

RECORD WORLD

175

JANUARY 26, 1974

WHO IN THE WORLD:

SEALS & CROFTS

Seals & Crofts Fans Eagerly Await The Warner Bros. Duo's Next Album And Single, 'Unborn Child.' Meanwhile, Their 'Diamond Girl' Is In Its 38th Week On The Album Charts. Its Predecessor, 'Summer Breeze,' Is Second In Chart Longevity Only To 'Tapestry' With Its 54-Week Ride. See Story On Page 70.



HITS OF THE WEEK

SINGLES

ELVIS PRESLEY, "I'VE GOT A THING ABOUT YOU BABY" (Swamp Fox, White Haven, ASCAP). The King is back with this uptempo tune showing his ability to get as funky as the best of them. Tight and tasty, it should find the number one spot waiting with open arms. RCA APBO-0196.



THE J. GEILS BAND, "DID YOU NO WRONG" (prod. by Bill Szymczyk) (Juke Joint, Walden, ASCAP). These boys don't quit after a hit. This follows "Give It To Me" to chart success. Geils takes off on some incredible guitar riffs and production from Szymczyk does no wrong! Atlantic 3007.



THE CHI-LITES, "HOMELY GIRL" (prod. by Eugene Record) (Julio-Brian, BMI). With r&b hits coming as a matter of habit, this group comes on strong with a tune that holds heavy cross-over possibilities. Mellow vocals are accented by good back-up work. A handsome hit! Brunswick 55505.



GLEN CAMPBELL, "HOUSTON (I'M COMIN' TO SEE YOU)" (prod. by Jimmy Bowen) (Kayteekay, Hudmar, ASCAP). Campbell heads to the top of pop with this number, a tear-jerking ballad that showcases his smooth, sweet voice. Record is already breaking in some areas! Capitol 3808.



SLEEPERS

GENE REDDING, "THIS HEART" (prod. by Dennis Lambert and Brian Potter) (ABC / Dunhill, BMI). The first on Lambert and Potter's label holds untold possibilities as a chart topper. Redding's voice comes across splendidly; nifty back-up and rhythm work complete the coup! Haven 7000 (Capitol).



JOHNNY WINTER, "STONE COUNTY" (prod. by Rick Derringer) (Goshen Road, BMI). From his forthcoming "Saints and Sinners" album, Winter combines his talents with Derringer's production par excellence and fine writing from Richie Supa. The finest hardrocker of the year! Columbia 4-46006.



BARRY MANILOW, "CLOUDBURST" (prod. by Barry Manilow & Ron Dante) (Eastwick, BMI). From his debut album, Manilow takes a scat-singing tour-de-force with this Lambert, Hendricks and Ross hit. Background vocals stand on their own. Chartdom comes faster than the tempo! Bell 422.

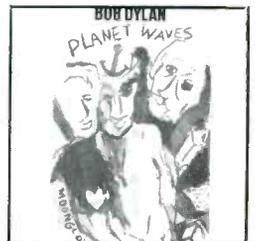


JOBRIATH, "TAKE ME I'M YOURS" (prod. by Jobriath & Edwin H. Kramer) (Pierrot, BMI). This artist's fast-rising debut album provides a slinky single not to be overlooked. Gutsy vocals with a catchy rhyme scheme add to instrumental virtuosity. Sound is definitively unique! Elektra 45878.

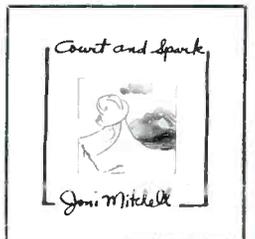


ALBUMS

BOB DYLAN, "PLANET WAVES." Dylan and The Band... a perfect match disc-wise. In this long-awaited album, shipping gold, the "Nashville Skyline" sound has grown up and Dylan fluctuates between this and his earlier "gritty" vocalizing. Cuts with particular dazzle are "On A Night Like This," "Forever Young" and "You Angel You." Elektra/Asylum 7E-1003 (6.98).



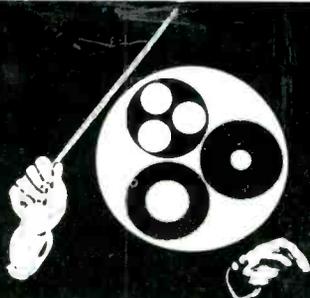
JONI MITCHELL, "COURT AND SPARK." Ms. Mitchell's musical dynamics have upsurged to the point where they are now the equal of her evocative lyrics. Both instrumentally and vocally she reaches our innermost emotions in this brand new release. Appearances by many luminaries add special sparkle. It's simply wonderful! Elektra/Asylum 7E-1001 (6.98).



YES, "TALES FROM TOPOGRAPHIC OCEANS." This new Yes disc is by far their most progressive album to date. The album is quite conceptually unique in that each of the four sides offered is a separate cut within itself. The collective talents of the group members are well exemplified in this release, with Rick Wakeman especially aglow. Atlantic SD 2-908 (9.98).



RICK NELSON AND THE STONE CANYON BAND, "WINDFALL." Long overlooked due to pre-conceptions, the validity of Nelson's music is evident in this, his first disc since the successful single "Garden Party." Dennis Larden (ex-Every Mother's Son) has joined the band, contributing a bulk of the writing, including co-authorship of the title track with Rick. MCA-383 (5.98).



**RECORD WORLD SALUTES.....
THE WORLD OF CLASSICAL MUSIC**
A special section in conjunction with **MIDEM '74**

"Just Don't Want To Be Lonely"

APBO-0205

A new single from
The Main Ingredient

Everybody played "The Fool"
and now "Lonely" is breaking out at
the same hit rate. In Dallas, Detroit,
Chicago, Buffalo, Cleveland, Mobile,
Columbus, Knoxville, Raleigh,
Chattanooga, New York, Newark,
Baltimore and Richmond.

From their forthcoming album,

RCA
THE MAIN INGREDIENT
EUPHRATES RIVER



APL1/APS1/APK1-0335

RCA Records and Tapes

Dealers Revise Prices Due to Label Increases

By GARY COHEN

■ NEW YORK—As a result of the numerous increases in list price for albums and tapes, coupled with adjustments in wholesale prices, many retailers around the country are revising their store prices, on both sale items and regular selling price.

Sale price on \$5.98 list albums has shown a marked increase over the past two years, and many retailers predict that it will take a further jump early this year. Where stores had been selling sale items for \$2.99 to \$3.29 in 1972, the prices appeared to stabilize between \$3.29 and \$3.49 during 1973. Now it appears that the sale price is somewhere between \$3.49 and \$3.77, with \$3.69 an oft-mentioned figure. There still are, however, a number of chains that run specials down to \$2.99; these special prices, though, are limited to a handful of albums or labels, and the "across-the-board" album sale at \$3.29 would appear to be a thing of the past. It would seem, based on casual analysis of newspaper ads in various cities, that the albums on sale for \$2.99 at the major discount centers are primarily from independent labels, which would lead to speculation that the labels are either selling direct or offering special deals.

(Continued on page 19)

Shorewood vs. AGI In Unipak Action

■ NEW YORK—Paul Shore, President of Shorewood Packaging Corporation, with plants in the U.S., England, Canada and Holland, announced that the firm has initiated litigation against Album Graphics, Inc. of Chicago, Illinois, for infringement of Shorewood's Unipak record jacket patent.

This litigation, which commenced in the United States District Court for the Northern District of Illinois on January 7th, alleges that Album Graphics, Inc., knowingly and willfully infringed upon the patent covering the Unipak record jacket and requests that the Court issue a temporary injunction restraining Album Graphics, Inc. from further infringing the patent of Shorewood Packag-

(Continued on page 69)

RIAA Certifies 186 Gold Awards In '73

■ NEW YORK—A total of 186 recordings — 70 singles and 116 long-playing albums — were certified for gold record awards in 1973; the Recording Industry Association of America has announced.

Although the number of singles certified during the year were at an all-time high, the total number of certifications were five below the record total of 191 established in 1972.

RIAA's gold record award certification program was initiated in 1958. Any recording company in the industry may avail itself of the certification process. It involves an audit of a company's books by an independent firm of certified public accountants. To qualify for a gold record award, a single must achieve a minimum sale of one million copies, an album \$1 million in manufacturer's sales of the long-playing record and/or its counterparts on pre-recorded tapes.

ABC Leisure's Pompadur Forms Anchor Records; Ralfini Appointed Pres. Of British Complex

■ NEW YORK—I. Martin Pompadur, President of the ABC Leisure Group has announced the formation of Anchor Records, a London-based record and music publishing complex, and has named Ian Ralfini its President and Chief Executive Officer. The ABC Leisure Group, itself a division of American Broadcasting Companies, Inc., is the parent company of the Los Angeles-based ABC Records, as well as of the ABC Record and Tape Sales Corp. operation.

NARAS Names Grammy Nominees; Stevie Wonder, Leonard Bernstein Lead

By ROBERT ADELS

■ NEW YORK — Nominations for the 16th Annual Grammy Awards, results of the first round of balloting by members of the National Academy of Recording Arts and Sciences (NARAS), have been announced in 46 categories. Stevie Wonder (Tamla) leads the list of pop artists nominated for multiple awards with six, while Leonard Bernstein (Columbia) leads in the classical field with four nominations.

This week, voting members of the Academy will be receiving their ballots. When completed and submitted, they will be tabulated by the independent accounting firm of Haskins and Sells, with winners to be announced on the CBS-TV "Grammy Awards Show" special, Saturday, March 2.

Wonder's Six

Stevie Wonder has been nominated for record ("You Are The Sunshine Of My Life"), album

("Innervisions"), song ("You Are . . ."), male vocal performance ("You Are . . ."), r&b male vocal performance ("Superstition") and r&b song ("Superstition") of the year, a total of six nominations.

Five artists are represented in the Grammy nominations with three listings each. Carly Simon (Elektra) has been nominated for song, record and best female pop vocal performance of the year for "You're So Vain." Charlie Rich (Epic) shows up nominated for best album, record and male country performance of the year, all for "Behind Closed Doors." Roberta Flack (Atlantic) has been cited for best record, album and female pop vocal performance for "Killing Me Softly With His Song," which was also a nomination for songwriters Norman Gimbel and Charles Fox in the song of the year category. Bette Midler (Atlantic) has been nominated for best new artist of the year, as well as for the best album ("The Divine Miss M") and best female pop vocal performance ("Boogie Woogie Bugle Boy").

Also cited three times is Kris Kristofferson: his "Why Me?" was nominated as best country song and country male vocal performance; Kris himself was nominated as part of best country vocal duo/group performance with Rita Coolidge ("From The Bottle To

(Continued on page 27)

CBS Group Racks Up Record Gold in '73

■ NEW YORK—The RIAA awarded a total of 40 gold records to CBS Records during 1973, the largest number ever garnered by the Columbia family of labels in any single year and the largest total racked up by any record company in 1973.

A breakdown of the 40 gold records by label shows Columbia with 17 (13 albums and 4 singles), Epic with 8 (3 albums and 5 singles), Stax with 5 (3 albums and 2 singles), Philadelphia International with 4 (2 albums and 2 singles), Monument with 3 (2 albums and 1 single), T-Neck with

(Continued on page 69)



Ian Ralfini, Martin Pompadur

Stigwood, Delsener In New Copa Negotiations

By ROBERT ADELS

■ NEW YORK—Robert Stigwood, President of the Robert Stigwood Organization and New York-area concert promoter Ron Delsener, together with successful restaurateur Jerry Brody are collectively negotiating with the estate of the late Jules Podell for the physical plant and name of The Copacabana. The famed New York nightclub has been dark since last June.

According to Delsener, negotiations had begun earlier but had broken off. "Now, they're becoming a bit more realistic," Delsener explained, characterizing the spirit of the newly-resumed financial talks. "They are basically selling us a name . . . the place is still a basement, after all, and they are coming to terms with that now, although they turned down our first offer."

The Stigwood - Delsener - Brody deal for the night club would not include the building itself, but would give them title to the balance of the original lease which has 15 years to run. It has been rumored that the widow of Jules Podell is under financial pressure from the landlord of the building for back rent.

Jerry Brody, President of the Brody Corp. which operates the Rainbow Room, Rainbow Grill and Gallagher's Steak House, was formerly President of Restaurants Associates.

Weiss to CMA

■ NEW YORK — Norman Weiss has been named Senior Vice President at CMA, supervising the music department world-wide, it was announced by Buddy Howe, Chairman of the Board.

Weiss, a 25-year veteran in the agency business resigned from his position as President at Artists Entertainment Complex, which he held since its inception three years ago.

Melanie at the Met



Melanie's annual birthday concert this year will mark the first appearance by a solo contemporary performer at New York's Metropolitan Opera House. The Neighborhood recording artist will appear there Sunday, February 3. Pictured in front of the Opera House, from left, are Peter Schekeyrk of Schekeyrk Enterprises; Hal Ray of William Morris; and promoter Ron Delsener.

A&M Names Childs, Cohen VP's

■ LOS ANGELES — Jerry Moss, President of A&M Records, has announced the appointment of two new vice presidents for the company, effective immediately.

Harold Childs, formerly national director of promotion, has been named a vice president of promotion and Kip Cohen, formerly executive director of artist and repertoire, has been named a vice president of a&r.

Childs and Cohen will join A&M's current VP's Gil Friesen, vice president of creative services and administration, and Bob Fead, vice president of sales and distribution.

Childs joined A&M Records in 1967 as the national album coordinator in Los Angeles. He returned to New York in 1968 to administrate the sales and promotion of A&M's CTI product and in 1969 was named head of the New York office. After two years, Childs moved back to Los An-



Harold Childs

WB Names Bakkemo A&R Exec Director

■ BURBANK, CAL. — Clyde Bakkemo has been appointed executive director of artists & repertoire for Warner Bros. Records, in an announcement made jointly by Mo Ostin, Chairman, and Joe Smith, President of Warner Bros. Records.

In his new position, Bakkemo will work with a&r Vice President Lenny Waronker. Bakkemo's prime functions will be the supervision of many of the legal, financial, contractual and scheduling aspects for Warner product.

Prior to his appointment, Bakkemo served as general manager for Warner Bros. Records, rising to that position from local promotion man for the Los Angeles market. He first joined Warner Bros. Records in 1966.

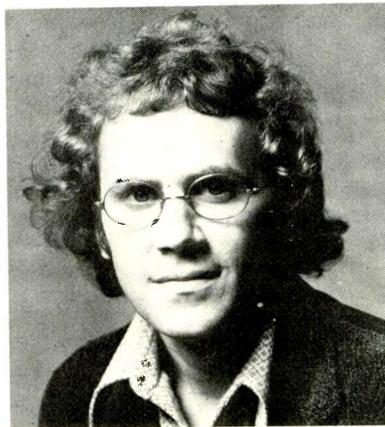
Bakkemo will report to Ostin, Smith and Waronker, and will supervise the departments headed by Golen Olson (a&r administrator) and Lorrie Janson (manager of label copy).

geles to assume the position of national director of promotion for the company.

Childs plans to continue to administrate an "active and aggressive" promotion division for the company. Future announcements concerning his department are expected shortly.

Kip Cohen joined A&M last year as the executive director of artist and repertoire. He was formerly the vice president of a&r for Columbia Records. A music major at Columbia University and theatre major at Carnegie Tech, Cohen had joined Columbia Records after six years in the professional theatre and four years as managing director of Bill Graham's Fillmore East in New York.

Reporting directly to Moss, Cohen will continue to supervise all talent acquisitions and guide the recording careers of current and future A&M artists.



Kip Cohen

Lambert and Potter Ink ABC Deal

■ LOS ANGELES — The production/songwriting team of Dennis Lambert and Brian Potter have negotiated a new three year pact with ABC Records. At the end of 1973 the Lambert/Potter duo became independent, leaving ABC and selling Soldier Music (their publishing company) to ABC Records. Now the team have worked a new 50-50 deal with ABC on their "One of A Kind Music" (BMI). The pact includes all of the current and future Lambert and Potter copyrights.

Maximus Maximizes; Opens Coast Office

■ HOLLYWOOD — Jay Morgenstern, co-President with Frank Military of Music Maximus, has announced the opening of a west coast office for the Maximus group of companies. The address is 6430 Sunset Blvd., Hollywood, California 90028. Phone: (213) 461-4248. Morgenstern will operate from the Hollywood office, with Military in New York.



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VOL. 29, No. 1388

Toni Brown



From Boston to San Francisco to a log cabin in Tennessee where the air was clear and the music was good. Toni Brown. "It's Good For You, Too."

MCA RECORDS

Chappell Increases Activity By Producing, Placing New Masters

■ NEW YORK — Chappell Music Company has taken an innovative step in the field of music publishing through a new program designed to bring together the publisher, record company, writer/artist and producer/writer.

In announcing the plan, Chappell President Norman S. Weiser stated that "Chappell Music Company is forging a major new program involving multiple production and co-publishing agreements with top independent producers. . . . In today's music market it is imperative that a publishing company maintain a production roster along with its writer roster in order to establish a team that can produce, arrange distribution and control its own product. . . . It (the program) is a very creative means of both developing outlets for the copyright and the careers of all involved in the project."

"It's important to note," Weiser told **Record World**, "that we are not a record company. We will work with artists on a selective basis. We will produce the initial master and then hopefully negotiate a deal with a company. We want to give the

Record Bar Expands

By GARY COHEN

■ DURHAM, N. C. — The Record Bar chain, now 41 stores strong, will continue its expansion through 1974, according to Record Bar President Barrie Bergman. Planned store openings in January (in Anaheim, Calif.) and February (in Puente Hills, Calif., Oklahoma City, Okla., and Phoenix) will bring the total number of units in operation to 45. There are also 17 signed leases for 1974 openings, and the chain is projecting a total of 20-25 new stores in 1974, bringing the total number to between 60 and 65 by the end of the year, making Record Bar one of the largest national record store chains in the country.

Bergman, whose chain is coming off an exceptionally strong Christmas season, reports that the energy crisis notwithstanding, he will continue the chain's fast growth pace in 1974. "We are still optimistic about 1974 and we are going ahead full speed with our expansion plans. We don't know all of the variables yet, but we still expect 1974 to be a very strong year."

Other signed locations for 1974 new store openings include Carbondale, Ill.; Fishkill, N. Y.; Hagerstown, Md.; Gadsden, Ala.; Tampa and Pensacola, Fla.; Westminster, Calif.; Kansas City; Denver; New Orleans; St. Paul, Minn.; Greensboro, N. C.; Arcadia, Calif.

writer or creator, especially those who are not performers, an additional boost from the publisher's end. We also plan to help the development of artists through workshops."

'73 Launch

Chappell launched its new policy late in 1973 with producer/writer Sandy Linzer. Working with Chappell's New York contemporary manager Tommy Mottola, who negotiated the agreement, several singles masters have been sold to major labels. The first, "Ruby," will be released at the end of the month on Big Three. The second will be released on Polydor.

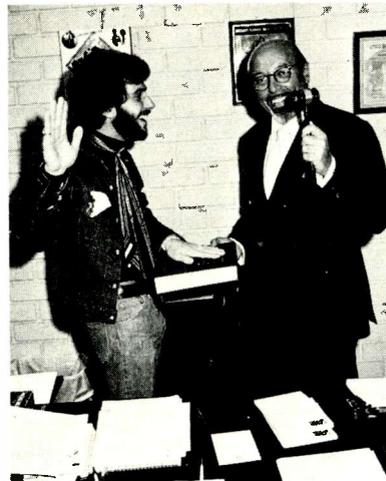
The "immediate success" of the Linzer venture, according to Mottola, "proves the validity of this new publishing avenue. We've already recouped our initial investment in this project and look forward to greater gains in terms of the publishing interest. These singles will act as springboards for both the artist and producer in terms of potential lp commitments. For example, Rob Carlson and John Gailmore, an act produced by Sandy, will have their first lp released by Polydor at the end of February."

Several other signings have already taken place. In California, (Continued on page 22)

Rivers to Atlantic

■ LOS ANGELES — On the tenth anniversary of his debut at the Whisky A-Go-Go, Johnny Rivers has signed an exclusive long-term contract with Atlantic Records. The announcement was made recently by Atlantic President Ahmet Ertegun.

Under terms of the agreement, Rivers will release his own records through Atlantic and will also produce a number of Atlantic artists. In the course of his career, Rivers has scored seven gold records and a producer's Grammy, the latter in 1967 for the Fifth Dimension's recording of Jimmy Webb's "Up, Up and Away." The total combined sales for his singles and albums are in excess of 25-million.



Pictured from left: Johnny Rivers and Ahmet Ertegun.

Columbia Plans To Establish \$4.98 LP

■ NEW YORK — In an attempt to establish a \$4.98 line, Columbia Records has decided to issue three previously-scheduled \$2.98 list albums in their latest release at the new higher price. A company spokesman stressed that this action does not signify an end to the Harmony Headliner series which will continue to bear the \$2.98 list.

The three newly-priced albums are: Andre Kostelanetz & His Orchestra's "The Way We Were," Percy Faith & His Orchestra's "Remembering The Hits of the '60s'" and Marty Robbins' "Have I Told You Lately That I Love You?". Meanwhile, scheduled product by the Chuck Wagon Gang, Stonewall Jackson and Michel Legrand will be issued as planned with the original \$2.98 list.

Columbia suspended their \$1.98 line temporarily some month ago, due to rising production costs. Plans for future budget albums will be reviewed on an individual artist and product basis to establish the most reasonable price determination for the current marketplace, according to the spokesman. The records which list at \$2.98 will continue to be prefixed 'KH' and be pressed with the Harmony logo. All \$4.98 list albums will be prefixed 'C' and will be pressed with the Columbia logo.

Samuels Joins S/S/R

■ NEW YORK — Jeff Samuels has joined the music department of the Solters, Sabinson & Roskin publicity office.

Samuels, who previously covered the music industry for Variety and was an assistant to the director of publicity at Warner Bros. Records, will be based in the New York office of S/S/R.

Cropper Signs With WB Music



Steve Cropper, of "Midnight Hour," "Dock of the Bay" and "Green Onions" fame, has signed an exclusive songwriters agreement with Warner Bros. Music, according to Executive Vice President Mel Bly. Pictured from left are Artie Wayne, general professional manager and director of creative services for Warner Bros. Music; Cropper and Bly.

RCA to Distribute Erato in America

■ NEW YORK — RCA Records has announced it will begin U. S. distribution of product from the prestigious French Erato classical label. Initial release is of six direct-import albums selected from Erato's best selling titles. Each will bear RCA's list category of \$6.98. The announcement was made jointly by Robert Summer, Division Vice President, RCA Records, international, and Peter Munves, director of classical music.

Albums in the release are: Albinoni's "The Celebrated Adagio," featuring trumpeter Maurice Andre; "Works for Trumpet and Organ," featuring Andre and organist Marie-Claire Alain; Pachelbel's "The Famous Canon" performed by the Paillard Chamber Orchestra; "The Mandolin Concertos" of Vivaldi played by I Solisti Veneti, conducted by Claudio Scimone; Vivaldi's "Six Concertos," a world premiere recording of three flute and three oboe concertos featuring Jean-Pierre Rampal, flutist, and Pierre Pierlot, oboist, with I Solisti Veneti again under the baton of Scimone; and "Maurice Andre and His Pupils" featuring the Paillard Chamber Orchestra in five trumpet concertos.

The Andante from the Vivaldi "Concerto for Two Mandolins," the Albinoni Adagio and the Pachelbel Canon were middle of the road pop hits when released in France as single records and pushed sales of their respective albums to best-sellerdom. All three albums are included in RCA's premiere release of Erato in the United States.

Summer said: "RCA distributes the Erato catalog in France where it is the premiere classical label. It is with great pride that we announce this initial distribution release in the United States."

"The connoisseur material of Erato perfectly complements our Red Seal catalog, giving us significant titles in excellent performances which we would not otherwise have," Munves added.

Erato Artists Tour U.S.

