New Orleans</td>
<td>KKLY, Denver</td>
<td>KBUY, Ft. Worth</td>
</tr>
<tr>
<td>WYDE, Birmingham</td>
<td>KKYX, San Antonio</td>
<td>KFIR, Wichita</td>
</tr>
<tr>
<td>WMNI, Columbus</td>
<td>WCMN, Norfolk</td>
<td>WVRP, Fr. Worth</td>
</tr>
<tr>
<td>WOBG, Greensboro</td>
<td>KWAM, Memphis</td>
<td>WPLM, Hollywood</td>
</tr>
<tr>
<td>WJQS, Jackson</td>
<td>WIRE, Indianapolis</td>
<td>WENO, Nashville</td>
</tr>
<tr>
<td>WRCP, Philadelphia</td>
<td>WIRE, Indianapolis</td>
<td>WRTS, Springfield</td>
</tr>
<tr>
<td>WYNN, New York</td>
<td>WESC, Greenville</td>
<td>WBAM, Montgomery</td>
</tr>
</tbody>
</table>

**COUNTRY SONG OF THE WEEK**

**TANYA TUCKER**—Columbia 445991

**WOULD YOU LAY WITH ME IN A FIELD OF STONE** (Window Music, BMI)

David Allen Coe writes what will be his biggest song ever, as Tanya will keep her string rolling. This Billy Sherrill production is one of his most distinctive!

**JIMMY NALL**—Monument 257-8545

**GOOD TIME GIRL** (Donor, BMI)

A superbly tight production by Charlie McCoy as Jimmy gets his strongest piece of material yet. Bread and butter!

**DOUG KERSHAW**—Warner Bros. 7763

**MAMA'S GOT THE KNOW HOW** (Tree, BMI)

The Ragin' Cajun weaves a little on the fiddle and cranks into a tasty Jim Vienneau production will give Mel that continued momentum.

**ROGER BOWLING**—Fraternity 1230

**I WANT TO SEE YOU** (Brougham, BMI/

A beauteous ballad with the magic George Richey production touch. This has every potential to be a giant record. Very, very nice.

(Continued on page 128)

**Country Ltd. Disc Out**

**LOS ANGELES**—The first single from Country Limited—a new group made up of top Los Angeles and Nashville studio musicians and featuring banjo player Larry McNeely will be released Dec. 26 by Granite Records, the label owned by the ATV Music Group. Featured are Lennon-McCartney's "Help" backed with "Hard Day's Night" in country-bluegrass arrangements.

**Fire Hits Home Of Tom T. Hall**

**NASHVILLE**—What started out as an evening of benefit performances and Christmas cheer ended up in destruction and heartbreak for Tom T. Hall Dec. 13 when, following a benefit show for the Franklin (Tenn.) Band Boosters Club and a Christmas get together with friends and co-workers, his recently completed home suffered extensive fire damage.

The fire, ruled of electrical origin, caused an estimated $40,000 to $50,000 of damage when an early morning blaze completely destroyed the large den encompassing one entire end of the house. The den housed many moments and items Hall had collected throughout his career.
**Nashville Report**  (Continued from page 126)

A lady with a sense of humor, she says, “I’ve come to Nashville to make a million or to die—whichever comes first.”

Oh yes, Velle says she gets her ideas while sleeping. “I dream them,” she explains. “then when I wake up I write them.”

As per his annual custom, Jethro Burns, RCA’s master of the parody and the flip remarks, sends me his predictions for the coming year.

A few of the printables:

“Dolly Parton will flip her wig and lose 20 pounds.

“Skeeter Davis will make headlines. Not by her singing. She’ll invent a car that runs on chicken soup.”

“At the Country Music Association awards show a female singer will win a major award and say what she really thinks. Quote ‘Thanks, I save fuel.’

“GMA to Meet in L.A.

**NASHVILLE**—For the first time in the history of the Gospel Music Association, members of the board of directors will hold their January quarterly meeting in a city other than Nashville.

The meeting is scheduled January 7-8 in Los Angeles at the Disneyland Hotel, according to Brock Speer, President. Committee meetings will be held the first day and the full board will meet the second day.

**Mogul Honored**

Porter Wagoner congratulates Screen Gems Executive Vice President Emil Mogul during anniversary celebrations of Jamboree USA. During his set, Wagoner presented Mogul with a plaque inscribed to “The Father of the Wheeling Feeling.” In making the presentation, Porter described Mogul as “A man who has done not only a great job for Jamboree USA,” but also for country music in general.”

**Anderson Hot**

**NASHVILLE** — RCA Recording artist Bill Anderson is creating a strong track record for his “Bill” album. Anderson has scored two Number One singles from the disc and a third single is moving quickly on the Record World country singles chart.

Thus far, “The Corner of My Life” and “If You Can Live With It” both written by Anderson, have reached the top position. This week, “World of Make Believe” is 42, with a bullet in Record World.
Hey, Loretta, you've done it again! Another hit single from country's greatest lady, also available on her latest album, "Love Is The Foundation" (MCA-355).

"Hey, Loretta"
(MCA-40150)
Thanks!

"1 TOP SOUL SINGLES ARTISTS
"1 TOP POP SINGLES ARTISTS
"1 TOP POP VOCAL DUOS AND GROUPS
BILLBOARD

"1 VOCAL GROUP ON SINGLES FOR 1973
"1 R&B VOCAL GROUP 1973
CASH BOX

"1 R&B TOP VOCAL COMBINATION
RECORD WORLD

GLADYS KNIGHT
AND THE PIPS

THEIR GOLD ALBUM
"IMAGINATION" AVAILABLE
ON BUDDAH RECORDS
AND AMPEX TAPES
FROM THE BUDDAH GROUP