■ NEW YORK — In conjunction with RCA Records' announcement of its initial release in the United States of six albums from the French Erato catalog, the company has also stated that several (Continued on page 24)

40 Million Ears Can't Be Wrong.

The Allman Brothers Band and The Marshall Tucker Band wish to thank all those stations who brought their San Francisco New Year's Eve concert to the ears of over 20 million radio listeners.

KTEN
WCUE
WHSB FM
KRST
KXGO FM
WISE
WRFC
WQXI
WBBQ AM/FM
WJBO AM/FM
KWIC FM
WSGN FM
WBNQ FM
KFXD
WVBF FM
WWJB
WPHD FM
KLRB
WBTR
WPGU FM
WKTM FM
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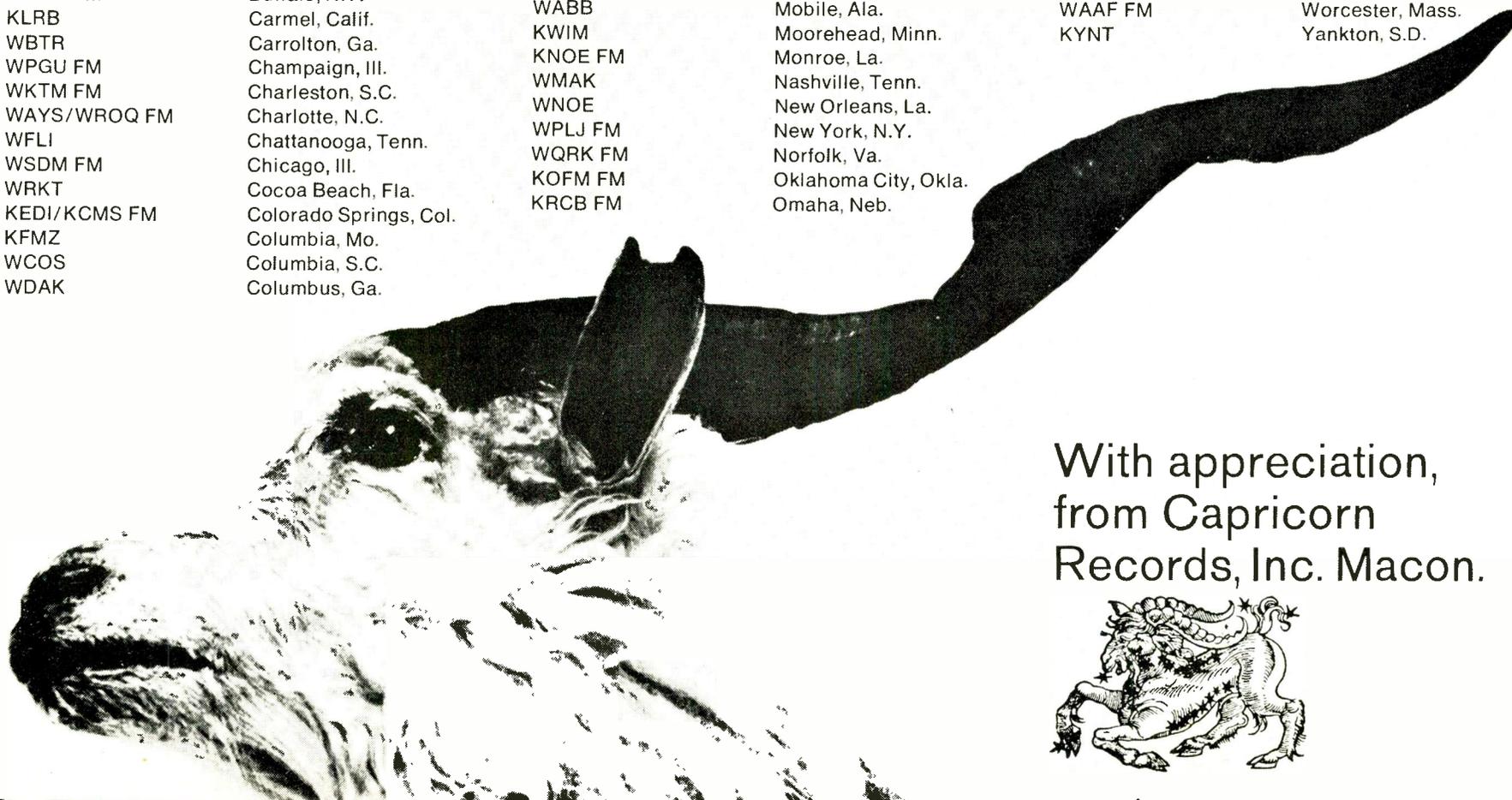
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Carmel, Calif.
Carrollton, Ga.
Champaign, Ill.
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Colorado Springs, Col.
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Columbia, S.C.
Columbus, Ga.

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KZEW FM
WDAT
KLZ FM
KFMG FM
WABX FM
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WMYK FM
KINT FM
KZEL FM
WWCK FM
WQLT
WFNE
KMFB AM/FM
WSAC FM
WFOX FM
KFKA
WQMG
WNCT
WHCN FM
WKVO
KLOL FM
WNAP FM
WZZQ FM
WAPE
KUDL FM
WROL
KLOU
KSMB FM
WBLM FM
KFMQ
WLIR FM
KDAY
KROQ AM/FM
WNEX
WIBA FM
KMKF FM
KMYC
WSRF/WSHE FM
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WMAK
WNOE
WPLJ FM
WQRK FM
KOFM FM
KRCB FM

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Gainesville, Ga.
Greeley, Colo.
Greensboro, N.C.
Greenville, N.C.
Hartford, Conn.
Havelock, N.C.
Houston, Texas
Indianapolis, Ind.
Jackson, Miss.
Jacksonville, Fla.
Kansas City, Kans.
Knoxville, Tenn.
Lake Charles, La.
Lafayette, La.
Lewiston, Me.
Lincoln, Neb.
Long Island, N.Y.
Los Angeles, Calif.
Los Angeles, Calif.
Macon, Ga.
Madison, Wisc.
Manhattan, Kans.
Marysville, Calif.
Miami, Fla.
Milwaukee, Wisc.
Minneapolis, Minn.
Mobile, Ala.
Moorehead, Minn.
Monroe, La.
Nashville, Tenn.
New Orleans, La.
New York, N.Y.
Norfolk, Va.
Oklahoma City, Okla.
Omaha, Neb.

WFRI
WORJ
WPFM
WMMR FM
KDKB
KINK FM
WBRU FM
WRKR
WKIX
KCAL FM
WCMF FM
KZAP FM
KCPX FM
KEXL FM
KPRI FM
KSAN FM
KSJO FM
KSLY
KYMS FM
WSGA
KISW FM
KOL AM/FM
KROK FM
WORD
WDBR FM
WAQY FM
KADI FM
WOLF
WGLF FM
WDAE FM
WIOT FM
KTBA FM
KWFM FM
WOUR FM
KEFC FM
WRBN
WRRN FM
WHFS FM
KMEL
KEYN
WTOB
WAAF FM
KYNT

Opelika, Ala.
Orlando, Fla.
Panama City, Fla.
Philadelphia, Pa.
Phoenix, Ariz.
Portland, Ore.
Providence, R.I.
Racine, Wisc.
Raleigh, N.C.
Redlands, Calif.
Rochester, N.Y.
Sacramento, Calif.
Salt Lake City, Utah
San Antonio, Texas
San Diego, Calif.
San Francisco, Calif.
San Jose, Calif.
San Luis Obispo, Calif.
Santa Ana, Calif.
Savannah, Ga.
Seattle, Wash.
Seattle, Wash.
Shreveport, La.
Spartanburg, S.C.
Springfield, Ill.
Springfield, Mass.
St. Louis, Mo.
Syracuse, N.Y.
Tallahassee, Fla.
Tampa, Fla.
Toledo, Ohio
Tulsa, Okla.
Tucson, Ariz.
Utica, N.Y.
Waco, Texas
Warner Robbins, Ga.
Warren, Pa.
Washington, D.C.
Wenatchee, Wash.
Wichita, Kans.
Winston-Salem, N.C.
Worcester, Mass.
Yankton, S.D.



With appreciation,
from Capricorn
Records, Inc. Macon.



ABC Leisure Names Al Franklin To Head New Retail Division

■ NEW YORK—Al Franklin, one of the country's leading music merchandisers, has been named President of a newly formed Retail Record Division. I. Martin Pompadur, President of the ABC Leisure Group announced the appointment as the first step in the establishment of the new division.

ABC plans to establish a chain of "complete sound" stores under Franklin's directorship in various major cities. Each store will contain a complete inventory of records and tapes, a full selection of stereo components and consoles, portable radios, television sets, tape recorders, sheet music and books, musical instruments and accessories.

Franklin joins ABC from Franklin Music and Franklin Sound where he was President, Chief Executive Officer and a partner in the Philadelphia-based retail record chain of eight stores which also included the Atlanta market.

Atlantic Ups Micki Cochnar

■ NEW YORK—Dave Glew, Vice President of marketing for Atlantic Records announced that Micki Cochnar had been promoted to merchandising manager for the company.

Her new responsibilities will include coordination of all merchandising aids and services (including the printing and production of all retail level displays and sales aids) and she will also continue to supervise Atlantic's Bulletin, the company's weekly promotional newsletter.

Cochnar assumes her new position after serving with Atlantic's publicity department for five years.

BASF to Fly NARM Scholarship Winners

■ BALA CYNWYD, PA. — BASF, the American subsidiary of the European firm and associate NARM member, will fly all winners of the 1974 NARM Scholarships to Hollywood, Fla., for the annual Scholarship Foundation Dinner on Tuesday, March 26. This is the first time that all winners (10) will be present to accept their \$4,000 scholarships.

Sidney Finkelstein Dies

■ NEW YORK — Sidney Finkelstein, noted music critic and literary historian, died Sunday (13) at Maimonides Hospital in Brooklyn. He served as staff writer at Vanguard Records for 22 years, until his retirement in 1973. He was 64.

A native New Yorker and a graduate of City College of New York, Franklin holds a Masters Degree in business administration from New York University. In 1955 he joined the Sam Goody retail record operation where for 13 years he served in a variety of capacities. Later in 1968, Franklin joined forces with Raymond Rosen, principal in forming Franklin Music.

Catena Suit Trial Date

■ LOS ANGELES — U. S. District Court Judge William E. Gray has set October 2 as the trial date for the securities fraud suit originally filed against Capitol Records by Rocco Catena in December 1971. Last July 16, Judge Gray ruled that Catena's suit should be a class action—that is, that it entitles him to press for recovery of losses sustained by all stock holders who bought Capitol stock between June 1969 and December 1971. According to the suit, Capitol caused persons who purchased stock during that period to lose money owing to its having inflated statements of its assets, earnings and financial conditions.

TV Spot Media Buys

By RAY MORGAN

(The following is part three of a four-part series on TV advertising.)

■ Many people, even a lot of those in advertising, assume that TV advertising is dreadfully expensive. It is if you advertise coast to coast in primetime (8 to 11 pm). But it is not terribly expensive if you advertise locally, just as the music industry normally does with its radio commercials. It's possible to purchase a series of 10 second spots on key stations in Los Angeles or New York (the most expensive markets in the country) that average out to \$150 or \$200 per commercial. This would be a package deal of 20 spots or so, with the stations selecting the times when they are used (two in the morning, two in the afternoon, three late night, etc.) This is little more than the cost of spots on a top-rated AM radio station in either L.A. or N.Y.

The fact that you can buy local TV commercials relatively inexpensively is not the point however. What counts is how to buy commercials reasonably at times when they will influence the greatest number of potential record buyers. As advertising people have learned, numbers alone are not what count, it depends on who the audience is, their age, etc.

Everyone is well aware of the rock shows now on television, "Midnight Special," "In Concert," "Rock Concert" (The Don Kirshner show), "Soul Train" (a soul show), and the various Dick Clark shows. These shows are highly recommended for record company spot commercials, especially "Midnight Special" and "In Concert," the granddad of them all. Both of these shows have been on long enough on a steady basis to have built a regular audience, a solid rock audience steeped in rock and roll and prime buyers of rock records.

The price of a one minute spot on "Midnight Special" in Los Angeles or New York is \$400. On "In Concert" the price of a one minute spot in Los Angeles or New York will cost \$1000. In other cities local spots on these same shows will cost less, some as little as \$200 per minute.

These are not the only shows that are good advertising mediums for record companies. In some cities there are afternoon bands and shows with strong followings and the cost of advertising on such shows is reasonable. There are also the late night movies on the independent stations. This time period has been used most effectively by the mail-

(Continued on page 61)

Andersen to Head CBS Retail Division

■ NEW YORK — Formation of the CBS Retail Stores Division, composed of Pacific Stereo and Discount Records has been announced by John Phillips, President of the CBS/Columbia Group. Simultaneously Phillips announced the appointment of Thomas C. Andersen as President of the new Division.

CBS Retail Stores becomes the fourth Division of the CBS/Columbia Group which also includes the Columbia House, CBS Musical Instruments and Creative Playthings Divisions.

Pacific Stereo has been a unit of CBS since January 1972, when the company acquired the assets of Pacific Electronics, Inc. It presently includes stores located in the San Francisco, Los Angeles and Chicago markets.

Discount Records, which operates a nationwide chain of 67 recorded music stores, was acquired by CBS in December 1968.

Andersen has been general manager of Pacific Stereo since 1972, when CBS acquired Pacific Electronics, Inc. of which he was a founding partner. That business was founded in 1960 as an electronic parts wholesale company, adding the retailing of stereo components in subsequent years. By 1966, all other activities had been phased out.

Nelson Night



MCA VIPs gathered backstage opening night at the Roxy to congratulate Rick Nelson and the Stone Canyon Band. Pictured from left are Rick Frio, Vice President/marketing; Rick Nelson; Pat Pipolo, Vice President/promotion; and President J. K. "Mike" Maitland.

Buddah to Distribute Ebony Sound Label

■ NEW YORK — Art Kass, President of The Buddah Group, has announced that Buddah has acquired the distribution of the Ebony Sound label. The first release through The Buddah Group on Ebony Sound will be "I Wonder What She's Doing" by the Soul Generation.

Formed in April 1972 under the direction of Bobby Ragona, Ebony Sound has released two national Top 10 r&b hits by The Soul Generation — "That's The Way It's Got To Be, Body and Soul" and "Million Dollars."

Goldberg Joins Management 3

■ NEW YORK — Jerry Weintraub and Sid Bernstein have announced that Barry Goldberg has joined Management Three, Ltd. as Vice President and director of business affairs.

Goldberg will work to expand Management Three activities in motion picture production and television packaging, while seeking to broaden the company's interests in the record industry and personal management field. He was formerly a partner and founder of the law firm, Goldberg & Gershon, which specialized in the entertainment and music industry.

Ms. Riccitelli Joins ABC PR

■ NEW YORK — Anne Riccitelli has joined ABC Public Relations as a press representative concerned with the company's leisure activities which include music, publishing, theatres and scenic attractions, it has been announced by Charles Franke, publicity manager of Leisure Division. Ms. Riccitelli, formerly of Narwood Productions, also teaches the New School course, "The Music Industry: A Look Behind the Scenes—How Stars Are Made," with Carol Ross.



Which came first?..

But what about the album and the single? Some say, "You have to have a hit single before you have a hit album." Others call for just the opposite.

At Motown, we release hit product. And it doesn't matter what comes first. Because we give our singles and our albums the same treatment: the best merchandising and marketing support in the record industry. By way of example, check out the seven albums and singles on this page.

ALBUMS

- "Smokey" #T328L
- Diana Ross
- "Last Time I Saw Him" #M812V1
- Temptations "1990" #6966V1
- Eddie Kendricks
- "Boogie Down" #T330V1
- Stevie Wonder
- "Innervisions" #T326L
- "Diana & Marvin" #M803V1
- Edwin Starr
- "Hell Up In Harlem" #M802V1

SINGLES

- "Baby Come Close" #T5239F
- "Last Time I Saw Him" #M128F
- "Let Your Hair Down" #G7133F
- "Boogie Down" #T54243F
- "Living For The City" #T54242F
- "My Mistake" #M1269F
- "Don't It Feel Good To Be Free" #M1248F

At Motown We Hatch Hits!

The Solomons on the History of Vanguard

By HOWARD LEVITT



Maynard Solomon



Seymour Solomon

Seymour and Maynard Solomon, co-owners and chief executive officers of Vanguard Records, are among the most musically astute individuals in the record industry today. In the following Dialogue, the Solomons trace their company from its beginnings as the Bach Guild in 1950, and attempt to provide some insight into the development of specific musical trends over the past two and a half decades.

Record World: How did it all happen back in 1950?

Seymour Solomon: Well, what happened in 1950 is that both of us were interested in classical music. So you got a combination of circumstances in 1950. The development of the lp record, which made it possible for an entrepreneur to go into the business without an enormous expense, because he could record on records which were not breakable and easily shippable. At the same time, it was cheaper to record because you had the development of tape, simultaneously. So you could make a record and instead of going over a performance umpteen times, which is very expensive, you could use a razor blade and correct any errors; so obviously it was much less expensive to do that. Since we were interested in classical music, we had another break going for us. That was that Europe was ravaged by the war. So it was very inexpensive to make classical records in Vienna where we worked at that time.

Maynard Solomon: It was strictly a classical company for the first few years.

RW: Whose influence was that? Did the two of you have an equal interest in classical music?

SS: Maynard is a classically trained musician and is now an expert on Beethoven, represented by various important musical publications throughout the world. So we're both musically trained by background and by inclination. So you have this combination of circumstances whereby it was possible to start with, let's say, a capital of \$1,200 or \$1,400, which is what happened to us, and make records because you have the development of tape recorders, the beginning of the lp, backing particularly from Columbia Records, which was obviously interested in bucking its competitor, RCA. So this is essentially what happened, plus the fact that it was relatively inexpensive to record. I'll give you an example. The first three records that we made were budgeted at \$1,200 for full orchestra, choir, four soloists on each record. We went over the budget by \$200. Now, a similar record today could not be produced for ten times the amount.

MS: And it was the beginning of a New Year in terms of recording. The whole world of classical records opened up at that time. You had a true renaissance of the independent record company in the U.S. There were approximately 200 of us that started within a year or two of each other.

SS: If you look at an early Schwann catalogue, you'll see about 200 labels, all starting on the same premise that we just outlined. Now, comes in some kind of business sense. So out of the 200, it began to dwindle down over the years until the only two independents that are left that started as classical companies are Vanguard and Vox . . . from the original 200. Now, the difference between us and the others who

died along the wayside is, I think, the fact that we were able to move with the times. I mean, though we were a classical record company from the beginning, we still weren't exclusively classical from the beginning.

Many people don't realize that, but let's say, a couple of years down the road, we were already going into folk music of various countries—Argentina, France, Spain.

MS: International folk music—We got into U. S. folk music, in a very deep way, starting in 1956. I think, in many ways, we were responsible for the folk renaissance. We did help to bring it to a larger audience and to break it into the commercial world. People have more or less forgotten, now that we're not major figures, but we were fairly influential in the early days. As the folk music field burgeoned in the late '50s, I think possibly because of our classical training, we were able to record the select artists and to record them using classical techniques which permitted a breakthrough into the mass market.

SS: Before getting into the American folk music, you should also know that in '52 and '53, as I mentioned, we were doing international folk music. Then the next step was that we hired John Hammond, who is now with Columbia, as you know, and he produced a series of historic jazz records.

MS: About 40 lps. One important factor that launched Vanguard and several other independents was not only a repertory question or an artistic question, but the fact that the independents led the way in terms of high-fidelity for the first five, six, say 10 years of the lp era. Why that was, I don't know. Perhaps because they were small operations and more devoted to maintaining the high standards of sound and quality.

SS: They were mostly young guys who were dedicated to music and to sound. So it was a totally different breed from the RCA and Columbia domination of the lp business, where you had guys who were already 20 years into the business and should have been leading the way, but had already had it with the whole thing. So you had a Westminster and you had us, who were pioneers in the development of high-fidelity sound. We created an audience aside from the development of unexplored regions of, let's say, classical repertory and jazz and so forth. The jazz records up to that point were abominable. In fact, the whole way the thing started with jazz was that John Hammond wrote a piece in the New York Times around 1953 or early '54, and said it's appalling that most of the jazz records that are being recorded or have been recorded are so dreadful in sound. So we called him up and said well, we'll take you up on that challenge. Let's make some high-fidelity jazz records. And as a result of that, we did about 40 records, which subsequently have been published and re-published all over the world at least a dozen times. The whole catalog of jazz.

MS: ". . . when one of us creates, through ingenious or imaginative ideas, a new market, there's an immediate rush into that market, and soon enough it's saturated by the rest of the industry."

RW: I sense that this was in itself an outgrowth of your starting in classical. Did you delve into that kind of music purely in a business sense or was it an outgrowth from your original involvement in classical music? There seems to be a pattern there of interest or growth.

MS: Well, there was a simultaneous interest. Seymour was the high-fidelity bug in the family. Apart from our mutual interest in classical music, I had been brought up on Woody Guthrie and Leadbelly and Pete Seeger. And when the opportunity came to record some of these artists who were not being given a home elsewhere because they were non-commercial and second, because, in many cases, they were black-listed, we were, by taste and inclination, probably best equipped. So it was only partially an outgrowth of our classical background.

(Continued on page 60)

"We took off rather suddenly.
We had a report somewhere around 4:00 o'clock in the afternoon before
that the weather would be fine, so we thought we would try it."
—Charles Lindbergh



VIRGINIA
(Touch Me Like You Do)
(W. Amesbury)
Bay Music/BM

BILL AMESBURY
Produced by
Gilliland & Amesbury
For Ared Music Corp.

CASABLANCA'S FIRST RELEASE

NEIL BOGART'S NEW HOME IS CASABLANCA,
DISTRIBUTED, AS TIME GOES BY,
VIA WARNER BROS. RECORDS.

RECORD WORLD SINGLE PICKS

JERRY REED—RCA APBO-0224

THE CRUDE OIL BLUES (prod. by Chet Atkins & Jerry Reed) (Vector, BMI)

A standout amongst the recent flood of energy crisis-spawned tunes, this country boogie features Reed at his earthiest and powerhouse production from the one-and-only Chet Atkins. A real chooglin' beat earmarks it for hit territory in both country and pop!

TOM MIDDLETON—Columbia 4-45972

IT WOULDN'T HAVE MADE ANY DIFFERENCE (prod. by Mike Flicker) (Screen Gems-Col., BMI)

Penning by the ubiquitous Todd Rundgren, this number is rhythmically fascinating in a quiet way. With well integrated vocals and instrumentation, disc is already getting some action in the Detroit area. Middleton makes the difference!

DON McLEAN—UA XW363-W

FOOL'S PARADISE (prod. by Ed Freeman) (Nor Va Jak, BMI)

Culled from his "Playin' Favorites" collection, music's premier baker returns to the top with a tune that starts walkin' like blues and ends up runnin' like reggae. McLean shows his virtuosity on guitar and vocals alike. No foolin'!

STU NUNNERY—Evolution 1088

MADELAINE (prod. by Al Gorgoni) (Lobek, Eventide, ASCAP)

With one of the year's prettiest tunes, Nunery can't help but establish himself as a complete artist. His lyrical, instrumental and vocal abilities all stand out on this highly evocative cut from his debut album. Superb!

HERBIE HANCOCK—Columbia 4-46002

CHAMELEON (prod. by David Rubinson & Herbie Hancock) (Hancock, BMI)

Herbie's "Headhunters" album is selling like mad, and this is the tune that's doing it. A bouncy, funk-filled number, it should find a comfortable niche at the top in both r&b and pop. May well be the year's top instrumental!

RIPPLE—GRC 1013

WILLIE PASS THE WATER (prod. by Dee Ervin) (Act One, Dividend, BMI)

"Sure Is Funky" sure was, and went top ten r&b. This tune should make it two in a row, as it fairly exudes the stuff of which funk is made. Super-strong rhythm section and driving vocals make crossover success a strong possibility. Pass the gold!

CHARLIE ALLEN & PACIFIC GAS & ELECTRIC—Dunhill D-4374

GUMBO JONES (prod. by John Hill) (Mom's Best, ASCAP, Pop's Best, BMI)

Charlie and the boys from music's own utility conglomerate are heading for a high chart position with this bouncy good-timer featuring solid, gritty vocals. An extremely well-conceived cut, soup's on with this one!

LITTLE BEAVER—Cat 1991

WISH I HAD A GIRL LIKE YOU (prod. by Rick Finch) (Sherlyn, BMI)

Soulful and simple, this tune will make Little Beaver an r&b chart regular. Vocals are plaintive and poignant with fine back-up work and well-phrased instrumentation. The cat's out of the bag for sure with this one!

BILL AMESBURY—Casablanca NEB 0001

VIRGINIA (TOUCH ME LIKE YOU DO)

(prod. by Amesbury and Gilliland) (Bay, BMI)
The first for the new label, this number takes off on a rhythmic excursion well worth noting. Tune shuffles along in an uptempo vein, with good, gutsy vocals taking off from loose, good-time production. Should touch all the bases!

THE GUESS WHO—RCA APBO-0217

STAR BABY (prod. by Jack Richardson) (Dunbar, Cirrus, BMI)

Habitual hitmakers come on strong with this hard-driving ditty bound for the top. Tasteful lead guitar licks balance well with strong vocals as uptempo but uncomplicated production adds the finishing touches. Guess who the stars are?

WILLIE NELSON—Atlantic 3008

I STILL CAN'T BELIEVE YOU'RE GONE (prod. by Jerry Wexler) (Willie Nelson, BMI)

Shotgun Willie comes across with a mournful ballad that features straightforward lyrics and slow, sonorous pedal steel. Simple and mellow, the tune should cross-over and make it both country and pop. A believable hit!

GENE CHANDLER—Curtom 1992

(Buddah)
WITHOUT YOU HERE (prod. by Gene Chandler) (Defrantz Monique, ASCAP)

The Duke of Earl remains royalty with a tune that should see nothing but success in both the r&b and pop fields. This self-produced effort is both pretty and powerful, with some smooth, muted wah-wah guitar under the vocals. Without a doubt!

Spins & Sales

FRED WESLEY & THE J.B.'S—

People PE-632 (Polydor)
SAME BEAT—PART I (prod. by James Brown) (Dynatone, Belinda, BMI)

ENGELBERT HUMPERDINCK—

Parrot 40077 (London)
FREE AS THE WIND (prod. by Gordon Mills) (Engelbert Humperdinck, Soultown, BMI)

LEA ROBERTS—UA XW358-W

I KNOW (prod. by Wade Marcus) (At Last, BMI)

TIM WEISBERG—A&M 1493

DO DAH (prod. by Dick Bogert) (Almo, Elusive Sounds, ASCAP, Irving, Chaos, BMI)

SAMMY JOHNS—GRC 1007

AMERICA (prod. by Jay Senter & Larry Knechtel) (Act One, BMI)

JAMES GRIFFIN—Polydor 14213

BREAKIN' UP IS EASY (prod. by J. Griffin & R. Royer) (Old Grog, BMI)

HANSON—Manticore 2001 (Atlantic)

LOVE KNOWS EVERYTHING (prod. by Mario Medious) (Marhan, Manticore, BMI)

THE LTG EXCHANGE—Wand 11269

(Scepter)
CORAZON (prod. by Jerry Ross) (Colgems, BMI)

SOUTHCOTE—Buddah 399

SHE (prod. by Hilly Leopold) (Snowberry, CAPAC, Buddah, ASCAP)

SAMI JO—MGM South S 7029

TELL ME A LIE (prod. by Sonny Limbo) (Fame, BMI, Rick Hall, ASCAP)

JIM GILSTRAP—Bell 435

AIPORT (prod. by Jerry Fuller) (WB, Brown's Mill, ASCAP)

HERBIE MANN—Atlantic 3009

SPIN BALL (prod. by Geoffrey Haslam) (Herbie Mann, ASCAP)

LEON THOMAS—Flying Dutchman 26026

NEVER LET ME GO (prod. by Bob Thiele) (Lion, BMI)

DAVID CLAYTON THOMAS—

RCA APBO 0216
YOLANDA (prod. by David M. Kershenbaum) (ABC/Dunhill, Speed, BMI)

TOMMY WILLS—Juke JB 2025

KANSAS CITY (prod. by T. Wills) (Club Miami, BMI)

OSIBISA—Warner Bros. 7770

FIRE (prod. by Peter Gallen) (WB, ASCAP)

BOBBY RUSSELL—Columbia 4-45977

I WOULDN'T HAVE IT ANY OTHER WAY (prod. by Bob Montgomery) (Pixrus, ASCAP)

NEW RIDERS OF THE PURPLE SAGE—

Columbia 4-45976
PANAMA RED (prod. by Norbert Putnam) (Rowan, Open End, BMI)

MICHAEL STANLEY—MCA 40177

YOURS FOR A SONG (prod. by Bill Szymczyk) (Duchess, Chrissica, BMI)

JERRY FULLER—Bell 433

ARIANNE (prod. by Jerry Fuller) (Edwin H. Morris, ASCAP)

PAUL & PAULA—LeCam 305

ALL I WANT IS YOU (prod. by Maj. Bill Smith) (LeBill, BMI)

SHIRLEY CAESAR—Hob 139 (Scepter)

ANOTHER DAY'S JOURNEY (prod. by John Bowden) (Our Children's, BMI)

GENTLEMEN & THEIR LADIES—

Jean 731 (Alithia)
PARTY BUMP (prod. by George Kerr) (Sound Ideas, BMI)

ENERGY—Shout 302

FUNCTION AT THE JUNCTION (prod. by R. Brady & J. Cash) (Jobete, ASCAP)

Tales From Topographic Oceans YES



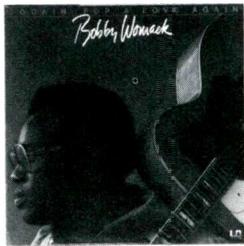
YES ON TOUR

2/7/74—University of Florida, Gainesville; 2/8/74—Miami Stadium, Miami; 2/9/74—Tampa Stadium, Tampa; 2/10/74—University of South Carolina, Columbia; 2/11/74—Georgia Tech, Atlanta; 2/12/74—Civic Center, Roanoke; 2/13/74—Civic Center, Baltimore; 2/14/74—Nassau Coliseum, Long Island; 2/15/74—New Haven Arena, New Haven; 2/16/74—Spectrum, Philadelphia; 2/18-20/74—Madison Square Garden, N.Y.; 2/21/74—Civic Arena, Pittsburgh; 2/22/74—Maple Leaf Gardens, Toronto; 2/23/74—Broome County Convention Center, Binghamton; 2/24/74—Cornell University, Ithaca; 2/25/74—Forum, Montreal; 2/26/74—Boston Gardens; 2/27-28/74—Cobo Hall, Detroit; 3/1/74—Arena, Hershey; 3/2/74—Convention Center, Louisville; 3/3/74—Garden, Cincinnati; 3/5/74—Metropolitan Sports Arena, Minneapolis; 3/6-7/74—Amphitheatre, Chicago; 3/8-9/74—Kiel Auditorium, St. Louis; 3/10/74—Cook Convention Center, Memphis; 3/11/74—Arena, Oklahoma City; 3/15-16/74—Winterland, San Francisco; 3/17/74—Memorial Auditorium, Sacramento; 3/18/74—Forum, Los Angeles; 3/19/74—Long Beach Arena, Long Beach; 3/20/74—Selland Arena, Fresno; 3/21/74—San Diego Sports Palace, San Diego;

LOOKIN' FOR A LOVE AGAIN

BOBBY WOMACK—UA-LA199-G (6.98)

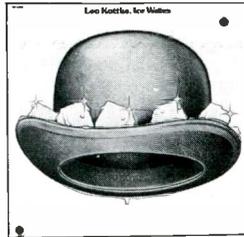
This self-produced album should continue Bobby's important cross-over action from r&b to pop, which he has so successfully earned. These tight tracks flaunt Bobby's versatility by sliding from funky, chugging numbers like "Lookin' For A Love," to a warm and touching rendition of the folk standard "Copper Kettle."



ICE WATER

LEO KOTTKE—Capitol ST-11262 (5.98)

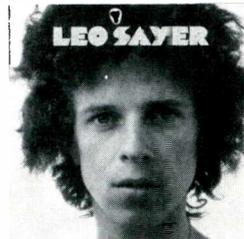
Guitar virtuoso Leo Kottke comes forth with a second album featuring this renowned instrumentalist's vocal capabilities. Always well-received on the FM stations, this disc will be no exception. Strumming up a storm, standouts include "Pamela Brown" and "Born To Be With You." Expect it to make big waves!



SILVERBIRD

LEO SAYER—Chrysalis BS 2738 (Warner Bros.) (5.98)

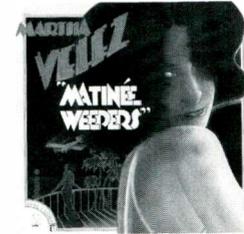
The man who wrote the music for Roger Daltrey's solo album emerges with a sizzling album of his own, with dazzling co-production from Adam Faith and Dave Courtney. Especially euphonious are the beautifully string-backed "Don't Say It's Over" and "The Show Must Go On," which has already achieved hit status in England. Sayer's "Silverbird" may shed its feathers and turn gold!



MATINEE WEEPERS

MARTHA VELEZ—Sire SAS 7409 (Famous) (5.98)

Continuing her recording career, this disc should bring Martha Velez the recognition that has deservedly been hers for some time now. In this superb production by Mike Vernon (of Bloodstone fame), this rich-voiced artiste never sounded better. Sure-fire winners include the driving "Best Thing On The Block" and a unique sweet-toned version of "Mocking Bird."



THE BEST OF JOHN MAYALL

JOHN MAYALL—Polydor PD-2-3006 (7.98)

This two-disc package is sure to titillate Mayall devotees the world over. The selections offered in this collection present Mayall with his own brand of foot-stomping blues favorites. Live and studio versions are included, highlighted by a medley of "The Laws Must Change" and "Room To Move," with fine flute flavoring from Johnny Almond.

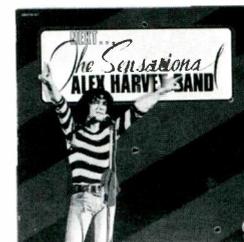


NEXT

THE SENSATIONAL ALEX HARVEY BAND—

Vertigo VEL-1017 (Phonogram) (5.98)

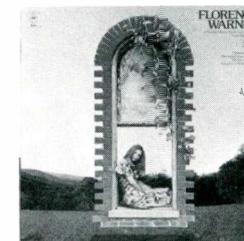
Solid hard-driving rock & roll! Amidst a cluster of British hard rock releases, this album stands out as something special. The title track, written by Jacques Brel, is a motivating song that serves as a fine display of the full-throated captivating vocal powers that Harvey possesses. The album is tight and professional with "Giddy Up A Ding Dong" and "Swampsnake" excelling.



FLORENCE WARNER

FLORENCE WARNER—Epic KE 32654 (5.98)

She's not just another pretty face . . . Florence Warner has a voice to match. This album, capably executed by the finest producers that Nashville has to offer, Spren and Putnam, shines from one side to the other. Delicately delightful is the Nilsson-penned tune "Remember."



MANHOLE

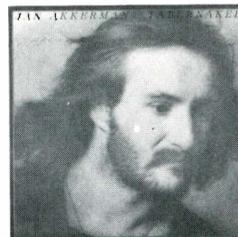
GRACE SLICK—Grunt BFL1-0347 (RCA) (5.98)

On this, her first solo album, Grace's strength shines through. She is ably aided by many ex-Jefferson Airplaners and David Crosby. The "Manhole" suite encompasses the entire first side, filled with strings, and the same string effect is achieved on side two with a synthesizer. Amazing Grace!

TABERNAKEL

JAN AKKERMAN—Arco SD 7032 (5.98)

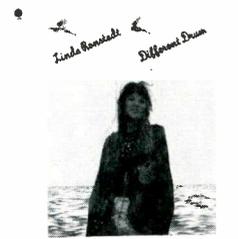
The guiding force behind the Dutch group Focus, Jan Akkerman, shines through on this, his second solo attempt. Side one is ambrosially classical and lush: vibrantly resounding strings, horns and a harp which is absolutely mellifluous. On the flip side is an FM music director's dream: the 14-minute cut "Lammy."



DIFFERENT DRUM

LINDA RONSTADT—Capitol ST-11269 (5.98)

The silver-throated Ms. Ronstadt is well represented on this disc, which is in effect a greatest hits album. Capitol has gathered this compilation from her previous solo efforts and earlier Stone Poneys releases. Illuminating this set are "Long Long Time," the Dylan classic "I'll Be Your Baby Tonight" and the tune that originally brought Linda into the limelight, "Different Drum."



GOOD FOR YOU, TOO

TONI BROWN—MCA-386 (5.98)

Toni Brown emerges a-glowing on her debut solo album for MCA. Toni is assisted on this dulcet disc by some of Nashville's finest musicians and her ex-partner from Joy Of Cooking, Terry Garthwaite. What appears to have great single potential is an up-tempo "growing-up" cut, "Everything Comes In Time." And speaking of time, it's just right for Toni coming out on her own . . . she's not only good for you, she's terrific!



SOLAR FIRE

MANFRED MANN'S EARTH BAND—Polydor PD 6019 (6.98)

Reaching splendid progressive heights, Manfred Mann and his electrifying band will stir much excitement with this most recent release. Highly reminiscent of Cream, this energized disc is spotlighted by "Solar Fire," "Father of Day, Father of Night" (perfect for FM airplay), and the huge English smash single "Joybringer."



LIVE AT JIMMY'S

MAYNARD FERGUSON—Columbia KG 32732 (6.98)

Notable jazz musicians gathered from all parts of the globe to record this fabulously vibrant album, which has truly captured the "live" spirit. Tight and dynamic, the tracks to listen to include a driving rendition of "MacArthur Park" and "Nice 'N Juicy," which is exactly what the title implies.



A GREAT GIFT IDEA

THE CREDIBILITY GAP—Reprise MS 2154 (5.98)

The laughs are guaranteed to keep on coming from this funny foursome. Their realistic approach to such matters as venereal disease, black exploitation films and commercial poetry proves to be consistently hilarious. Particularly pleasing is a take-off on the Johnny Carson Show. Warning though . . . you'll never be able to watch the show without laughing again!



"smokin' in the boy's room"
is now a certified subject!

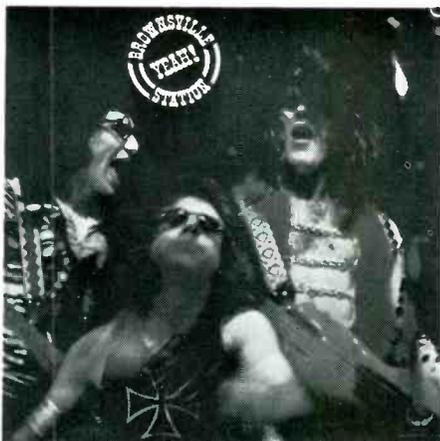


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BROWNSVILLE STATION

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MIDNIGHT SPECIAL • IN CONCERT • ROCK CONCERT



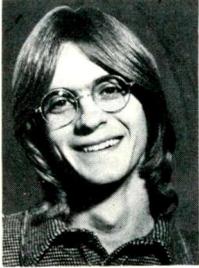
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By CRAIG FISHER



■ **STREET TALK:** Though it's not yet official, the buzz above the pavement is that **Herb Alpert** will soon be embarking on a major tour. It's to start "probably in March," according to an A&M insider . . . Also unofficial still is the fact that the **Fifth Dimension** are negotiating for their own label—to be distributed by Bell, naturally. This one won't feature the Fifth, however, but rather, it's said, acts that they would like to see recorded . . . From other curbside sources: **Ken Sasano** is back behind corporate doors, this time in an a&r cum marketing position at UA . . . His extended visa hasn't come through yet, but **Paul McCartney** is already reported to be putting together a new band and planning a tour here . . . That Florida TV syndication outfit—the one that's tested several New York distaff scribes for a rock gossip columnist à la **Rona Barrett**—has given up on what the Big Apple has to offer, we're told, and is now looking for candidates here . . . And Columbia's dropped the **Sons of Champlin**, but is rumored to have just about signed the **Hollywood Stars** . . . In guest star news: **Alice Cooper** arrived back from Acapulco last week to begin filming a segment of "The Snoop Sisters" with **Helen Hayes** and **Mildred Natwick**. He's playing a witch. But before starting that, fun-loving Alice taped, of all things, a "Hollywood Squares" . . . And among visitors, meanwhile, have been **Wayne Fontana**, en route to New Zealand where he'll rendezvous for a few gigs with the **Mindbenders**, and young **Julian Lennon**, here to spend a couple of weeks with poppa **John** . . . Even younger **Zowie Bowie** is due here this week for a visit with momma **Angela**, who's reportedly found a Hollywood Hills abode right next to **Carole King's**.

ON THE BLOCKS: A slew of new releases are set for February. Among them's **Tom Fogerty's** next, "Zephyr National." This one includes several cuts on which brother **John** lent a hand . . . Mercury's readying **Ballin' Jack's** live album. The Record Plant's **Gary Kellgren** produced it with the group, and **Craig Frost**, of **Grand Funk Railroad**, played some organ on it . . . The **Butts Band's** first is also due from Mercury. The Butts Band, in case you're not aware, includes former **Doors** **Robbie Krieger** and **John Densmore** as well as three other fellas . . . Blue Thumb will offer "Wake Up America," **Paul Humphrey's** next, which **Tommy LiPuma** produced . . . And Tommy will also be represented by **Barbra Streisand's** "The Way We Were" . . . Others from Columbia will be **Boz Scaggs' "Slow Dancer,"** **Dennis Coffey**, **David T. Walker** and **Joe Sample** played on it; **Johnny Bristol** produced . . . **Cab Calloway's** "The Hi-de-ho Man," on the cover of which Cab is pictured wearing a white satin suit specially tailored to duplicate the sort he used to wear . . . "Open Your Eyes," **Earth, Wind & Fire's** next . . . And **Tanya Tucker's** new one, which wins the bizarre title, young c&w star division, hands down. Tanya's is to be called "Would You Lay With Me in a Field of Stones?" . . . Capitol, meanwhile, will have **Brewer & Shipley's** first for the label. **Leon Russell** played on this one . . . Atlantic, in addition to **Maggie Bell's** debut, plans to ship new ones from **Black Heat**, the **Spinners** and **Melvin Van Peebles** . . . And once they sign a distribution deal, Shelter biggies say they have albums from **J.J. Cale**, the **Gap Band** and **Phoebe Snow** ready to go. That last one features such notables as **Teddy Wilson**, **Zoot Sims**, **Ralph MacDonald** and **Dave Mason** (and **Don Heckman** wrote the liner notes) . . . For the future, **Herbie Mann** is here at the Record Plant, producing his keyboardist **Pat Rebillot's** first solo outing . . . And the **Eagles** are there, too, adding some tracks to what they did in England. However, the pinball machine is said to have sidetracked them, and tempers are flaring so high—in what the boys have taken to calling the **Pete Townshend Open**—that roadie **Mudshark** has added padding to the sides of the machine, lest **Don Henley** and **Glenn Frey** injure their playing hands.

ALSO READYING NEW ALBUMS are **Loggins & Messina** and **Paul Simon**. They're in the process of editing live recordings . . . In Sausalito, **Three Dog Night** and **Jimmy Ienner** are said to be just about finished with their first collaboration, after only three weeks . . . Up North, too, are the **Pointer Sisters** at Wally Heider's — **Bonnie Raitt** joined them Saturday before last to play lead slide guitar on a **Son House** tune—and in San Francisco, **Ahmet Ertegun**, who's been visiting with **David Crosby**, **Stephen Stills** and **Graham Nash**—separately—and hearing their stuff. Maybe **Stills'** includes the tracks he laid down with **Veronique**

(Continued on page 21)

Injunction Leaves Pointers Under Blue Thumb Contract

■ **LOS ANGELES** — A preliminary injunction prohibiting David Rubinson, manager and producer of the Pointer Sisters, and his corporation from rendering production services or delivering certain acts to other record companies was granted to Blue Thumb Records. The injunction was ordered January 14 by Judge David N. Eagleson of the Superior Court of the County of Los Angeles.

Blue Thumb, through their law firm of Gang, Tyre and Brown, commenced action against Rubinson to prevent him from taking certain Blue Thumb acts to other labels in breach of his agreement with the record company. A temporary restraining order had been issued by the court for 60 days previous to the decision to grant Blue Thumb its injunction against Rubinson.

It was alleged that Rubinson was seeking to sign The Pointer Sisters to another record label in breach of his contractual obligations. As a result of the injunction, The Pointer Sisters will remain signed to Blue Thumb Records.

David Rubinson is currently in Europe with The Pointer Sisters and is not expected to return to the U. S. until the first of next month. His legal counsel, Brian Rohan, was not available for comment at press time.

Doobies, S & C Go Platinum

■ **NEW YORK**—Warner Bros. has announced that platinum discs will be awarded to WB recording artists the Doobie Bros. for their album, "The Captain and Me," and to Seals and Crofts for their "Diamond Girl" lp.

Columbia Out With Two 'Way We Were' Albums

■ **NEW YORK**—The top 10 chart success of Barbra Streisand's single, "The Way We Were," has sparked the imminent release of two Columbia "The Way We Were" album packages.

The new Barbra Streisand album will be titled after the motion picture soundtrack theme. In addition to the hit, the lp will contain her upcoming single, "All Is Fair In Love" penned by Stevie Wonder as well as "Something So Right" by Paul Simon and Carole King's "Being At War With Each Other." The current single, produced by Marty Paich, and the newly recorded Wonder, Simon and King tunes, produced by Tommy LiPuma, are joined on the disc by six other songs originally cut under the direction of Wally Gold in 1970.

Barbra Streisand's single "The Way We Were" will also be featured on the film's upcoming soundtrack album. The rest of the score is instrumental, and was written by Marvin Hamlisch.

Helen Reddy Named Spokesperson for American Song Fest

■ **LOS ANGELES** — Helen Reddy will be the official spokesperson for the American Song Festival. The announcement came jointly from Larry Goldblatt, Chairman and Founder of the American Song Festival, Malcolm Klein, President, and Jeff Wald, Ms. Reddy's personal manager.

Ms. Reddy will promote the American Song Festival during singing engagements and personal appearances around the country and will perform at its finals, to be held over Labor Day weekend at the Saratoga Performing Arts Center in Saratoga Springs, N.Y.

Warners Bags Badfinger



Badfinger, veteran British pop group of "Come and Get It" and "Day After Day" fame, have signed an exclusive long term agreement with Warner Bros. Records, according to Joe Smith, label President (pictured center). The group's debut Warner album is scheduled for February release.



This picture tells a story.



Put Rod Stewart on stage together with the rest of Faces, give him our Shure Unisphere microphone, and get out of the way! You've got a five-man super-band that delivers some of the heaviest rock sounds heard in years! And the Unisphere? It delivers those sounds. It allows audiences to hear the *true* sound of Rod and Faces. The Unisphere is designed to pick up sound from the front, reject sounds from the sides and rear, filter out unwanted "pop" and breath noises . . . and through it all, get the Faces sound across purely and naturally! It's the same wherever you go on the contemporary music scene: Any group and performer worth his gold record turns on a Shure Microphone to turn on an audience! And that's the whole story.

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222 Hartrey Ave., Evanston, Ill. 60204



Rock & Roll History Program Travels to Schools With Jocks

■ LOS ANGELES—If you were a sophomore in high school and you had a choice of going to an assembly which featured the history of rock & roll or going to a class which taught the history of the American revolution, which would you be happier attending? If you're the average sophomore, it's no doubt the former. Radio stations in more than 55 markets in the United States and Canada decided that the kids would be appreciative of such a program and responsive to the sponsoring station, inclining them to tune in.

Rock & roll history programs have been produced by Rick Trow Productions, using live performers, slides, film and music for a 45 to 50 minute duration coinciding with school assembly periods. The company which started as a vaudeville touring company back in the late 1880s, was taken over by Richard Trow in Philadelphia back in 1965. At that time, their itinerant school programs featured subjects such as photography, aerospace, ecology and psychology and were sponsored by interested companies (such as Eastman Kodak) and paid for by the schools. After the firm became Rick Trow Productions, one of the performers, who is now a Vice President, Richard Aikins, worked out an idea to involve radio stations as the total sponsors. The schools no longer pay for the program. Joey Reynolds and John Landecker, both then at WIBG, evolved the idea to have radio air personalities travel with the show in their area to personally address the school assembly, followed up by airtime dedicated to the schools they visited.

The programs subsequently produced were "The History of Rock" and "The Continuing History of Rock," relevant to top-40 radio and enthusiastically received by the students. The stations which contract for the shows provide an air personality to go to the schools. The jocks talk near the end of the program which presents a visual and musical summary of the development of contemporary music. Generally two shows per day are scheduled at all the secondary schools. In areas which agree to schedule the program, ten shows are the minimum a station may contract at \$170.00 per show.

Rick Trow estimates that his programs run on an average of 2½ shows per day, five days a week, during each school semester. Some 26,000 kids see one each day; more people see his program daily than have seen any other touring company to date.

Trow endeavors to "keep the kids happy, the schools placated, and the radio stations and the acts well promoted" all at the same time. In order to please school officials, the programs must not contain anything controversial pertaining to sex, politics, religion, or drugs, while addressing music which may very well refer to these topics. Humor and education are simultaneously part of the show. "The most important thing of course is to stay educationally valid, and also to build morale and enthusiastic support for the kids at the same time: to make them feel good," Trow states.

Stations including WSGN, WRKO, CKXL and KLIF have already participated. John Leader of WQXI states, "Although it might be hard to correlate the actual money and rating benefits, the good will generated with the kids is impressive; getting your air personality right into the school to talk and get a feed-back from

(Continued on page 74)

FCC Approves Station Transfers

■ WASHINGTON, D.C. — The Federal Communications Commission has announced the approval of an application for transfer of control of Pacific and Southern Company, Inc., licensee of WQXI-TV, Atlanta, Ga.; WWDJ, Hackensack, N.J.; WSAI and WJDJ-FM, Cincinnati, Ohio; and KKDJ-FM, Los Angeles, Calif. to Combined Communications Corporation.

Assignment of the licenses of WQXI-AM, Atlanta; WQXI-FM, Smyrna, Ga.; and KIMN, Denver, Colo., from Pacific and Southern to the Jefferson-Pilot Broadcasting Company was also granted, subject to the outcome of a proceeding before the Atlanta office of the Equal Employment Opportunity Commission concerning complaints filed against WQXI-AM & FM.

AM ACTION

Out this week from the new **Carly Simon** album (Elektra) is her single "Mockingbird" with the background help of James Taylor. It's an immediate smash with believers at WFIL, KJR, KIMN, WRKO, KILT, WIBG and KELP.

Kool and the Gang (De-Lite) has finally received the crossover action it has merited for some time at WIXY, WTIK, KYA and WABC.

Terry Jacks (Bell) continues to grow and make major jumps everywhere. It climbed to #1 at CKLW and added KLIF, KIMN, WPIX and WIBG.

Rick Derringer (Blue Sky), which started at WRKO and WIBG, now is breaking nationally with the help of KJR, KIMN and KFRC.

Cher (MCA) is building toward a possible second straight number one record. This week's additions include WDGY, KLIF, KFRC and WHBQ.



LISTENING POST

By BEVERLY MAGID



■ **WXLO**-New York . . . **Jerry Clifton** will be assuming the PD reins as soon as possible, replacing the exiting **Al Brady**. No word on who will take over for Clifton at WRDQ as yet.

KFRC-San Francisco . . . PD **Michael Spear** announced that **Charlie Foxxx** will be doing the afternoon drive, **David Lowery** (WAPE) will be on the all-night shift and after January 25, **Dave Sholin** (KLIU) will be doing the music and the swing shift. The station just finished their "Joker Weekend."

Listeners called up with their favorite gag, and the winner won their own one hour show on the air with their own jock jingle cut at the station.

KLIV-San Jose . . . If you're interested in 7pm-midnight and getting good bread, contact **John McCloud** at the station, (408) 293-8030, or send your tape and resume.

Y100-Ft. Lauderdale . . . PD **Ronnie Grant** reports the following ARB shares in the metro area (Miami, Ft. Lauderdale, and Hollywood), 12+, Monday to Sunday, 6am to midnight . . . **WQAM** 5.3, **Y100** 5.0, **WSHE** 4.3, **WMYO** 2.1 with 12-17 years . . . **WQAM** 17.3, **Y100** 24.3, **WSHE** 11.4, and **WMYO** 7.5.

WQXI-Atlanta . . . With daylight savings on, PD **John Leader** was driving to the station and noticed that the school kids were really in danger of getting hit by an auto in the dark. He proposed that listeners requesting one could get a free flashlight. Eveready donated 500, the station bought 1500 and 2000 of the 3000 requests were filled. It was accomplished with no station promo in mind, just a little good-will gesture. **WMAK** and **WAYS** have also started their own flashlight brigades.

KRUX-Phoenix . . . PD **Jerry Bright** (also operations manager) called to fill us in on the latest line-up . . . **Randall Robert Johnson** (WBBQ) 6-10am . . . **Richard Ruiz** 10am-2pm . . . **Dave Lyons** 2-6pm . . . **Mike Scott** 6pm-midnight . . . **Red Skyler** midnight-6am . . . **Johnny Horton** and **Scotty Allen** weekends.

WJIZ-Burlington, N.J. . . . PD **Bob Conrad** reports that the new country format is getting good listener response, but record service from Capitol and Columbia could be better; the line-up for the 5000-watts daytimer is **Bob Conrad** 6-9am . . . **John Carpenter** 9am-1pm . . . **Bob McDonaled** 1-6pm.

Los Angeles . . . Drake-Chenault reports that **KPRA/FM**-Paso Robles has changed from simulcast to the "Great American Country" . . . as has **WPCV/FM** in Winter Haven, Florida; **WSLO/FM** in Roanoke is on the "Solid Gold" format.

(Continued on page 61)

Wolfman, Joker



Capitol's Steve Miller (right) has earned a gold single for his recording of "The Joker," reports CRI Vice President Don Zimmerman. Pictured is disc jockey and "Midnight Special" host Wolfman Jack, who recently presented Miller with a gold album for the lp from which the single was taken.

Pickwick Pushes \$2 Tag at Sales Meet

■ WOODBURY, N. Y. — At its recent three-day annual winter sales meeting, Pickwick International, Inc. unveiled its current release of 16 albums by top name artists and plans for an extensive television campaign in support of their product. Spokesmen reaffirmed the company's determination to maintain their current under \$2 price tag.

Pickwick International, Inc. regional sales staffers from all over the United States and Canada were hosted at King's Grant on Long Island, by Rich Lionetti, Vice President of marketing. Speakers at the confab included Chairman of the Board Cy Leslie and President Ira Moss who articulated Pickwick's commitment to maintain the under \$2 list price for the foreseeable future.

Frank Daniel, Vice President of creative services, showed five different 30- and 60-second television commercials, each emphasizing the under-\$2 price tag that is the theme of Pickwick's intensive campaign in time buys of national talk and entertainment television programs.

New Product

The current Pickwick release as announced at the meeting includes "Helen Reddy/Shirley Bassey/Dusty Springfield," albums by The Mamas & The Papas, Guy Lombardo, Mama Cass, Conway Twitty, Tommy Roe, Johnny Nash, Canned Heat, the Big Bopper and the Pickwick Orchestra & Singers; other albums included in the release are: Country Road: "Big Country Hits;" Mel Tillis: "Night Train To Memphis;" Various Artists: "Country Gold;" Freddie Hart: "Release Me;" "Jonathan Livingston Seagull" and "Americans."

Dealers Revise Prices (Continued from page 3)

Regular selling price on \$5.98 list albums generally remains at the same level, with albums discounted \$1 to \$4.98. Some chains report having raised their regular selling price to the \$4.98 level from \$4.77 and \$4.89. Others offer an "everyday low price" of \$3.77 or \$3.88.

For \$6.98 albums, many chains have raised their sale prices over the "magic" four dollar level, from \$3.99 to \$4.19 or \$4.29. The reporting chains are split about 50-50—half are under four dollars, and half have gone over four dollars.

On regular selling price for \$6.98 albums, there has been both upward and downward movement. Many stores and chains report that their markup on \$6.98 list albums had been higher, because they sold fewer copies and were able to get an extra 25 cents on each album, primarily because many of the \$6.98 albums had been either soundtracks, double albums or special packages. Now, with \$6.98 becoming the norm rather than the exception, prices have been lowered to around the \$5.50 mark. There is, though, a wide divergence of prices at this

level, ranging from \$5.29 through \$5.77, with some stores simply applying their normal \$1 discount policy and charging \$5.98.

Tapes

Sale prices on \$6.98 list tapes have inched up to the \$5 level, with most stores averaging \$4.99. The most noticeable increases have come from those chains who were at \$4.77 or \$4.84, who have now gone to \$4.95 or \$4.99. Regular selling price is between \$5.50 and \$5.99.

\$7.98 tape prices fall into the same category as \$6.98 list albums, as their recent proliferation has led to some changes in the regular selling price. And with the proliferation of \$7.98 tapes is the near 20 cent wholesale cost reduction by both Columbia and Warner Brothers. In the past, most \$7.98 tapes were either special packages or double tapes, although a number of the recent Who tapes were released at \$5.98 list album, and \$7.98 list tape, with no apparent reason for the two dollar price difference between album and tape. Generally, there is no standardization of (Continued on page 67)

New Competitive Spirit Behind Tape Price Split

By GARY COHEN

■ NEW YORK—The decision by Warner Brothers Records to go to a \$7.98 list price for tape, while Elektra/Asylum and Atlantic stay at \$6.98, tends to indicate that the industry will not stabilize at one tape price. Whether the lack of a unified standard will affect tape sales, as the lack of price agreement has already affected and substantially slowed the growth and development of quadrophonic album and tape sales, remains to be seen.

As it now stands, Warner Brothers and Columbia have gone to a variable pricing concept including a \$7.98 tape price, while Elektra/Asylum, Atlantic and A&M have decided to keep their tape prices at the same \$6.98 level. This situation is further complicated by A&M's decision to release all new product at \$6.98 list for albums and tapes, abandoning the variable pricing concept altogether.

Other labels, who have announced or implemented album price increases, but license their tape rights to GRT or Ampex, state they have no power over increases in tape prices. That decision, they claim, is solely in the hands of the tape licensor.

Furthermore, Record World has learned that a number of sales executives at Columbia were getting "cold feet" after they pioneered a \$7.98, while it appeared the rest of the industry would stay with \$6.98. Now, they are reportedly breathing easier after reading officially that Warners will join them at the higher list price.

One of the reasons why a number of labels have decided to stick with the lower tape price is a desire to stay competitive with the rest of the industry. Indeed, a survey of distributor and wholesale prices indicates that the majority of labels are within a few cents of each other. It is also believed that the desire to achieve greater tape sales than their competitors has led to the decision to keep tape prices a dollar lower than Columbia and Warners.

The results of this split tape-price decision will not be known for several months, pending extensive analysis of tape sales at the new price ratio. Other factors which will be taken into consideration are the tape prices adopted by the labels who have not as yet announced price increases, and an examination of consumer resistance, if any, to the \$7.98 tape price.

ASCAP Hosts Meeting On Contemporary Music

■ NEW YORK—Representatives of 16 national music organizations met in the board room of the American Society of Composers, Authors and Publishers on January 11 to express concern about the low number of performances of contemporary music in this country and to explore means of encouraging its performance by symphony orchestras, concert and chamber music groups.

Composer-conductor and ASCAP director Morton Gould chaired the meeting, reviewing some suggestions which had been made earlier: plans to meet with critics, symphonic conductors and managers, efforts to seek action from the National Endowment for the Arts and arranging visits by noted contemporary composers to symphonic orchestras and their boards.

Paul Fromm of the Fromm Foundation read a prepared statement on "How to Integrate Contemporary Music into the Subscription Series of the Symphony Orchestra." Leonard Feist, President of the National Music Council, reported that the Council was planning to award citations to those symphonic orchestras which program contemporary music.

Other proposals included using the upcoming U.S. bicentennial as a means of encouraging more use of contemporary music.

Polydor Pacts With Trillium

■ NEW YORK—Polydor Records has concluded a multi-act production deal with Trillium Music Co., a Canadian-oriented music complex with offices in Toronto and Los Angeles. The pact includes The Five Man Electrical Band, Les Emmerson and the Cooper Brothers.

Abe Glasser will act as promotion coordinator between the two firms, with Stan Gorman handling market and general administrative functions for Trillium. Gorman will also be involved in Trillium's newly created publishing company. A management wing of Trillium is also in the planning stages.

Three singles are set for release later this month as a result of the new agreement: the Five Man Electrical Band's "Werewolf," the group's leader and producer on an as yet unannounced solo outing and "Finally," from the Cooper Brothers. Les Emmerson produced all three sessions, and will be responsible for most of the future Trillium product.

Your next song could make you songwriter of the year.

\$128,000 cash prizes

THE AMERICAN SONG FESTIVAL an international songwriting competition

What is it? The beginning of a new era in music — the first annual international songwriting competition for both amateurs and professionals.

The Festival will be crowned with a series of concerts to be held at the prestigious Saratoga Performing Arts Center, Saratoga Springs, N.Y., where winning songs will be performed by today's most popular entertainers. TV coverage of the Festival finale is planned. An album of the Festival's Best Songs will be released internationally.

WHAT KIND OF SONGS? There are six categories for both amateur and professional: Rhythm and Blues/Soul/Jazz; Rock; Country & Western; Popular; Folk; and Gospel/Religious. A song may be entered in more than one category. Amateurs compete against amateurs. Professionals against professionals. (Songwriters currently members of performing rights organizations: ASCAP, BMI, SESAC or their foreign counterparts will be considered professional.)

HOW ARE WINNERS PICKED? Each song entered will be listened to by experts from the music industry. Thirty-six semi-finalists' songs will be chosen (three

from each professional and amateur category). These then will be judged by an international jury comprised of eminent composers, publishers, artists and other representatives of the recording and broadcast industries.

PRIZES: Total cash prizes of \$128,000 will be awarded. Each of the 36 semi-finalists will receive \$500 cash and be the guest of the Festival for the August 30, through September 2, 1974 finals.

Twelve finalists (a winner from each category, each division) will receive an additional \$5,000.

The composers of the Best Amateur and Best Professional song will each win an additional \$25,000. The Laurel Award for best song of the Festival will be a concert grand piano in addition to cash prizes of \$30,500.

HOW TO ENTER: Start now. Enter as many songs as you wish for an entry fee of \$10.85 per song. (\$13.85 outside the USA and Canada.) Send the application below with \$10.85 for each song to the American Song Festival. Applications must be postmarked no later than April 15, 1974.

You will receive the Official Festival

Entry Kit, ASF Cassette by Capitol, entry form, and *Songwriters' Handbook*. This valuable book includes important information every songwriter should know; copyright laws, publishing, selling your songs, etc.

Record your song on the blank cassette and return it.

Instrumental and lyrical songs are accepted. You don't have to be able to write music — recording the cassette is enough. Elaborate production is not necessary. The song is what counts.

IMPORTANT FACTS: You do not relinquish ownership of a song by entering the Festival. All rights remain with the entrant.

The Festival is a competition, not a music publishing organization. Prizes are not tied to publishing contracts. Songs previously recorded and released commercially are not eligible for entry.

CLOSING DATES: Application for entry must be postmarked no later than April 15, 1974. The recorded cassette and entry form must be returned postmarked no later than June 3, 1974.

Enter now — fill out and mail the coupon below today.

RULES AND REGULATIONS

1. Competition is open to any person but employees, relatives, agents, independent contractors of the American Song Festival, Inc. (ASF, Inc.).
2. Each entry shall be wholly original and shall not, when used as contemplated herein, constitute an infringement of copyright or an invasion of the rights of any third party. Each entrant shall, by this entry, indemnify and hold the ASF, Inc., its agents, independent contractors, licensees and assigns harmless from and against any claims inconsistent with the foregoing.
3. Musical compositions heretofore recorded and released for commercial sales in any medium may not be entered.
4. An entry of \$10.85 (\$13.85 outside U.S. and Canada) shall be submitted for each entry kit desired (blank cassette, *Songwriters' Handbook*, and official entry form). After receipt, the entry form duly and accurately completed shall be returned with each recorded cassette. Any number of songs may be entered by an individual provided that a separate entry fee is paid for each song.
5. The entrant must designate the category in which he wants his song judged. A song may be entered in more than one category by sending an additional fee of \$6.25 for each additional category.
6. The rights to all songs remain with the entrant or the copyright owner. Notwithstanding, the ASF, Inc., its licensees and assigns shall have the right to cause any song to be arranged, orchestrated and performed publicly in connection with activities of ASF, Inc., at no cost to the entrant. Entrant, if requested, will issue or cause to be issued to the ASF, Inc. and its licensees and assigns a license to mechanically reproduce the song on an original sound track album of the ASF in consideration of a payment calculated at the applicable rate set forth in the U.S. Copyright Act and will also issue or cause to be issued a license permitting the song to be recorded and synchronized with a filmed or videotape account of the ASF for use in any medium for a fee of \$1.00. All materials submitted in connection with entries shall become the sole property of ASF, Inc. and no materials shall be returned to the entrant. The ASF, Inc. shall exercise reasonable care in the handling of materials but assumes no responsibility of any kind for loss or damage to such entry materials prior to or after receipt by the ASF, Inc.
7. Each entry shall be judged on the basis of originality, quality of musical composition and lyrical content, if applicable. Elaborate instrumentation or recording is not a factor in judging. All decisions of the screening panels and judges shall be final and binding upon the ASF, Inc. and all entrants.
8. Application for entry must be postmarked no later than April 15, 1974. Recorded entries must be postmarked by June 3, 1974.

ENTER NOW

The American Song Festival, P.O. Box 57, Hollywood, CA 90028

Enclosed is my check money order entry fee of _____ made payable to the American Song Festival. (\$10.85 each —outside U.S. and Canada \$13.85 each.) Please send _____ Official Entry Kit(s) to:

NAME _____ AGE _____ ADDRESS _____
(PLEASE PRINT)
CITY _____ STATE _____ ZIP _____

Kalaidjian Named CBS Vice President

■ NEW YORK—Goddard Lieberson, President of CBS/Records Group, has announced the appointment of Robert E. Kalaidjian as Vice President, Personnel, CBS/Records Group.



Robert E. Kalaidjian

Kalaidjian, who has been director of personnel for CBS since 1950, will be responsible for all day-to-day personnel activities and plant personnel functions throughout the CBS/Records Group, which has the largest number of employees of any CBS group. He will work closely with Albert Earl, Vice President, Operations, CBS Records, the group's domestic division.

Thevis Expands Coast Pubberies

■ ATLANTA — Michael Thevis, President of General Recording Corporation (GRC), has announced the appointment of writer, producer and artist Dee Ervin to the west coast publishing division of GRC.

Ervin, who recorded his first hit "Swinging On A Star" as an artist with Dimension Records, composed numerous tunes which were later hits by Ester Phillips, Rene Chandler, Wilson Pickett, Isaac Hayes, Ray Charles, Bobby Womack and the Whispers.

The Coast (Continued from page 16)

Sanson at the Caribou Ranch last month . . . In group news: Skip Batten, an original Byrd, has joined the New Riders, replacing bassist Dave Torbert, and steel guitarist Jimmy Day has latched onto Commander Cody, as a replacement for Bobby Black . . . In tour news: Uriah Heep starts a 10-city swing with Manfred Mann Jan. 25 in El Paso, concluding Feb. 10 at Winterland . . . Ten Years After will go out for a month beginning May 15 in Boston and winding up June 16 in Fresno . . . Puzzle opens at Chicago's Quiet Knight on the 30th, thence proceeding to 10 more cities . . . Silverhead opens for Fleetwood Mac in New York on the 25th, and after that they, too, will be on the road for a month, until they arrive at the Whisky Feb. 20 . . . Chicago will start their next tour in March, when "Chicago VII" will be released . . . Don McLean will go out then, too . . . Mott the Hoople's to come back to the U.S. next month . . . And Kiki Dee is prepping her first American tour for early spring . . . Locally, meantime, Helen Reddy has finally made a decision. When she appears here next summer, it will be at the Greek Theatre—and the Pointer Sisters will open for her.

Sentencing Set For Tape Pirates

■ NEW YORK — Sentencing has been scheduled for February 6 for three men, one woman and a corporation who pleaded guilty before New York City Criminal Court Judge Arthur Goldberg to a Class B misdemeanor involving the manufacture and sales of pirated tape recordings. This is an offense under Section 561 of New York State's General Business Law.

The guilty pleas aborted a brief hearing and climaxed a case that had been pending since September, 1971, when officers of the New York County District Attorney's Office raided a warehouse in Queens and seized more than 400,000 pirated 8-track tape cartridges.

Those who pleaded guilty included: Phillip Landwehr, president of Premier Albums, Inc.; the company itself; Delbert Greene, identified as the owner of All-Boro Records and Tapes, Farmingdale, N. Y.; Michael Javits, an employee of Premier, and Billie Dove Dobson, identified as a sales agent for the tapes.

The defendants face a jail term of up to three months and/or a fine of up to double the profits. Assistant District Attorney Roy R. Kulcsar prosecuted the case.

Alleged Pirates Released on Bond

■ ROCKFORD, ILL. — Two men have been released on bond following their arrest by FBI agents on charges of selling pirated versions of copyrighted sound recordings.

The men were identified as Donald Willis, owner of Budget Enterprise, here, and Richard Hardesty, an employee of the firm. More than 200 pirated tapes were seized in a truck being used to distribute them.

Assistant U. S. Attorney Eric Wahl of the Western District of Wisconsin, said criminal informations would be presented charging Willis with 20 counts and Hardesty with 16 counts of violating the U. S. Copyright Law.

Frank Schiffman Dies; Co-Founded The Apollo

■ NEW YORK—Frank Schiffman, co-founder and President of the Apollo Theater, died last week (15) in Miami Beach. He was 80 years old.

In the early '20s, Schiffman, with his partner Leo Brecher, took charge of the Harlem Opera House, whose founder was Oscar Hammerstein. During Schiffman's affiliation with the theater, such stars as Al Jolson and the Marx Brothers made appearances there. Schiffman remained active in the Apollo Theater organization until his death.

The late Dr. Martin Luther King in a letter to Schiffman remarked, "Your material support of my organization has been deeply appreciated. Yet, even more deeply, we appreciate your spiritual involvement with the imperatives which inspire us to continue working, praying and demonstrating together for the hastening of that day when all men will be able to sit down together at the table of brotherhood. Your recognition early in this struggle, that this is not the crusade of one race or creed, but that it is and should be the genuine concern of all mankind, marks you as a sincere and enlightened friend of human causes."

Services were held last week (18) at the Free Synagogue of Westchester, in Mount Vernon, New York.

New Grand Funk LP

■ NEW YORK — Andrew Cavaliere, manager of Grand Funk Railroad, has announced that Grand Funk will begin recording their 10th album the third week of January. The album, entitled "Shinin' On," will be produced by Todd Rundgren. Their new single is scheduled for a mid-February release and the album for mid-March.

Committee Hits the Road

■ SAN FRANCISCO — The Committee, the San Francisco-based improvisational and satirical revue, has taken to a traveling stage, presenting their humor before audiences in Chicago, Cleveland, Philadelphia, Washington, D. C., Columbus and a sellout crowd in Atlanta, a city where they were virtually unknown only a week before their appearance.

The three month tour has been supported by Little David Records (distributed by Atlantic) to coincide with promotion of The Committee's recently released album, "Wide Wide World of War."

In a decade of performing activity, the group has scored a host of film and television credits, from "Billy Jack" and "American Graffiti" to Dick Cavett, Johnny Carson and Flip Wilson.

MCA Inks De Young

■ UNIVERSAL CITY, CAL. — Cliff De Young, known to millions as Sam Hayden in the Universal Television Production of "Sunshine," has been signed to a long-term recording contract with MCA Records. Artie Mogull, MCA Vice President, made the announcement recently.

De Young's vocals were first credited on the original television soundtrack of "Sunshine," which MCA released in November, and on "Sunshine," the recently-pulled single from the lp.

Immediate plans for De Young include an appearance on Dick Clark's "Action '74," which airs February 23rd on ABC-TV and "The Tonight Show." Personal management is being handled by Schiffman and Larson.

Moore to ABC

■ LOS ANGELES—Daniel Moore, most noted for his writing of "Shambala" recorded by Three Dog Night and B. W. Stevenson, has been signed as a recording artist to ABC Records.

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NMPA Creates Legal Post

■ NEW YORK—The Board of Directors of National Music Publishers' Association, has named Jeffrey A. Rosen to the newly created post of House Counsel for the Association and The Harry Fox Agency, Inc., its licensing service. The problems of protecting the copyright interests of the industry, specifically the new areas of infringement which have appeared because of new technologies, have indicated the necessity of the new structure, among other reasons.

Rosen, a member of the New York Bar, is a graduate of New York University Law School and of the London School of Economics and Political Science. Rosen will be working closely with Paul, Weiss, Rifkind, Wharton & Garrison, the Association's General Counsel.

Howard Ties Knot

■ NEW YORK—Ira Howard, recently named production coordinator for the new Mills/MCA Joint Venture, was married to the former Norma Cohen on Sunday, January 13, at the White Plains Hotel in White Plains, New York.

Croce Special Set

■ NEW YORK—The ninety minute television tribute to the late Jim Croce will air on "Don Kirshner's Rock Concert" March 9 in the New York and Los Angeles areas, and that weekend in various other time slots in 118 other markets across the country.

Loggins and Messina, the Carpenters, Randy Newman and record producers Cashman and West, all associated or friends of Croce, appear on the show.

Josh Mills, who contributes to the pop-rock scene as a journalist, worked on the show, titled "Jim Croce: 1943-1973," as creative consultant and assistant producer. The show was produced by David Yarnell.

Weston to Address Copyright Conference

■ LOS ANGELES—The January meeting of the California Copyright Conference, scheduled for January 22, will feature Doug Weston, owner of the Troubadour, as guest speaker. Weston will discuss "The Night Club as Launching Pad: Road to Survival for an Endangered Species." The Conference meets at Sportsmen's Lodge commencing at 6:30 pm.

L&M At KHJ



Columbia recording duo Loggins and Messina recently took a few days to make promotional visits to various radio stations in the Los Angeles area. Shown above at radio station KHJ are (from left) Kenny Loggins; Sean Conrad, program director at KHJ; Jim Messina (seated); and Paul Black, local promotion manager for Columbia Records in Hollywood. Loggins and Messina have already started working towards making 1974 as successful as 1973, a year in which they rolled up an incredible four gold records.

Mitsubishi Intl. Becomes SQ Licensee

■ NEW YORK—Columbia Records has announced the signing of Mitsubishi International Corporation as an SQ licensee. Mitsubishi, a major Japanese manufacturer of home entertainment products, markets them in the United States under the MGA brand name. MGA is now manufacturing audio systems containing SQ circuitry, and will also introduce units which have SQ full logic decoding circuitry.

At the same time, CBS/Sony Records, the SQ licensing agent in Japan for Columbia Records, has announced the addition of four new manufacturers to the 14 already licensed under SQ technology. The new additions are Clarion Company, Foster Electronics, Fuji Onkyo and Union Co. Ltd.

Musical Isle Names Denver Operations Mgr.

■ DENVER—Bob Krug, manager of Musical Isle of America's Denver branch, has announced the appointment of Clem Diedrich as operations manager.

Diedrich, who enters the Denver picture after a successful stint with Musical Isle's St. Louis operations, will assist Krug in all aspects of the business. The appointment comes in the wake of major increases in the company's rack and one-stop operations. Sales at the May Company outlets increased in some cases by more than 50 percent in the past year, while volume at the Berstein-Applebee chain were the best ever.

Chappell Active

(Continued from page 6)

Vice President Clive Fox has signed an agreement with Les Emerson of Canada's Five Man Electrical Band. Emerson's production company concluded a three-act deal with Polydor. Chappell has a co-publishing agreement with Emerson's Trillium Music Co. under which the firm administers the copyrights on a worldwide basis.

Also signed recently was Tom Wilson, veteran producer of such artists as Bob Dylan, Simon and Garfunkel, the Animals, Frank Zappa and the Mothers Of Invention. Another multiple act agreement involves producer/writer Landy McNeal whose current production lineup includes Inner Space. Their new single "Make It Hard On Him," will be released on the Famous-distributed Sweet Fortune label. Two other acts, We The People and New Movement, will also have single product coming out shortly.

Staff Producers

The Chappell staff itself has become an integral part of the production scene. Jon Devirian, the firm's California contemporary professional manager, was executive producer of the Scepter single "Try (Try To Fall In Love)" by Cooker, a Chappell writer/artist. Henry Hurt, head of the Nashville office, will produce Daryl Statler, another Chappell writer, under a major new country music production deal set by Clive Fox with Polydor.

The Jerry Butler Chicago Writers Workshop, of which Chappell is co-sponsor, is also experiencing great record activity. The Workshop filters much of its recorded effort through Jerry's Fountain Productions and Calvin Carter, veteran producer and supervisor of the Workshop.

"The line between publishing and recording is constantly narrowing and consequently, we must take new steps to expand the publisher's role. Major record production activity is definitely a part of this program, and Chappell, while continuing to handle the role of the traditional publisher, is now well into the contemporary business of music," Weiser concluded.

Feliciano on the Move

■ NEW YORK—Following the taping of a segment of the "Midnight Special" television show, for airing February 8, Jose Feliciano left on a Pacific tour which will take him to Alaska, Japan and Hawaii. In Japan he will do ten performances in nine days. Feliciano's eleventh RCA album, "For My Love . . . Mother Music," was recently released.

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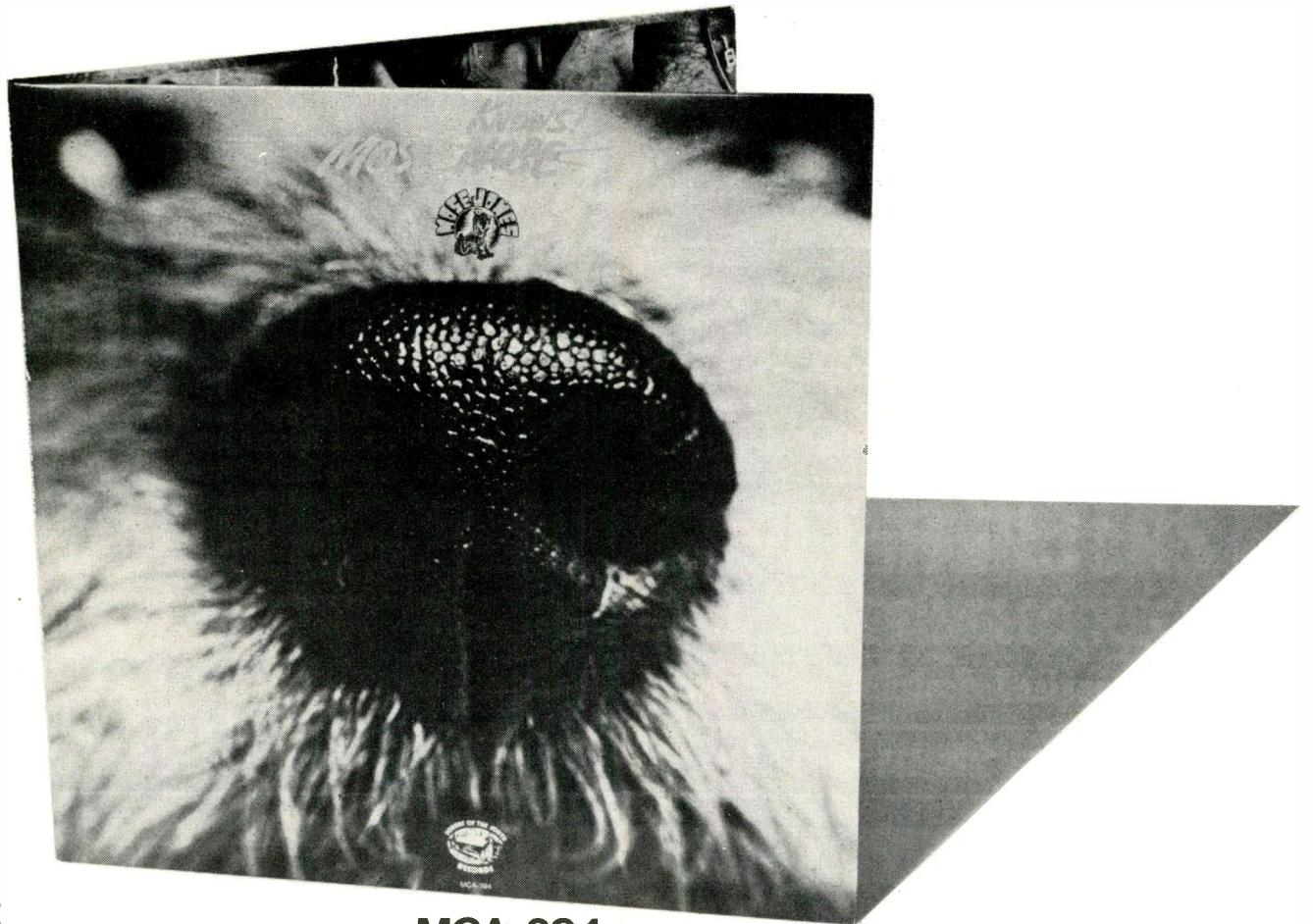
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By KAL RUDMAN



■ **Eddie Kendricks** This column predicted from the time of release that this record would become a cross-over Go-Rilla. Powerhouse believers: 40 WIXY, 30 KFRC, KHJ, 27 WXLO. Chart debuts: It exploded on the CKLW chart at #22 and it is top 5 in r&b sales in Detroit. It is #30 at WCFL and is on KLIF, KELP, KTAC.

Kool And The Gang We also predicted that this r&b sales Go-Rilla would jump on major top 40 stations. This is all the more remarkable because it is one of the few records on an independent label (De-Lite) that has been able to accomplish this near-impossible feat. Powerhouse new believers this week: 14 WABC, WIXY, WAYS, 30 WTIK, WQAM, WCAO. It exploded at WKGN and this is all the more remarkable because there is a very small black population in Knoxville. It detonated 23-15 at CKLW who report: "Top 5 r&b sales and solid phone requests." 18-13 WPGC with "huge top 5 phones." It debuted in New York at #17 WPIX.

Next predicted soul cross-over: **B. B. King**. It exploded 21-10 CKLW and Rosalie Trombley reports: "An instant pop picture." It is #35 WIXY. The record is #1 r&b in a number of important cities.

Cliff De Young This was the big week for this single which we predicted would make it as a hit single despite the huge album sales. New: 40 KLIF, 38 WIXY, 29 WSAI, 6-3 WMAK, 2 WSM, 6 KJR, 14-11 WJDX, 15-11 WHHY, 33-22 KILT and it exploded 22-19 at CKLW who report "heavy phones."

Wednesday Please note that this is the first hit for Sussex Records since they left Buddah and went out on their own with independent distributors. We have known for a long time that this was a hit because of the #1 sales in Milwaukee at WOKY and the smash action at CKLW. Unfortunately, it took a long time for heavyweight stations to get around to playing this bubblegum Go-Rilla. Powerhouse new believers: 36 WCFL, KILT, WHBQ, 4 KFRC, 10 KTAC, 2 WOKY, 4-2 WCOL, 26 WXLO.

And still yet another cross-over-to-pop smash: **The Dells**. Although there are only two heavyweight pop stations on this record . . . they just happen to be the right two stations: 28 CKLW, 35 WCFL. See Stan Hoffman . . . see the rest of the major top 40 stations rush to get this gold record to-be.

Anne Murray With the help of a lot of country sales, this has turned into a solid pop winner. Note that it is still another hit Loggins & Messina song. New: KILT, WPOP. Chart debuts: WOKY, WKGN, KGW. Pic. to 22 WCAO. It is on: WPIX, KJR, KXOK, KTAC, WHHY, 26 CKLW who report "nice sales." 38-30 KLIF, 27-22 WCOL, 17-15 KELP, 9-2 WFOM.

Would you believe still another soul cross-over to be: **New York City**. It certainly appears that Thom Bell can do NO wrong. Every doggone record he puts out becomes a hit, even though some take a long time to get there. This one has been out forever. This week it exploded 32-24 at WPGC and Harv Moore says "hit." I predict at this point in time that some major heavyweight stations will quickly follow suit . . . although it is still a little early, I

(Continued on page 69)

CLUB REVIEW

Airto, Tierra Latinize Whisky With Exotica

■ LOS ANGELES — Accompanied by his new seven-member group Fingers (also the title of his latest CTI album), Brazilian percussionist Airto recently offered Whisky patrons a musical evening considerably more exotic than the club's normal fare. Weird jungle cries, rasping equatorial rhythms, strange clicks and chimes — all carried forward by a strong, propulsive tempo — were the staples of Fingers' sound. And except for a few occasions, notably when he demonstrated three unusual percussion instruments by using them for extended improvisations, Airto stayed in the group's background, making his presence subtly felt.

Mood Music

This was not inaccessible music, it was pleasant enough to listen to, for Airto does have skills to showcase. And yet, it finally seemed only a more rarefied form of mood music as one's imagination was left with very little residue.

Tierra (20th Century) opened the bill for Airto. Produced locally by Brown Giant Productions, the six musicians in Tierra play and sing songs in the Latin-rock vein, and they're not half bad. They, too, have a strong beat, but friskier than Airto's and more exuberant. When they tighten up somewhat, using solos more sparingly — and especially when they improve their not-very-interesting harmonies — they'll be even better.

Craig Fisher

Benedetto Travels On the Continent

■ NEW YORK — Vittorio Benedetto of C.A.M.-U.S.A., currently representing C.A.M. at MIDEM in Cannes, has set a series of meetings throughout the continent. While in Europe, Benedetto will coordinate numerous international production and publishing projects. He may be contacted at the C.A.M. booth at the Palais du Festival or at the Hotel Martinez in Cannes through Jan. 25.

Young Critics Honor Fox-Gimbel's 'Name'

■ NEW YORK — The Young New York Film Critics Association, a group which consists of 32 campus and rock newspaper critics, has awarded Charles Fox and Norman Gimbel their "Best Film Song of 1973" award for "I Got A Name," the song performed by the late Jim Croce in the film "The Last American Hero."

RCA Distribs Erato

(Continued from page 6)

Erato recording artists either currently are or soon will begin touring this country.

Flautist Jean-Pierre Rampal, as part of his American activities, will participate in three Carnegie Hall programs. On January 25, he and oboist Pierre Pierlot will give a joint program; on February 22, Rampal will be joined by Veyron La Croix, and on March 15, he joins the Julliard Quartet for a program.

Maurice Andre, the world famous trumpet virtuoso will tour the U.S. in October.

Grossman Signs With Phonogram



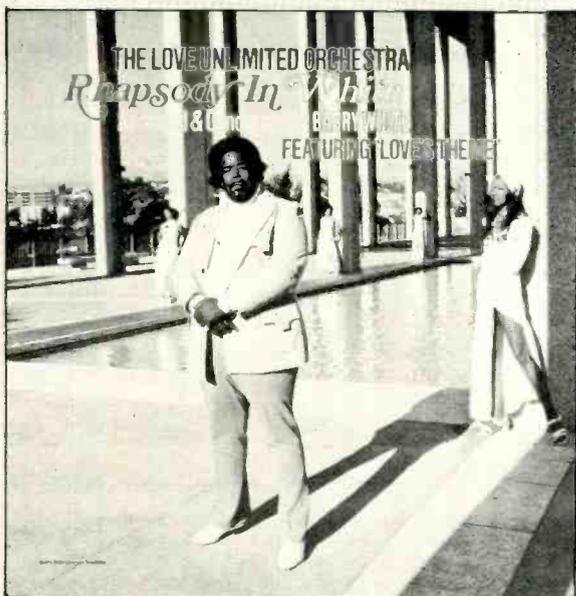
Singer and songwriter Steve Grossman has recently signed with Phonogram/Mercury. Pictured at the signing are (from left) Charles Fach, Vice President, a&r, Paul Nelson, director, east coast a&r and Grossman's managers Bobby Flax and Lanny Lambert. Grossman is currently recording his debut album for Mercury, tentatively titled "Caravan Tonight."

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JANUARY 26, 1974			
ABRA-CA-DABRA Walt Meskell (20th Century/Cakewalk, ASCAP)	29	LOVE HAS NO PRIDE John David Souther (Walden/Glasco, ASCAP)	59
A LOVE SONG Brian Ahern (Portofino/Gnosso, ASCAP)	32	LOVE'S THEME Barry White (Sa-Vette/January, BMI)	9
AMERICANS (Conestoga, BMI)	6	MEADOWS Joe Walsh & Bill Szymczyk (ABC/Dunhill & Barnstorm, BMI)	71
AMERICANS Peter Scheumeier (Conestoga, BMI)	52	ME AND BABY BROTHER Jerry Goldstein (Far Out, ASCAP)	14
AMERICAN TUNE Paul Simon (Paul Simon, BMI)	45	MIDNIGHT RIDER Sandlin & Allman (No Exit, BMI)	35
ARE YOU LONESOME TONIGHT Curb & Costa (Bourne, ASCAP)	15	MIGHTY LOVE Thom Bell (Mighty Three, BMI)	76
BABY COME CLOSE Smokey Robinson (Jobete, ASCAP)	38	MIND GAMES John Lennon (John Lennon, BMI)	65
BICYCLE MORNING Pat Cusimano (Hilltop, BMI)	95	MY MUSIC Jim Messina (Jasperilla/Gnosso, ASCAP)	72
BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI)	37	MY SWEET LADY Robin & Musso (Cherry Lane, ASCAP)	62
CAN THIS BE REAL Leroy Hutson (Silent Giant, ASCAP)	42	NEVER NEVER GONNA GIVE YA UP Barry White (Sa-Vette/January, BMI)	18
CAN'T SAY NOTHIN' Curtis Mayfield (Chi-Sound, BMI)	83	ONE TIN SOLDIER Mendell Lowe (Cents & Pants, BMI)	84
COME AND GET YOUR LOVE Redbone (Blackwood/Novalene, BMI)	48	PHOTOGRAPH Richard Perry (Richroony, BMI)	61
DADDY WHAT IF Bobby Bare (Evil Eye, BMI)	66	PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI)	24
DARK LADY Snuff Garrett (Senor, ASCAP) DEEPER AND DEEPER Steve Barri (ABC, ASCAP)	57	RAISED ON ROBBERY (Crazy Cow, BMI) ROCKIN' ROLL BABY Thom Bell (Mighty Three, BMI)	51
D'YER MAK'ER Jimmy Page (Superhype, ASCAP)	44	ROCK 'N ROLL HOOCHEE KOO Derringer & Szymczyk (Derringer, BMI) ROCK ON Jeff Wayne (Jeff Wayne, PRS) SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI)	88
ERES TU (Radmus, ASCAP)	58	SEXY MAMA Ray Robinson, Goodman (Gambi, BMI)	55
FLASHBACK Bones Howe (Zapata, ASCAP) GET THAT GASOLINE BLUES Eddie Kramer (Varmint, BMI)	91	SHE'S GONE Arif Mardin (Unichappell, BMI)	99
GOODBYE YELLOW BRICK ROAD Gus Dudgeon (Dick James, BMI)	98	SHOW AND TELL Jerry Fuller (Fulness, BMI)	2
HANGIN' AROUND Rick Derringer Hierophant/Silver Steed, BMI)	31	SHOW DOWN Jeff Lynne (Anne-Rachel/Yellow Dog, ASCAP)	64
HEARTBREAKER Jimmy Miller (Promopub, ASCAP)	94	SISTER MARY ELEPHANT Lou Adler (India Ink, ASCAP)	23
HELEN WHEELS Paul McCartney (McCartney/ATV, BMI)	36	SMOKIN' IN THE BOYS ROOM Morris & Brilliant Sun (Big Leaf, ASCAP)	4
HELLO IT'S ME Todd Rundgren (Screen-Gems-Columbia, BMI)	13	STAR Lieber-Stoller (Hudson Bay, BMI)	86
I CAN'T STAND THE RAIN Willie Mitchell (Jec, BMI)	40	STONE TO THE BONE James Brown (Dynatone/Belinda/Unichappell, BMI)	70
I JUST CAN'T GET YOU OUT OF MY MIND Barri, Lambert, Potter (ABC/Dunhill/ Soldier, BMI)	68	STOP TO START Grant and Felder (W.M.O.C.T./Six Strings, BMI)	85
I LIKE TO LIVE THE LOVE Dave Crawford (ABC/DaAnn, ASCAP)	87	SPIDERS AND SNAKES Phil Gernhart (Kaiser/Boo/Gimp, ASCAP)	17
IF YOU'RE READY (East/Memphis, BMI)	43	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	77
IF WE MAKE IT THROUGH DECEMBER Ken Nelson (Shade Tree, BMI)	39	TEENAGE LAMENT '74 Richardson & Douglas (in dispute)	41
I LOVE Jerry Kennedy (Hallnote, BMI)	27	TELL HER SHE'S LOVELY David Batteau (Shiver & I, ASCAP)	67
IN THE MOOD Mardin & Manilow (Shapiro-Bernstein, ASCAP)	31	THE JOKER Steve Miller (Haworth, ASCAP) THE LOVE I LOST Gamble & Huff (Mighty Three, BMI)	11
I SHALL SING Garfunkel & Halsey (Warner-Tamerlane/Caledonia, BMI)	82	THE MOST BEAUTIFUL GIRL Billy Sherrill (AI Gallico/Algee, BMI)	74
IT DOESN'T HAVE TO BE THAT WAY Cashman & West (Blendingwell, ABC, ASCAP)	33	THE WAY WE WERE Marty Paich (Colgems, ASCAP)	16
I'VE GOT TO USE MY IMAGINATION Kerner & Wise (Screen-Gems/Columbia, BMI)	54	THIS IS YOUR SONG Paul Anka/Johnny Harris (Spanka, BMI)	3
JIM DANDY Tom Dowd (Shelby Singleton/Hill & Range, BMI)	5	TIME IN A BOTTLE Cashman & West (Blendingwell, ASCAP)	80
JESSICA Allman Bros. (No Exit, BMI)	25	TOP OF THE WORLD Carpenters & Jack Daughtery (Almo/Hammer-Nails, ASCAP) TRYING TO HOLD ON TO MY WOMAN Jackson, J. Reddick (Built Proof, BMI)	12
JOY PT. 1 Isaac Hayes (Incense/East/ Memphis, BMI)	78	UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate BMI)	46
JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI)	30	WALK LIKE A MAN Todd Rundgren (Cram, Renraf, BMI)	10
JUST YOU AND ME James William Guercio (Big Elk, ASCAP)	22	WANG DANG DOODLE David Rubinson (Arc, BMI)	19
KEEP YOUR HEAD TO THE SKY Joe Wissert (Hummit, BMI)	49	WHAT IT COMES DOWN TO R. Isley/O. Isley (Bevina, ASCAP)	75
LAST KISS John Dee Driscoll (Bablo, BMI) LAST TIME I SAW HIM Michael Masser (Jobete, ASCAP)	96	WILL YOU LOVE ME TOMORROW Peter Schekeryk (Screen Gems/ Columbia, BMI)	56
LEAVE ME ALONE Tom Catalano (Brooklyn/Anne-Rache, ASCAP)	47	WOLD Paul Leka (Story Songs, ASCAP)	100
LET ME BE THERE John Rostill (Gallico, BMI)	34	YOU'RE SIXTEEN Richard Perry (Viva, BMI) YOU'RE SO UNIQUE Billy Preston (Irving/WEP, BMI)	73
LET ME GET TO KNOW YOU Rick Hall (Spanka, BMI)	7	YOU SURE LOVE TO BALL Marvin Gaye (Jobete, ASCAP)	1
LET YOUR HAIR DOWN Norman Whitfield (Stone Diamond, BMI)	79	MUST BE LOVE James Gang (Thermostat, ASCAP)	63
LIFE IS A SONG WORTH SINGING Thom Bell (Mighty Three, BMI)	26		81
LIVIN' FOR YOU Willie Mitchell (Jec./AI Green, BMI)	92		90
LIVING FOR THE CITY Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	21		

JANUARY 26, 1974

JAN. 26	JAN. 19	
101	110	WHAT IS HIP? TOWER OF POWER—Warner Bros. 7748 (Kuptillo, ASCAP)
102	—	HOUSTON I'M COMING TO SEE YOU GLEN CAMPBELL— Capitol 3808 (Kay Teekay/Andmar, ASCAP)
103	104	BEYOND THE BLUE HORIZON LOU CHRISTIE—Three Brothers THB 402 (CTI) (Famous, ASCAP)
104	116	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR— Stax STA 0193 (Groovesville, BMI)
105	105	WILD IN THE STREETS GARLAND JEFFREYS—Atlantic 2981 (Sheepshead Bay, ASCAP)
106	112	IT'S NOW WINTER'S DAY DENNIS YOST—MGM South 7027 (Low-Tri, BMI)
107	113	A MOTHER FOR MY CHILDREN WHISPERS—Janus J231 (Mighty Three/Golden Fleece, BMI)
108	114	QUICK, FAST IN A HURRY NEW YORK CITY—Chelsea BCBO 0150 (RCA) (Assorted/Bellboy, BMI)
109	120	I TOLD YOU SO DELFONICS—Philly Groove 182 (Bell) (Nickelshoe/Wadud/New Outlook, BMI)
110	107	STORMY MONDAY LATIMORE—Glades 1716 (WB, ASCAP)
111	—	MARLENA BOBBY GOLDSBORO—United Artists XW 371-W (UA, ASCAP)
112	—	LOOKIN FOR A LOVE BOBBY WOMACK—United Artists XW375-W (UA, ASCAP)
113	—	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7-3538 (Col)
114	111	INSPIRATION PAUL WILLIAMS—A&M 1479 (Almo, ASCAP)
115	129	IT WOULDN'T HAVE MADE ANY DIFFERENCE TOMMY MIDDLETON— Columbia 4-45972 (Screen Gems-Columbia/Earmark, BMI)
116	123	I WILL RUBY WINTERS—Polydor 14202 (Camarillo, BMI)
117	102	JOLENE DOLLY PARTON—RCA APBO 0145 (Owepar, BMI)
118	—	ENERGY CRISIS '74 DICKIE GOODMAN—Rainy Wednesday 206 (New York Times/Rainy Wednesday, BMI)
119	—	IF IT WERE LEFT UP TO ME SLY & THE FAMILY STONE—Epic 5-11060 (Stone Flower, BMI)
120	131	WISH THAT YOU WERE MINE MANHATTANS—Columbia 4-45971 (Blackwood/Nottingham, BMI)
121	121	TIME FADES AWAY NEIL YOUNG—Reprise 1184 (Silver Fiddle, BMI)
122	123	I WILL RUBY WINTERS—Polydor 14202 (Camarillo, BMI)
123	126	WITCH DOCTOR BUMP CHUBUKOS—Mainstream 5546 (Lifestyle, BMI)
124	124	POWER OF LOVE JERRY BUTLER—Mercury 73442 (Phonogram) (Bushka, ASCAP)
125	—	THERE'S GOT TO BE RAIN IN YOUR LIFE DOROTHY NORWOOD— GRC 1011 (Silver Thevis/Act 1, BMI)
126	135	YOU WON'T FIND ANOTHER FOOL LIKE ME NEW SEEKERS— (Geoff. Stephens, ASCAP)
127	127	RAINBOW SONG AMERICA—Warner Bros. 7760 (WB, ASCAP)
128	128	APPLE OF MY EYE BADFINGER—Apple 1864 (Apple, ASCAP)
129	130	I NEED SOMEONE LINDA PERRY—Mainstream 5550 (Lifestyle, BMI)
130	118	DON'T LET ME DOWN BUCKINGHAM NICKS—Polydor PD 14209 (Pogologo/Buckingham/Donna Marta, BMI)
131	134	KEEP YOURSELF ALIVE QUEEN—Elektra 45863 (Feldmn/Trident, ASCAP)
132	122	SOUL POWER '74 MACEO & THE MACS—People 631 (Polydor) (Dynatone, BMI)
133	—	THE REAL ME THE WHO—MCA 40182 (Track, BMI)
134	139	THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794 (Bushka, ASCAP)
135	125	SOFT SOUL BOOGIE WILSON PICKETT—RCA APBO 0174 (Davor, BMI)
136	136	TRY TO FALL IN LOVE COOKER—Scepter 12388 (Unichappell, BMI)
137	137	COME LITTLE CHILDREN DONNY HATHAWAY—Atco 6951 (Don Bow, BMI)
138	133	SORROW DAVID BOWIE—RCA APBO 0160 (Pepamar, ASCAP)
139	—	JUST DON'T WANT TO BE LONELY THE MAIN INGREDIENT— RCA APBO-0205 (Bellboy, BMI)
140	138	LAY LADY LAY BROOK BENTON—Brut 910 (Buddah) (Big Sky, ASCAP)
141	115	THIS WORLD HAS MUSIC AVERAGE WHITE BAND—MCA 40168 (Not Listed)
142	132	FOR YOUR LOVE FLEETWOOD MAC—Reprise 1188 (Blackwood, BMI)
143	119	REMEMBER ANDY WILLIAMS—Columbia 4-45985 (Blackwood, BMI)
144	140	LOVING YOU JOHNNY NASH—Epic 5-11070 (Mikim, BMI/Cayman, ASCAP)
145	141	WHAT CAN I TELL HER TIMMY THOMAS—Glades 1717 (Sheryln, BMI)
146	146	I'D KNOW YOU ANYWHERE ASHFORD & SIMPSON—Warner Bros. 7745 (WB, ASCAP)
147	142	I'M THE MIDNIGHT SPECIAL CLARENCE CARTER—Fame XW330-W (UA)
148	143	DOWN DRINKING AT THE BAR LOUDON WAINWRIGHT 111— Columbia 4-45949 (Snowden, ASCAP)
149	144	LEE DETROIT EMERALDS—Westbound 220 (Janus) (Bridgeport, BMI)
150	145	BOTH ENDS AGAINST THE MIDDLE JACKIE MOORE—Atlantic 2989 (Cotillion/Cookie Box, BMI)

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SAS INC

Wonder, Bernstein Lead Grammy Nominees (Continued from page 3)

The Bottom," A&M).

Doubly Named

The late Jim Croce (ABC) has been nominated for best record and male vocal performance for "Bad Bad Leroy Brown." Other artists nominated twice include Paul Simon (Columbia) for album and male vocal performance for "There Goes Rhymin' Simon," and Eumir Deodato (CTI) for best new artist as well as for best pop instrumental performance ("Also Sprach Zarathustra").

Barry White (20th Century) was nominated for best new artist as well as for best male vocal r&b performance. Gladys Knight & The Pips (Buddah and earlier, Soul) show up twice for pop vocal performance and r&b group vocal performance. Instrumentalists Chet Atkins (RCA), Edgar Winter (Epic), Billy Preston (A&M) and Manu Dibango (Atlantic) received two nominations each in various categories.

Other artists nominated twice include: Marie Osmond (MGM) for best new artist and female country vocal; Tom T. Hall (Mercury) for best country male vocal and best country song; Paul & Linda McCartney (Apple) for best soundtrack score (with George Martin) and best group pop vocal (with Wings).

Double Roles

The male half of Carpenters, Richard Carpenter, is represented in the Grammy nominations in a double role as arranger and performer for "Sing" (A&M). In a similar manner, Quincy Jones (A&M) is cited twice—once as an arranger, and once as a pop instrumentalist. Dottie West is nominated once as a female country vocalist (RCA) and once as co-writer of a nominated best country song, "Country Sunshine." Tammy Wynette is doubly honored for her talents as a country vocalist, individually as well as in duet with George Jones (Epic).

Bernstein's Four

Leading the classical nominees is conductor Leonard Bernstein, who was named in four categories: best classical and best opera album (for Bizet: Carmen), best orchestral performance (for Holst: The Planets) and best choral performance (for Haydn: Mass In Time Of War).

Best Record

Competing for record of the year honors in the pop field are: Jim Croce's "Bad Bad Leroy Brown," Charlie Rich's "Behind Closed Doors," Roberta Flack's "Killing Me Softly With His Song," Stevie Wonder's "You Are The Sunshine Of My Life" and Carly Simon's "You're So Vain."

Vying for album of the year are: "Behind Closed Doors," Charlie Rich; "The Divine Miss M," Bette

Midler; "Innervisions," Stevie Wonder; "Killing Me Softly," Roberta Flack and "There Goes Rhymin' Simon," Paul Simon. Contending for song of the year are: "Behind Closed Doors," "Killing Me Softly," "Tie A Yellow Ribbon," "You Are The Sunshine Of My Life" and "You're So Vain."

New Artists

Eumir Deodato, Maureen McGovern, Bette Midler, Marie Osmond and Barry White are all in contention for the best new artist of the year award. During 1973, Deodato charted as a major jazz performer, Marie Osmond as a country artist and Barry White as a soul act, in addition to their common pop success. So this year's list of new artist nominations seems to be one of the most representative ever, in terms of the entire spectrum of pop music.

Jazz Awards

Nominations in the jazz soloist category include Clifford Brown, Art Tatum, Freddie Hubbard, Hubert Laws and Ray Brown. In the jazz/group classification, the five Grammy nominees are Jim Hall & Ron Carter, the Cannonball Adderly Quintet, Chick Corea & Return to Forever, Oregon and Supersax. This year's big band jazz nominees are Woody Herman, Don Ellis, Gil Evans, Oliver Nelson and Randy Weston.

Females, Males

In contention for best female vocal performance are Bette Midler ("Bugle Boy"), Anne Murray ("Danny's Song"), Roberta Flack ("Killing Me Softly"), Diana Ross ("Touch Me In The Morning") and Carly Simon ("You're So Vain"). Male counterparts in the pop category are Perry Como ("And I Love You So"), Jim Croce ("Leroy Brown"), Elton John ("Daniel"), Paul Simon ("Rhymin' Simon") and Stevie Wonder ("... Sunshine").

Grammy vocal group nominees in the pop category are Seals & Crofts ("Diamond Girl"), Paul McCartney & Wings ("Live And

Let Die"), Gladys Knight & The Pips ("Neither One Of Us"), Carpenters ("Sing") and Dawn ("Tie A Yellow Ribbon"). Deodato, the Mahavishnu Orchestra, Edgar Winter, Billy Preston and Quincy Jones are vying for honors in the pop instrumental field.

R&B Honors

Female r&b artists in contention for a performance Grammy include Esther Phillips, Etta James, Ann Peebles, Aretha Franklin and Sylvia. Their male counterparts are Al Green, Barry White, Eddie Kendricks, Marvin Gaye and Stevie Wonder. Group nominations in the r&b performance category include the Staple Singers, War, the Spinners, the O'Jays and Gladys Knight & The Pips. Battling r&b instrumentalists are Donald Byrd, Ramsey Lewis, the Crusaders, Manu Dibango and Young-Holt Unlimited.

In contention for the best r&b song of the year are: "The Cisco Kid," "Family Affair," "Love Train," "Midnight Train To Georgia," and "Superstition."

Country Choices

In the country performance category, females in the running are Dottie West, Tammy Wynette, Olivia Newton-John, Marie Osmond and Barbara Fairchild. Their male counterparts are Charley Pride, Charlie Rich, Tom T. Hall, Johnny Russell and Kris Kristofferson. In competition for duo or group honors are the Statler Brothers, Kris Kristofferson & Rita Coolidge, Porter Wagoner & Dolly Parton, Conway Twitty & Loretta Lynn and George Jones & Tammy Wynette.

Country instrumentalists nominated include Chet Atkins and Charlie McCoy (both together and as individuals), Eric Weissberg & Steve Mandell and Danny Davis & the Nashville Brass.

Competing for the best country song are: "Behind Closed Doors," "Country Sunshine," "The Most Beautiful Girl," "Watermelon Wine" and "Why Me?"

Comedy, Cast

There are six nominees in the comedy category: Cheech & Chong, Bill Cosby, George Carlin, David Frye, National Lampoon and Robert Klein. Original cast scores in Grammy competition are: "Cyrano," "A Little Night Music," "Man From The East," "Pippin" and "Seesaw."

Recordings in line for the children's Grammy are: Marlo Thomas' "Free To Be," Peter Ustinov's "The Little Prince," "Multiplication Rock," "Sesame Street Live" and "Songs From The Electric Company."

Best score nominees from the field of television and motion pictures are: "Jonathan Livingston Seagull," "Last Tango In Paris," "Live And Let Die," "Pat Garrett & Billy The Kid" and "Sounder."

Classical LPs

There are eight nominees for classical album of the year: Bartok's Concerto For Orchestra as conducted by Pierre Boulez; Beethoven's Concerti For Piano & Orchestra as conducted by Vladimir Ashkenazy and Georg Solti; Bizet's Carmen as conducted by Leonard Bernstein; Joplin's The Red Back Book as conducted by Gunther Schuller; Prokofiev's Romeo And Juliet as conducted by Lorin Maazel; Puccini's Heroines featuring Leontyne Price; The Complete Rachmaninoff as performed by the master himself and Rachmaninoff's Concerto No. 2 featuring Artur Schnabel, conducted by Eugene Ormandy.

Other Awards

Nominations were also announced in the arranging, engineering, album packaging, album annotation, inspirational and gospel music, ethnic/traditional music, and spoken word fields. Nominees for a total of ten classical music awards, including the best album classification, were also announced.

Grammy award nominations normally do not honor record business executives except in their role as producers; but this year in the annotation category, Warner Bros. Senior VP Stan Cornyn has been honored for his liner notes for Frank Sinatra's "Ol' Blue Eyes Is Back."

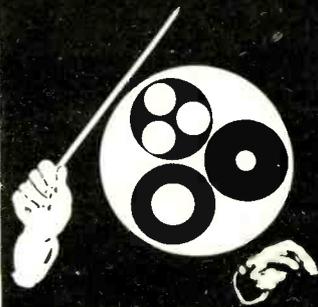
Masekela Gets Around



Marking the first U. S. tour by Hugh Masekela and the Hedzoleh Soundz of Ghana, Ghanaian Ambassador H. R. Amonoo hosted a reception at the J. F. K. Center in Washington, D. C., on January 7. Pictured from left: Ambassador Amonoo; Faisal Helwani, manager of Hedzoleh Soundz; Mrs. Amonoo; publicist Gary Stromberg; Masekela; Barbara Masekela, Hugh's sister; and Masekela's manager, Stuart Levine. Two nights later, Masekela and Hedzoleh Soundz opened at New York's Bitter End. Pictured from left: Levine; Stromberg; Masekela; Blue Thumb President Sal Licata; and Chairman of the Board Bob Krasnow.

'Free To Be . . .' Signs Lawrence

■ NEW YORK—Marlo Thomas and Carole Hart, producers of the ABC-TV prime-time Special "Free To Be . . . You And Me" have retained composer Stephen Lawrence to be musical director and to write additional songs for the show scheduled to air in the spring.



RECORD WORLD SALUTES..... THE WORLD OF CLASSICAL MUSIC

A special section in conjunction with **MIDEM '74**

Record World's '73 Classical Awards

By SPEIGHT JENKINS

■ NEW YORK — On January 7, seven music critics, editors and record reviewers met in a private room at the Princeton Club at the request of **RW** to make nominations and select the best recordings of 1973. The jury that came together on that snowy day, in addition to this writer, were as follows:

Peter G. Davis, Recordings Editor, the *New York Times*; John W. Freeman, Recordings Editor, *Opera News*; James Goodfriend, Music Editor, *Stereo Review*; David Hamilton, Music Critic, *The Nation*, Guest Music Critic for the second half of 1973-74, *The New Yorker*; Dale Harris, Contributing Editor, *High Fidelity*; Martin Mayer, Recordings Editor, *Esquire*.

Though there was a preliminary plan for categories, the group first decided on enlarging and specifying as many different categories as we felt were needed to take care of the best records of 1973. Then, over lunch, we began the process of nomination. In every category many records were suggested; the group decided that only those records that received at least one vote in the balloting would be considered nominated.

In the first category considered, best contemporary work recorded, Nonesuch Records, the major company most dedicated to the cause of new music, dominated the suggestions and nominations. George Rochberg's String Quartet No. 3 won handily with three votes; the others nominated were Peter Maxwell Davies' "Eight Sons for a Mad King," conducted by the composer and played by the Fires of London (Nonesuch), George Perle's String Quartet No. 5 (Nonesuch) and Andrew W. Imbrie's Symphony No. 3, played by the London Symphony (Composers Recording Inc.).

The best orchestral recording had some eight titles suggested, ranging all through the standard repertory of the symphony orchestra. In the voting, Columbia's recording of Pierre Boulez conducting Ravel's "Barque sur l'océan," "Le tombeau de Couperin," and "Valse nobles and sentimentales," the second vol-

ume of the conductor leading Ravel, won handily with three votes. The same conductor's work on Bartok's "Miraculous Mandarin" (Columbia) was also nominated, as was the London recording of Prokofiev's *Romeo and Juliet*, with the Cleveland Orchestra conducted by Loren Maazel.

For the best non-standard orchestral recording, again some eight works were suggested. These were all orchestral works unusual for any symphony orchestra, and most had not been recorded before. In a close vote the winner was Bedrich Smetana's Symphonic Poems by Rafael Kubelik, with the Bavarian Radio Sym-

phony on Deutsche Grammophon. The other works to win votes were Aaron Copland's Symphonic Ode, with the London Symphony, conducted by the composer, on Columbia, and the complete symphonies of Boccherini, with the Bologna Philharmonic conducted by Angelo Ephrikian on Telefunken.

The next category, best standard opera recorded, offered a real surprise. For years, every one of the critics in our group has complained about the constant over-recording of familiar operas, the unnecessary growth of available recordings of the golden dozen operas. Yet in 1973 we found that very few operas of this group could even be suggested: only four names came up, and only two were nominated. The winner was London's recording of Puccini's *Turandot* (also a frequent best seller on **RW's** retail report) with Joan Sutherland, Montserrat Caballé, and Luciano Pavarotti, conducted by Zubin Mehta. The other opera nominated was also from London: Wagner's *Parsifal*, with Christa Ludwig, Rene Kollo and Dietrich Fischer-Dieskau, conducted by Georg Solti. *Turandot* got four votes to the Wagner opera's three.

The non-standard opera category, however, was filled to over-
(Continued on page 46)

THE AWARD WINNERS

**BEST CONTEMPORARY WORK RECORDED—
GEORGE ROCHBERG: STRING QUARTET NO. 3**
THE CONCORD STRING QUARTET (Nonesuch)

**BEST STANDARD ORCHESTRAL RECORDING—
BOULEZ CONDUCTS RAVEL (VOLUME II)**
NEW YORK PHILHARMONIC, BOULEZ (Columbia)

**BEST NON-STANDARD ORCHESTRAL RECORDING—
SMETANA: SYMPHONIC POEMS**
BAVARIAN RADIO SYMPHONY, KUBELIK
(Deutsche Grammophon)

BEST STANDARD OPERA—PUCCINI: TURANDOT
SUTHERLAND, CABALLE, PAVAROTTI, GHIAUROV, KRAUSE,
PEARS, MEHTA (London)

BEST NON-STANDARD OPERA—PFITZNER: PALESTRINA
DONATH, FASSBAENDER, GEDDA, FISCHER-DIESKAU,
PREY; KUBELIK (Deutsche Grammophon)

BEST RECITAL RECORD—BERG: SEVEN EARLY SONGS
HARPER, BBC SYMPHONY, BOULEZ (Columbia)

**BEST CHORAL RECORDING—
EARLY AMERICAN VOCAL MUSIC**
THE WESTERN WIND VOCAL ENSEMBLE (Nonesuch)

**BEST RECORDING OF A CONCERTO—
MOZART: PIANO CONCERTOS NO. 21, 25 (K. 467, 503)**
BISHOP, LONDON SYMPHONY, DAVIS (Philips)

**BEST RECORDING BY A KEYBOARD ARTIST—
SCHUMANN: DAVIDSBUNDLERTANZE, FANTASIESTUCKE**
MURRAY PERAHIA (Columbia)

**BEST RECORDING OF A STANDARD WORK BY A
CHAMBER ENSEMBLE—HAYDN: PIANO TRIOS 29, 31**
BEAUX ARTS TRIO (Philips)

**BEST RECORDING OF A NON-STANDARD WORK BY A
CHAMBER ENSEMBLE—STRING QUARTETS BY
SEEGER, PERLE AND BABBIT**
THE COMPOSERS QUARTET (Nonesuch)

**BEST RECORDING OF AN EARLY WORK—
RAMEAU: CASTOR ET POLLUX**
SCOVOTTI, SOUZAY, HARNONCOURT (Telefunken)

BEST REISSUE—THE LAURITZ MELCHIOR ALBUM
(Seraphim (Angel))

SPECIAL AWARD TO PHILIPS
FOR THE HIGH QUALITY OF THE ANNOTATIONS IN
THE RECORDING OF BERLIOZ' BENVENUTO CELLINI

**SPECIAL AWARD TO JOHN PFEIFFER OF RCA AND TO
GREGOR BENKO OF THE INTERNATIONAL
PIANO LIBRARY**
FOR THE ADVENTUROUS, SCHOLARLY AND COMPREHENSIVE
RACHMANINOFF SERIES, A MODEL OF WHAT A
COMMEMORATIVE ISSUE SHOULD BE

SPECIAL AWARD TO PREISER RECORDS
FOR THE HIGH QUALITY OF HISTORICAL VOCAL REISSUE

**HONORABLE MENTION—
FRANCK: SONATA VIOLIN IN A**
WANDA WILKOMIRSKA (Connoisseur Society)

HONORABLE MENTION—VIRTUOSO CELLO
JOEL KROSINICK
(Orion Records)

A Survey of Classical Music

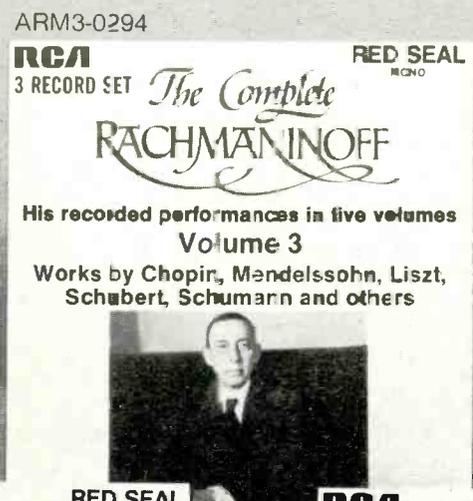
■ NEW YORK—For **RW's** first Classical Special, we have sought to characterize what has happened in the classical market in the calendar year 1973. The most efficient way to describe the offerings of the major companies that won favor with press and/or public seemed to be to discuss the product of each organization by referring to the records that proved to be best sellers, those that won critical acclaim and those that have carried over from previous years in sales.

Each company was also asked to give a forecast for 1974 as to the records that would be big sellers. In addition, we have included a spotlight on the smaller labels that market classical product.

The entire Special Classical Section has been compiled by Record World Classical Editor Speight Jenkins.

“It would be impossible to overstate the value of RCA’s fabulous edition of *The Complete Rachmaninoff*.”

PETER G. DAVIS, NEW YORK TIMES



In 1917, Sergei Rachmaninoff fled the Russian Revolution. The only thing he was able to bring here with him was his genius. As a composer, solo pianist and conductor.

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RCA is proud to have been associated with Rachmaninoff. The Complete Rachmaninoff is our way of expressing it.

RCA Records and Tapes

London's Year Highlighted By Opera and Solti

■ Opera has moved well everywhere in the nation in 1973; in fact the general increase in classical sales might well be attributed to pick-up in opera sales. No one has pushed this trend any more than London, which has one of the largest and most active opera catalogues.

As pointed out in this space a few weeks ago, London has 43 titles available featuring Joan Sutherland, surprising only in the total count. Miss Sutherland is one of the great singers of all time, and her presence comes over very accurately on records. Unlike her coloratura rival, Beverly Sills, who does not make her full theatrical impact on disc, Miss Sutherland comes over exactly as she does in the opera house. This year she was featured in "Greatest Hits," "The Voice of the Century" and two complete operas: *Rigoletto* and *Turandot*. Both complete operas were among her best recordings.

Her Gilda in *Rigoletto* showed the virtues of a large voice in music that is often chirped, and the *Turandot* is simply extraordinary. She launched into a role she had never sung on the stage, and did it with a verve that demands a stage performance. The fact that other voices associated with *Turandot* — that of Birgit Nilsson, Maria Callas, Inge Borkh—are invariably of a heavier weight makes her performance all the more interesting. Her second Lucia recording and her recording of Olympia, Giulietta and Antonia in the *Tales of Hoffman* (made in 1972) have been best sellers for the company this year as well.

Mention of the Australian diva often brings up two of her frequent co-stars: her husband, Richard Bonyng and her tenor partner, Luciano Pavarotti. Bonyng started out as her adviser and teacher; he began to conduct her opera performances regularly about a decade ago and has steadily grown as an interpreter and technician. Ballet has been a specialty of his, and his version of Offenbach's *Papillon* has been very popular. He conducted her *Rigoletto*, but the *Turandot* fell to Zubin Mehta, whose recording of Ives' First Symphony and Elgar's Enigma Variations have been best sellers as well. Mehta's recording of Franz Schmidt's Symphony No. 4 with the Vienna Philharmonic won excellent reviews though drew less at the box office.

Pavarotti has starred in three of London's best-selling opera recordings of the year: Calaf in *Turandot* (as in the case of Miss Sutherland a new and superb role for him), Rodolfo in *La Boheme*

(his good luck role, and the best reason for buying the album) and the Duke in *Rigoletto* (a superb, effervescent performance). Pavarotti's solo record of 1972, "Primo Tenore," has sold well all of 1973, as well it should.

Other vocal performances that have scored with the public are "Richard Tucker and Robert Merrill at Carnegie Hall" and "Marilyn Horne Sings Rossini," a record that exploits one of Miss Horne's favorite repertoires in which she has a unique capacity.

Whatever Karajan is for DG, Sir Georg Solti is for London. As pointed out on this page a few weeks ago, he began with London in 1948. Now Solti is one of the few conductors whose name on a recording almost invariably means considerable sales. The one opera bearing his imprint this year is Wagner's *Parsifal*. Though there are three other *Parsifal*'s all were recorded at the Wagner Festival in Bayreuth; Solti's was made in a studio and the cast was, as usual, handpicked. Though some of his other Wagner recordings have been more electrifying, Chrita Ludwig as Kundry is more than worth the price, and Rene Kollo gives a sensitive, anguished portrayal of the innocent hero. Solti and Kollo added mezzo Yvonne
(Continued on page 34)

Columbia Records: the Moog, The Organ and the Orchestra

■ Columbia had an essentially non-vocal year, a condition that may soon change with the inventive policies established by Goddard Lieberson, who became the Columbia Record Group President in mid-year. One item that stood out in quality was Heather Harper's rendition of Berg's Seven Early Songs, conducted by Pierre Boulez.

Columbia reports that Walter Carlos' "Switched-On Bach II" immediately became a strong seller though it was only introduced at Christmas, so joining his "Well Tempered Synthesizer" and the first "Switched-On Bach" as three of the company's biggest products. Another carry-over from last year, "Everything You Wanted to Hear on the Moog" also made it big in 1973 in sales.

A gold mine apparently exists for Columbia in the services of E. Power Biggs, one of the two or three most famous organists in the world. Joining the procession of records using the music of Scott Joplin, Biggs played ragtime on the pedal harpsichord and quickly vaulted to success on the retail charts. With the Columbia Symphony, conducted by Maurice Peress (the original leader of Bernstein's *Mass*, also a winning recording by Columbia), Biggs starred in two concertos for organ

and orchestra, utilizing as much organ sonority as possible. Volume V of Biggs' "Bach Organ Favorites" did well all over the country, and a particularly thunderous record, "Music for Organ, Brass and Percussion," has been a delight to organ lovers and stereo fans everywhere.

Columbia has an exclusive contract with Vladimir Horowitz, and one record was issued this year containing Beethoven's "Moonlight Sonata" and the "Schubert Impromptu." Neither piece showed off Horowitz' legendary virtuosity, except that they proved how well he can handle somewhat quieter music. His technical mastery, of course, is as awesome as ever, and a holdover best seller this year has been "Horowitz Plays Chopin."

One piano record that was not a best seller may have been one of the most important of the year: Murray Perahia's first recital containing works of Schumann. Perahia will have his second album coming up in 1974 featuring Chopin's Sonata Number Two and Three. He has the great gift of emotional expression as well as superb technical control; his is a major talent, and Columbia is lucky to have him.

Also in the Columbia fold are
(Continued on page 46)

RCA—Plumbing the Archives and Taking Stock

■ Of all the classical releases of 1973, none was more significant for the future of the recording industry than RCA's five-volume collection of everything Rachmaninoff recorded for Victor. This includes his work as a conductor and his piano artistry, as a soloist and as colleague with violinist Fritz Kreisler. It gives new insights into interpretation of the Russian composer's music, and shows just how good some of the more familiar pieces can be—the famous Second Concerto has never really been heard until you sample Stokowski and Rachmaninoff in their second recording of it.

Finally, it gives us a real look at an older, more romantic approach to much of the music Rachmaninoff plays. On his volume III, for instance, the Chopin Sonata in B Flat Minor is not only beautiful and expressive; it teaches in one easy lesson what the word *rubato* really means when used by a romantic master. Beethoven, Bizet, a great deal of Chopin, Grieg (a marvelous pairing with Kreisler in the Sonata in C Minor), Mendelssohn, Schubert, the Schumann Carnival and Tchaikovsky, they are all there, and are all expressive.

John Pfeiffer, the producer of the package, as well as RCA's Caruso and Melchoir issues this year, went to great pains to make each record as honest as possible, and his work is more than justified. This is a treasure to honor RCA and delight those that buy it. Whetted by the Rachmaninoff success, the new President of RCA, Kenneth Glancy, should allow Pfeiffer to dig into those incredible Victor Archives and turn up more long hidden treasure. In the early days of this century, Victor had many of the major artists other than Caruso and Rachmaninoff. Their work should be reissued; the public, from the retail reports, is rewarding RCA for its gamble.

The Philadelphia Orchestra under Eugene Ormandy has been busy for RCA this year and most of their recordings have been issued in four-channel sound. One of the best, "La Mer" proved a bestseller as did the Second Symphony of Sibelius. And Arthur Fiedler scored again with the Boston Pops in "Greatest Hits from the 70s."

RCA has the exclusive services of Leontyne Price, and she made a disc of Puccini arias and a com-

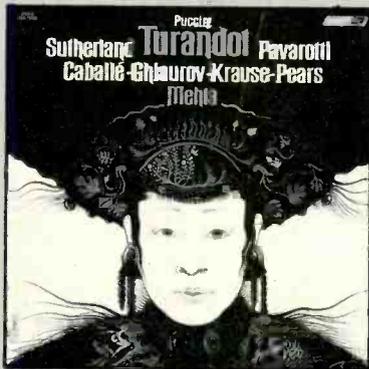
plete recording of *Tosca*. So much Puccini is a rarity for Miss Price, the compleat Verdi singer, but the lady has decided to move slowly back into more Puccini. In her first seasons with the Metropolitan Opera (1961-63) she sang *Madama Butterfly*, *Tosca*, *Liú* in *Turandot* and *Minnie* in *La Fanciulla del West*. Then she decided that veristic opera was not good for her, and she stopped all those roles. Beginning in November 1972 when she sang the heroine of Puccini's one-act *Il Tabarro*, she has moved slowly back into the Puccini area.

She sang *Butterfly* last fall with the Met and next September will open the San Francisco Opera with her first *Manon Lescaut*. The Puccini Heroines album shows her lyric soprano at the height of its ripeness: no one can make a portamento more perfectly or sing with so much velvet tone, and her expressivity has grown with the years of her career.

Her *Tosca* immediately did well on the retail charts, and a casual listen explains why. It is rich, full singing of the kind that always holds an audience. The high notes ring out and there is an overall
(Continued on page 34)

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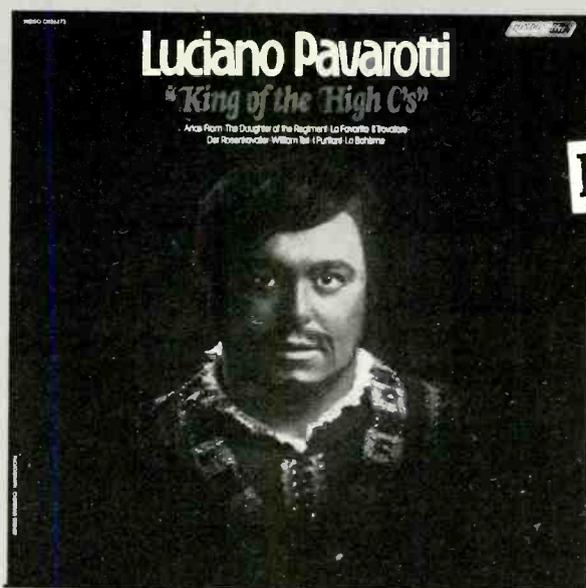


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Nonesuch Records:

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■ More than any other American company, Nonesuch reflects the taste and aesthetic conscience of its director, Teresa Sterne. Adventurous, uncompromisingly honest in what she does, Miss Sterne has made a budget or medium-priced label into one of the major American companies. Because of the way gold records are awarded—they are tied to the price of the record—Nonesuch wins no prizes for sales. The sheer number of their records sold, however, is staggering when their budget, their difficulty of distribution (some rack jobbers hold out against them) and their lack of standard issue is considered. Miss Sterne and Nonesuch can be credited almost totally with the birth of the Joplin craze: in December 1970 the first of the "Piano Rags" albums, with Joshua Rifkin on the piano, was issued. The record came to the attention of Harold C. Schonberg in the *New York Times* and he devoted a Sunday column to the worth of the composer, indicating that Vera Brodsky Lawrence of the New York Public Library had done wonders in locating and publishing Joplin material. From that has come Volume II (which along with Volume I is still a best seller) and all the other bits of Joplin to be found on Angel, Columbia and Vanguard.

Nonesuch has categories that are so novel as not to fit conveniently into any musical discussion. Its Explorer series has as much to do with "classical" music as with fine cooking, but it should be mentioned somewhere. In it one can actually hear the sounds of real jungle animals ("Animals of Africa") which is quite a turn-on for small children. Also this year "The Soul of Mbirá" explores the traditions of the Shona people of Rhodesia, and "Tibetan Buddhism" gives Westerners a chance to hear the Tantras of

Gyütö. Music from Burundi, the Himalayas, India, Iran, Ireland and Tibet will come up as a part of this series in 1974.

The most important record of the year in sales for Nonesuch was the complete solo piano music of George Gershwin, recorded by the young American pianist William Bolcom. Bolcom has style, flair and the kind of modern Lisztian approach that Gershwin needs. The record, with informative record notes by David Hamilton, gives a new appreciation to Gershwin in his 75th year.

In 1973 the contemporary musical world was served by a record of string quartets by Ruth Crawford Seeger, Milton Babbitt and George Perle, the String Quartet Number 3 of George Rochberg, by the Concord String Quartet, and "Eight Songs for a Mad King," a superb record by The Fires of London conducted by the composer Peter Maxwell Davies. The Contemporary Chamber Ensemble, led by Arthur Weisberg, offered Weil's Suite from the Three-Penny Opera and Milhaud's "La Creation du Monde," two important works from the twenties that use jazz with the symphony orchestra.

Early music was served this year only by "Pomponio Nenna," madrigals, motets and instrumental music played by the Accademia Monteverdiana, conducted by Denis Stevens. Issued for the first time on quadrasonic sound, "Early American Vocal Music" has also done well this year.

Nonesuch draws some of its largest sales from records that have steadily built an audience over a number of years. Any close survey of *RW's* retail charts would show the constant strength of Bach's Brandenburg Concertos, led by Karl Ristenpart, and the First and Third Mahler Symphonies, under the baton of Jascha

(Continued on page 56)

Smaller Labels—Esoterica and Quality

■ Many smaller labels put out high quality classical product, and most of these are located on the east coast or in California. One problem in reviewing or discussing all of their issue is that smaller companies tend not to send out review copies of records; consequently the records cannot be discussed.

One company that sent out worlds of new records last summer was BASF. Many were re-releases of items available in Europe, but they were new to the U.S. The most enthusiastically reviewed of all their products were the Schubert "Trout" Quintet with Jörg Demus and the Collegium Aureum, and a collection of arias by the late Maria Cebotari. Both sold well as did the Robert Stolz Gala Concert. Paul Badura-Skoda's performance of the "Moonlight" Sonata caused the cash register to ring as did several of the recordings with original instruments involving the Collegium Aureum, notably Handel's Royal Fireworks and his Water Music and Beethoven's Piano Concerto No. 4, with Badura-Skoda. Orff's "Schulwerk: Musikalisches Hausbuch" also did well.

Telefunken, whose recording of Rameau's *Castor et Pollux* received positive reviews in many publications, was successful with the public whenever it recorded something with Nikolaus Harnoncourt. Bach Cantatas, Vol. VII, the Christmas Oratorio and the B-Minor Mass all won critical plaudits and have frequently been listed as part of major stores' retail reports. Over the years the Brandenburg Concertos, again with Harnoncourt, have been regular big sellers and continued to be so in 1973. One novelty this year, Peter Ustinov reading Saint-Exupéry's *Little Prince*, did extremely well. Telefunken's closely connected company, Argo, scored in 1973 with Vivaldi, *L'Estro Harmonico*, led by Neville Marriner.

ABC has put out two operas with Beverly Sills. The first, Donizetti's *Anna Bolena*, was conducted by Julius Rudel and also starred Shirley Verrett, Stuart Burrows and Paul Plishka. It came out in the summer, a bit before the new production of the work at the New York City Opera, featuring Miss Sills. Her success in the role both in New York and in Los Angeles, when the company toured there, boosted sales of the record. In November ABC also issued Bellini's *I Puritani* again with Miss Sills and Rudel conducting. The album has sold well across the country; the lady made a big hit as Elvira in Los Angeles and will perform the same production in New York in mid-February. No reviews of the album have appeared, however, because reviewers have not yet received a

copy of the album, either in trade or retail press.

The Connoisseur Society in New York managed one big best seller this year: the four-hand piano transcription of Beethoven's Ninth Symphony, played by the Contiguglia Brothers. Again and again the record appeared on the retail charts, and once was even a best seller of the week. In a few weeks the society will issue "Great Hits You Played When You Were Young," a compendium played by Morton Estrin of the piano pieces that most students learn but are rarely recorded.

On the more serious side, the recording of the Cesar Franck Violin Sonata in A with Wanda Wilkomirska has received press raves. An outstanding recording, it shows off a pure, noble violin tone from Miss Wilkomirska, rare to hear from anyone, with the general pacing of the piece outstanding. On the flip side of the same record the company extended the repertory with the first modern recording of Karol Szymanowski's "Mythes for Violin and Piano," again with Miss Wilkomirska. An eerie piece, the playing is just as good, and the disc is an asset to anyone's library. Miss Wilkomirska will be featured in 1974 in a recording of Beethoven's "Spring" and "Kreutzer" Sonatas. In 1973, the Society's 23 Sonatas of Scarlatti and the Dvorak Slavonic Dances with the London Symphony also succeeded with the public.

Genesis came out with Concertante Symphonique by Henri Litoff, among other recordings this year, and made quite a hit with the public and critics, while Vanguard kept up its on-going series of P.D.Q. Bach recordings, with his discoverer and creator, Peter Schickele. Vanguard recorded Rossini's *Pietra del Paragone*, with the cast that had performed the opera at Clarion Concerts in New York under the baton of Newell Jenkins. Something of a popular surprise, it fared well critically, particularly the work of José Carreras tenor as hero. Handel's "Royal Fireworks" and "Water Music" with yet another company sold well, as did the complete ballet *Petrouchka*, played by the London Symphony under Charles Mackerras. Upcoming in 1974 will be Bach's Mass in B Minor, Handel's *Susanna* and a recording of a variety of selections by the nineteenth-century American composer A. P. Heinrich, called "The Beethoven of Kentucky" by those who know his work.

Orion Records, a small west coast concern, turned out the Virtuoso Cello, a record featuring the talents of Joel Krosnick, who

(Continued on page 56)

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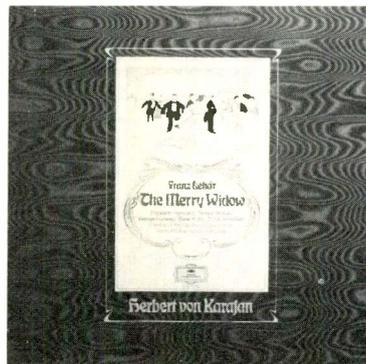
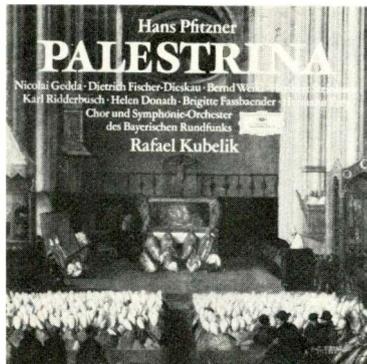
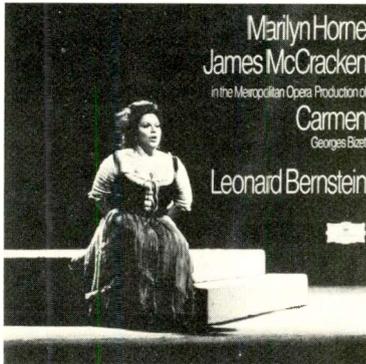
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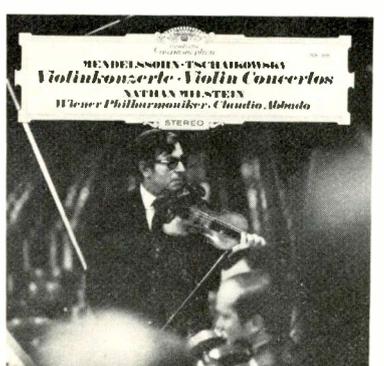
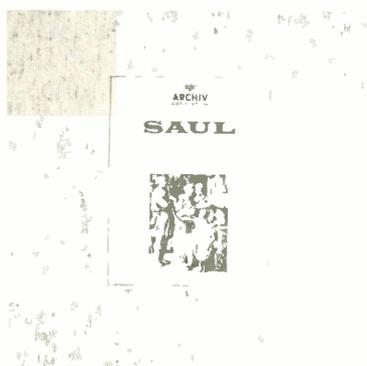
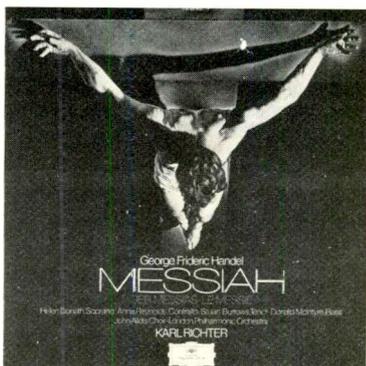
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Philips Covers the Field

■ Philips, the Dutch company represented in the U. S. by Mercury/Phonogram, puts out a lot of classical music, and for reasons best known by engineers, their sound is remarkable in record after record. The scratch in the record when you first open it, the warped record, the other faults such as pre-echo and over-balancing of one singer or one area of orchestra over another rarely if ever happen with Philips. It makes for a high-quality product, and must account for some of Philips' sales.

Though not commanding the marketing of Sir Georg Solti or Herbert von Karajan, Colin Davis has an important and growing audience. The music director of the Royal Opera, Covent Garden, Davis has also given some distinguished performances in New York with both the Metropolitan Opera and the Boston Symphony. His specialty is Berlioz, and Philips has extended his important Berlioz cycle by two notches this year. First came the first complete modern recording of the composer's *Benvenuto Cellini*, an opera never performed by one of the large American organizations. Nicolai Gedda, mentioned earlier as one of the most recorded artists this year, sounds at his best on this record, and the contributions of Roger Soyer, Jules Bastin and Christiane Eda-Pierre are first rate. Best of all is Davis' opulent reading of the score. With the success of *Les Troyens* at the Metropolitan Opera this season (an opera also brilliantly recorded by Davis and Philips), *Benvenuto Cellini* may get some New York performances before long.

In November, Davis entered the competition among rival recordings of Berlioz' early dramatic cantata (or opera), *La Damnation de Faust*. A sensitive, romantic recording discussed in this column a few weeks ago, Davis' *Damnation* eschews the nervous, intense approach in favor of a gradual build to the fateful Ride to the Abyss. Again Davis has Gedda, Soyer and Bastin, joined now by Josephine Vessey as a superb Gretchen. The Berlioz cycle, a financial as well as a critical success, must move on.

One other important opera recording enlarged the repertory. Verdi's *Attila*, one of Verdi's first successes, had never previously been recorded, and Philips employed the talents of Cristina Deutekom, Carlo Bergonzi, Sherrill Milnes and Nicolai Ghiaurov, all working under the exciting baton of Lamberto Gardelli. The result is an interesting recording of a rarely performed work; *Attila* is crude, but it has great moments, flashes of Verdian fire that predict the great works to come.

Philips also issued the fifth complete cycle of Wagner's *Ring*, discussed twice before in this column. Uneven as would be any live performance, the Philips *Ring* has the enormous asset of Birgit Nilsson's Brünnhilde, captured at the full flush of her career and maturity, as well as many other important soloists. The sound and expression of Marta Mödl's Waltraute in *Götterdämmerung*, a performance that radiates authority and the kind of total understanding of Waltraute's place in the cycle, is wonderful to hear.

Two pianists have made the cash register ring loud and clear for Philips. Claudio Arrau, who has previously recorded a superb version of the complete Beethoven sonatas, has now launched into an extensive Schumann series this year. Alfred Brendel has recorded successful records of Liszt, Beethoven and Schubert. The pianist has a clean, arresting touch on the keys; his work has been particularly attractive in Schubert.

The 21st and 25th piano concertos of Mozart received performances by Stephen Bishop and Colin Davis that elicited powerful critical praise, and Bernard Haitink made the familiar Brahms First and Fourth Symphonies sound fresh and interesting. Haitink was also responsible for the pairing of the first symphonies of Mahler and Bruckner—interesting, well-played and instructive. Haydn Piano Trios were given a run-through that balanced classical technique and not a little feeling by the Beaux Arts Trio. The seventeenth-century was well served by Books III and IV of the Monteverdi Madrigals.

Coming up for 1974 are three works by the contemporary English composer Michael Tippett. His opera, *Knot Garden*, which received its premiere at the Royal Opera, Covent Garden, in the spring of 1972, will be recorded, assumedly, with some of the original cast, led by Davis. The composer's Symphony No. 3 will receive its first recording as will his first three piano sonatas. Bishop and Davis unite for the complete Beethoven piano concertos, and Davis will record the Beethoven Symphonies complete.

In opera, Davis, who conducted a *Nozze di Figaro* issued in 1972, plans a new recording of *Don Giovanni*, the sixth stereo version on the market. And Philips continues to plumb the Verdi rarities with the composer's only comedy other than *Falstaff*, *Un Giorno di Regno*, written at the dawn of his career. With *Giorno di Regno* almost commercially available, which company will now leap at *Oberto*, the composer's very first opera? As long as it's Verdi and well done, there is an audience.

London

(Continued from page 30)

Minton and recorded one of the most moving versions of Mahler's *Lied von der Erde* on records.



Georg Solti

The Solti/Chicago Showcase, designed so that radio disc jockeys would have some short Solti pieces for broadcast, has done well, as has Solti's idiosyncratic version of Beethoven's Ninth. One of the most enjoyable recordings of the year was the collaboration of Solti and the pianist Vladimir Ashkenazy on the five Beethoven Concertos. Oddly not a huge seller, the four-record set contains some marvelous lyric and dramatic moments and generally brilliant playing by Ashkenazy. Solti's recording of Elgar's Symphony No. 1 also garnered critical plaudits.

The first recording by the Cleveland Symphony under its new director, Lorin Maazel, was the first version of the complete *Romeo and Juliet* by Prokofiev. It has a lot of drama and much pliancy, and the orchestra shows itself still to be one of the world's greatest.

'74 Highlights

Six recordings highlight what is coming up in 1974. Two complete operas — *I Puritani* and *Così fan tutte*—fill no gap in the catalogue, but feature popular stars in ideal roles. The first has Pavarotti alongside Miss Sutherland; Bonyngé is conducting. The combination will probably be heard in 1974-75 at the Metropolitan Opera singing a new production of the same opera. *Così* stars Pilar Lorengar and Teresa Berganza as the two ladies, and will be conducted by Solti.

Alicia de Larrocha, one of the world's most satisfying pianists (who played the Khachaturian concerto brilliantly earlier this year in a London recording led by Frühbeck de Burgos), will turn to Albeniz's *Iberia* in 1974. Solti will offer Berlioz' *Symphonie Fantastique*; Maazel will record the Berlioz' *Romeo et Juliette*; and Joan Sutherland will put out a new record: "Songs My Mother Taught Me." Can one of them possibly be "Waltzing Matilda?"

RCA

(Continued from page 30)

effulgence of tone rare to encounter anywhere. As her partner, Plácido Domingo gives his usual quantity of golden sound in an ideal role. Zubin Mehta conducts fiercely and with the proper amount of slancio for Puccini.

Montserrat Caballé, who has recorded more opera in 1973 than any other major soprano, can again be found on RCA's label, this time as the heroine of Bellini's *Norma*. Paired with Fiorenza Cossotto, the mezzo soprano with whom she often performs onstage, Miss Caballe gives a fair sample of her performances of *Norma* in the opera house. Domingo makes a far better than average Pollione, but it's the ladies' show, and the two are Italianate to the core.

Holdovers from years before are the Tchaikovsky Piano Concerto No. 1 starring Van Cliburn, probably the best selling classical record of all time, the three volumes of "Leontyne Price-Portrait of a Prima Donna," "The Chopin I Love" played by Arthur Rubenstein and, surprisingly enough, a rare Verdi opera, *Ernani* with Miss Price and Carlo Begonzi.

For 1974 the company will soon issue Verdi's *Vespre Siciliani* with Martina Arroyo, Domingo and Sherrill Milnes, a pick up on the new production later this month at the Metropolitan Opera, and another *La Bohème*, this one conducted by Solti (in one of his few forays away from London), starring Miss Caballé, Domingo and Milnes. There will also be highlights of a very rare opera, Halevy's *Juive*, starring Richard Tucker, Miss Arroyo and Anna Moffo. Tucker has wanted to do *La Juive* for years, and last fall finally got his wish: a well-reviewed performance in New Orleans.

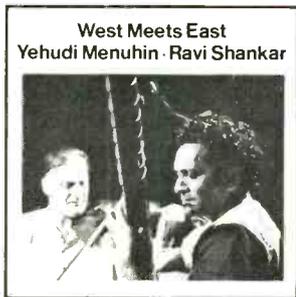


Richard Tucker (Eleazar) and Anna Moffo (Eudoxie) while recording *La Juive*.

Miss Price will be represented by a Strauss record—the Four Last Songs and scenes from Strauss operas—and Leopold Stokowski will conduct Dvorak's New World Symphony as part of a contract for ten recordings over the next few years, completed last summer by the nonagenarian.

The big news for RCA in 1974 has not been written. Glancy is the first President of the company in some years with such a strong interest in classical music, and there is no telling what projects and ideas he will carry out.

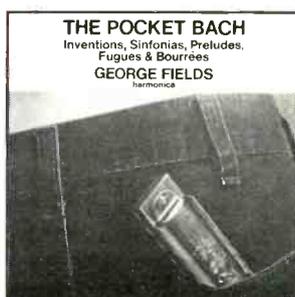
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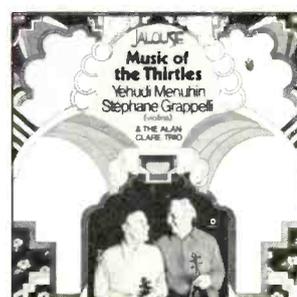
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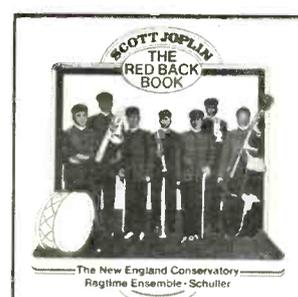
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turning dreams
into realities
—Michael Thevis

GENERAL RECORDING
CORPORATION

174 Mills St.
Atlanta, Ga. 30313

A
MICHAEL THEVIS
ENTERPRISE

 **MUSIC to change your mind about MUSIC...GRC**



THE SINGLES CHART

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

JAN. 26	JAN. 19		WKS. ON CHART
1	2	YOU'RE SIXTEEN RINGO STARR Apple 1870	7
2	1	SHOW AND TELL AL WILSON/Rocky Road 30073 (Bell)	16
3	9	THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944	9
4	6	SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/ Big Tree 16011 (Bell)	16
5	7	I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah 393	10
6	17	AMERICANS BYRON MacGREGOR/Westbound W222 (Janus)	5
7	8	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 40101	12
8	5	LIVING FOR THE CITY STEVIE WONDER/Tamla T54242F (Motown)	12
9	11	LOVE THEME LOVE UNLIMITED/20th Century TC 2059	9
10	13	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	11
11	3	THE JOKER STEVE MILLER BAND/Capitol 3732	15
12	10	TIME IN A BOTTLE JIM CROCE/ABC 11405	11
13	4	HELEN WHEELS PAUL McCARTNEY & WINGS/Apple 1869	11
14	14	ME & BABY BROTHER WAR/United Artists XW350-W	11
15	15	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14677	10
16	12	THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11040	17
17	20	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	13
18	16	NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/ 20th Century TC 2058	13
19	19	WALK LIKE A MAN GRAND FUNK/Grand Funk 3760 (Capitol)	11
20	26	ROCK ON DAVID ESSEX/Columbia 4-45940	11
21	24	LIVIN' FOR YOU AL GREEN/Hi 2257 (London)	10
22	29	JUNGLE BOOGIE KOOL & THE GANG/De-Lite 559	7
23	22	SISTER MARY ELEPHANT CHEECH Y CHONG/Ode 66041 (A&M)	11
24	34	PUT YOUR HANDS TOGETHER O'JAYS/Phila. Intl. ZS7 3535 (Columbia)	6
25	30	JIM DANDY BLACK OAK ARKANSAS/Atco 6948	8
26	32	LET YOUR HAIR DOWN TEMPTATIONS/Gordy G7133F (Motown)	7
27	27	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD/ Capitol 3746	9
28	18	LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/ Capitol 3768	13
29	42	ABRA-CA-DABRA DE FRANCO FAMILY/20th Century TC 2070	5
30	35	JOY, PT. 1 ISAAC HAYES/Enterprise ENA 9085 (Stax)	5
31	33	I LOVE TOM T. HALL/Mercury 73436	6
32	39	A LOVE SONG ANNE MURRAY/Capitol 3776	6
33	38	I SHALL SING GARFUNKEL/Columbia 4-45983	6
34	40	LAST TIME I SAW HIM DIANA ROSS/Motown M1278F	6
35	41	MIDNIGHT RIDER GREGG ALLMAN/Capricorn 0035 (WB)	6
36	46	HEARTBREAKER ROLLING STONES/Rolling Stones RS 10109	3
37	51	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)	5
38	44	BABY COME CLOSE SMOKEY ROBINSON/Tamla T43239F (Motown)	13
39	21	IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/ Stax STA 0170	14
40	23	HELLO, IT'S ME TODD RUNDGREN/Bearsville 0009 (WB)	16
41	47	TEENAGE LAMENT '74 ALICE COOPER/Warner Bros. 7762	5
42	49	CAN THIS BE REAL NATURAL FOUR/Curtom 1994 (Buddah)	5
43	79	I LIKE TO LIVE THE LOVE B. B. KING/ABC 11406	5
44	25	D'YER MAK'ER LED ZEPPELIN/Atlantic 2986	15
45	36	AMERICAN TUNE PAUL SIMON/Columbia 4-45900	9
46	56	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	7
47	52	LAST KISS WEDNESDAY/Sussex 507	12
48	58	COME AND GET YOUR LOVE REDBONE/Epic 5-11035	4
49	28	JUST YOU 'N ME CHICAGO/Columbia 4-45933	18
50	43	TOP OF THE WORLD CARPENTERS/A&M 1468	17
51	54	RAISED ON ROBBERY JONI MITCHELL/Asylum 11029	6
52	61	AMERICANS GORDON SINCLAIR/Avco AV 4628	4
53	76	SEASONS IN THE SUN TERRY JACKS/Bell 45432	4
54	55	IT DOESN'T HAVE TO BE THAT WAY JIM CROCE/ ABC 11413	6
55	72	SEXY MAMA MOMENTS /Stang 5052 (All Platinum)	4
56	57	WHAT IT COMES DOWN TO ISLEY BROS./T-Neck ZS7 2252 (Columbia)	7
57	77	DARK LADY CHER/MCA 40161	3
58	65	ERES TU MOCEDADES/Tara 100 (Famous)	5
59	50	LOVE HAS NO PRIDE LINDA RONSTADT/Asylum 11026	10
60	37	ROCKIN' ROLL BABY STYLISTICS/Avco 4625	15
61	45	PHOTOGRAPH RINGO STARR/Apple 1865	17
62	68	MY SWEET LADY CLIFF DeYOUNG/MCA 40156	6
63	71	YOU'RE SO UNIQUE BILLY PRESTON A&M 1492	4
64	66	SHOWDOWN ELECTRIC LIGHT ORCHESTRA/UA XW337-W	10
65	48	MIND GAMES JOHN LENNON/Apple 1868	12
66	83	DADDY WHAT IF BOBBY BARE/RCA APBO-0197	5
67	59	TELL HER SHE'S LOVELY EL CHICANO/MCA 40104	18
68	60	I CAN'T STAND THE RAIN ANN PEEBLES/Hi 2248 (London)	19
69	31	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 40148	15
70	73	STONE TO THE BONE JAMES BROWN/Polydor 14210	9
71	74	MEADOWS JOE WALSH/Dunhill D 4373	7
72	53	MY MUSIC LOGGINS & MESSINA/Columbia 4-45952	14
73	80	WOLD HARRY CHAPIN/Elektra 45874	3
74	62	THE LOVE I LOST HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS7 3533 (Columbia)	18
75	78	WANG DANG DOODLE POINTER SISTERS/Blue Thumb BTA 243	5
76	85	MIGHTY LOVE, PT. 1 SPINNERS/Atlantic 3006	2

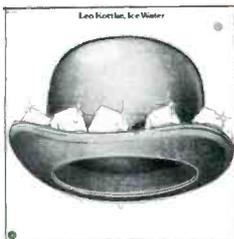
CHARTMAKER OF THE WEEK

77 — **SUNSHINE ON MY SHOULDERS**
JOHN DENVER
RCA APBO-0213



78	—	JESSICA ALLMAN BROTHERS/Capricorn 0036 (WB)	1
79	86	LET ME GET TO KNOW YOU PAUL ANKA/Fame XW345-W (UA)	4
80	75	THIS IS YOUR SONG DON GOODWIN/Silver Blue 806 (Polydor)	7
81	88	YOU SURE LOVE TO BALL MARVIN GAYE/Tamla T54244F (Motown)	2
82	—	IN THE MOOD BETTE MIDLER/Atlantic 3004	1
83	87	CAN'T SAY NOTHIN' CURTIS MAYFIELD/Curtom 1993 (Buddah)	4
84	90	ONE TIN SOLDIER COVEN/Warner Bros. 0101	3
85	93	STOP TO START BLUE MAGIC/Atco 6940	2
86	89	STAR STEALERS WHEEL/A&M 1483	4
87	92	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS/ Dunhill D 4377	2
88	—	ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/ Blue Sky ZS7 2751 (Columbia)	1
89	99	I MISS YOU DELLS/Cadet 5700	2
90	96	MUST BE LOVE JAMES GANG/Atco 6953	2
91	91	FLASHBACK FIFTH DIMENSION/Bell 45425	5
92	94	LIFE IS A SONG WORTH SINGING JOHNNY MATHIS/ Columbia 4-45975	2
93	95	DEEPER AND DEEPER BO DONALDSON & THE HEYWOODS/ ABC 11402	2
94	81	HANGIN' AROUND EDGAR WINTER GROUP/Epic 5-11069	6
95	98	BICYCLE MORNING BILLY SANS/Atco 6945	2
96	63	KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE/ Columbia 4-45953	9
97	—	THERE WON'T BE ANY MORE CHARLIE RICH/ RCA APBO-0195	1
98	—	GET THAT GASOLINE BLUES NRBQ/Kama Sutra KA 586 (Buddah)	1
99	—	SHE'S GONE HALL & OATES/Atco 2993	1
100	100	WILL YOU LOVE ME TOMORROW MELANIE/ Neighborhood 4213 (Famous)	10

FLASHMAKER OF THE WEEK



ICE WATER
LEO KOTTKE
Capitol

TOP FM AIRPLAY THIS WEEK

- ICE WATER—Leo Kottke—Capitol
- MANHOLE—Grace Slick—Grunt
- ENERGIZED—Foghat—Bearsville
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- WINDFALL—Rick Nelson—MCA

WNEW-FM/NEW YORK

- ENERGIZED—Foghat—Bearsville
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HOTCAKES—Carly Simon—Elektra
- MANHOLE—Grace Slick—Grunt
- MOONTAN—Golden Earring—Track (Import)
- NEXT—Sensational Alex Harvey Band—Vertigo
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- TABERNAKEL—Jan Akkerman—Atco
- WINDFALL—Rick Nelson—MCA

WMMR-FM/PHILADELPHIA

- ESSENCE TO ESSENCE—Donovan—Epic
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- MANHOLE—Grace Slick—Grunt
- MATCHING TIE & HANDKERCHIEF—Monty Python—Charisma (Import)
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- PIANO IMPROVISATIONS (VOL. I)—Chick Corea—ECM
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WANTED DEAD OR ALIVE—David Bromberg—Col

WBAB-FM/LONG ISLAND

- ENERGIZED—Foghat—Bearsville
- FOR MY LOVE . . . MOTHER MUSIC—Jose Feliciano—RCA
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SEEDS—Barry McGuire—Myrrh
- SUNDOWN—Gordon Lightfoot—Reprise

- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- WINDFALL—Rick Nelson—MCA
- YOU & ME—Chick Churchill—Chrysalis

WOUR-FM/UTICA, N.Y.

- A NEW LIFE—Marshall Tucker Band—Capricorn
- BACHMAN-TURNER OVERDRIVE II—Mercury
- ENERGIZED—Foghat—Bearsville
- GRAHAM CENTRAL STATION—WB
- ICE WATER—Leo Kottke—Capitol
- ROLE ON RUBY—Lindisfarne—Charisma (Import)
- SKIN TIGHT—Skin Alley—Trans-Atlantic (Import)
- STU NUNNERY—Evolution
- UNBONDED—Chambers Brothers—Avco
- WINDFALL—Rick Nelson—MCA

WOWI-FM/NORFOLK, VA.

- CONFERENCE OF THE BIRDS—Dave Holland Quartet—ECM
- ESSENCE TO ESSENCE—Donovan—Epic
- GANGSTERS OF LOVE—Capitol
- ICE WATER—Leo Kottke—Capitol
- LANE CHANGER—Michael Fennelly—Epic
- ROLE ON RUBY—Lindisfarne—Charisma (Import)
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

WPDQ-FM/JACKSONVILLE

- ENERGIZED—Foghat—Bearsville
- GRAHAM CENTRAL STATION—WB
- ICE WATER—Leo Kottke—Capitol
- MANHOLE—Grace Slick—Grunt
- ONE MORE RIVER TO CROSS—Canned Heat—Atlantic
- ROD TAYLOR—Asylum

WORJ-FM/ORLANDO

- A GREAT GIFT IDEA—Credibility Gap—Reprise
- ICE WATER—Leo Kottke—Capitol
- 1990—Temptations—Gordy
- SILVERBIRD—Leo Sayer—WB
- STAR BABY (single)—Guess Who—RCA
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic

WXRT-FM/CHICAGO

- A GREAT GIFT IDEA—Credibility Gap—Reprise
- ESSENCE TO ESSENCE—Donovan—Epic
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- ICE WATER—Leo Kottke—Capitol
- INSIDE OUT—Eddie Henderson—Capricorn
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SOFT MACHINE VII—Col
- SUNDOWN—Gordon Lightfoot—Reprise
- WANTED DEAD OR ALIVE—David Bromberg—Col

WMMS-FM/CLEVELAND

- BRIGHT MOMENTS—Rahsaan Roland Kirk—Atlantic
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- IT'S GETTING BETTER—Atlantis—Vertigo
- LAYERS—Les McCann—Atlantic
- LET IT RIDE—Chi Coltrane—Col
- MANHOLE—Grace Slick—Grunt
- NEXT—Sensational Alex Harvey Band—Vertigo
- SOFT MACHINE VII—Col
- WINDFALL—Rick Nelson—MCA

WABX-FM/DETROIT

- AQUASHOW—Elliott Murphy—Polydor
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- MANHOLE—Grace Slick—Grunt
- MARK ONE & TWO—Deep Purple—WB
- NEW QUARTET—Gary Burton—ECM
- NEXT—Sensational Alex Harvey Band—Vertigo
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SILVERBIRD—Leo Sayer—WB

KSHE-FM/ST. LOUIS

- ICE WATER—Leo Kottke—Capitol
- IT'S GETTING BETTER—Atlantis—Vertigo
- LET IT RIDE—Chi Coltrane—Col
- MANHOLE—Grace Slick—Grunt
- SILVERBIRD—Leo Sayer—WB

KBPI-FM/DENVER

- ESSENCE TO ESSENCE—Donovan—Epic
- HOTCAKES—Carly Simon—Elektra
- ICE WATER—Leo Kottke—Capitol
- LET IT RIDE—Chi Coltrane—Col
- MADURA II—Col
- NINE—Fairport Convention—A&M
- TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
- UNBONDED—Chambers Brothers—Avco
- WINDFALL—Rick Nelson—MCA

FM SLEEPER OF THE WEEK:



WINDFALL
RICK NELSON
MCA

KPFT-FM/HOUSTON

- BACKDOOR WOLF—Howlin' Wolf—Chess
- COMMUNICATION NETWORK—Clifford Thornton—Third World
- ESSENCE TO ESSENCE—Donovan—Epic
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- ICE WATER—Leo Kottke—Capitol
- MATCHING TIE & HANDKERCHIEF—Monty Python—Charisma (Import)

- ROLL ON RUBY—Lindisfarne—Charisma (Import)
- SOLO CONCERTS—Keith Jarrett—ECM (Import)
- WANTED DEAD OR ALIVE—David Bromberg—Col
- WINDFALL—Rick Nelson—MCA

KAFM-FM/DALLAS

- ESSENCE TO ESSENCE—Donovan—Epic
- ICE WATER—Leo Kottke—Capitol
- IT'S GETTING BETTER—Atlantis—Vertigo
- IT'S ONLY A MOVIE—Family—UA
- MANHOLE—Grace Slick—Grunt
- NEXT—Sensational Alex Harvey Band—Vertigo
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- WANTED DEAD OR ALIVE—David Bromberg—Col
- WINDFALL—Rick Nelson—MCA

KINT-FM/EL PASO

- BLUE AQUARIUS—Gospel Truth
- ENERGIZED—Foghat—Bearsville
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- NEXT—Sensational Alex Harvey Band—Vertigo
- SABBATH BLOODY SABBATH—Black Sabbath—WB
- SUNDOWN—Gordon Lightfoot—Reprise
- WILD TALES—Graham Nash—Atlantic

KSAN-FM/SAN FRANCISCO

- FOR MY LOVE . . . MOTHER MUSIC—Jose Feliciano—RCA
- GRAHAM CENTRAL STATION—WB
- HOTCAKES—Carly Simon—Elektra
- I'M INTO SOMETHING I CAN'T SHAKE LOOSE (single)—Paul Kelly—WB
- IT'S GETTING BETTER—Atlantis—Vertigo
- MADURA II—Col
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SELLING ENGLAND BY THE POUND—Genesis—Charisma

KMET-FM/LOS ANGELES

- BACHMAN-TURNER OVERDRIVE II—Mercury
- BRIGHT WHITE—Shawn Phillips—A&M
- ENERGIZED—Foghat—Bearsville
- ICE WATER—Leo Kottke—Capitol
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- WINDFALL—Rick Nelson—MCA

KZEL-FM/EUGENE, ORE.

- BANG—James Gang—Atco
- ENERGIZED—Foghat—Bearsville
- GRIEVOUS ANGEL—Gram Parsons—Reprise
- ICE WATER—Leo Kottke—Capitol
- IT'S A MYSTERY TO ME—Fleetwood Mac—Reprise
- IT'S GETTING BETTER—Atlantis—Vertigo
- LOOKING FOR A LOVE (single)—Bobby Womack—UA
- MY KIND OF COUNTRY—Carl Perkins—Mercury

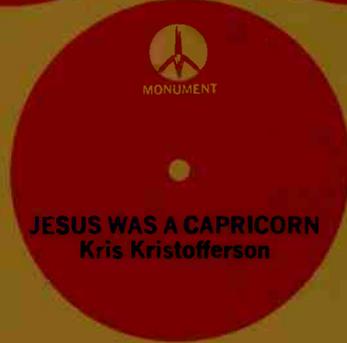
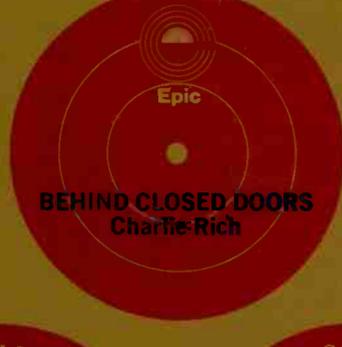
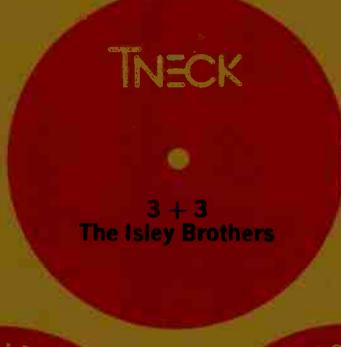
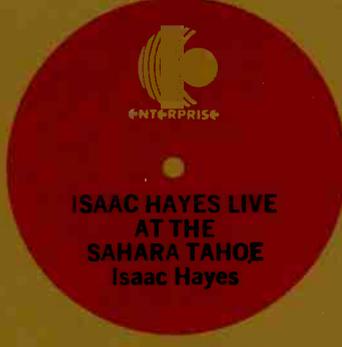
CHUM-FM/TORONTO

- ATOMIC ROOSTER IV—Elektra
- ENERGIZED—Foghat—Bearsville
- MANHOLE—Grace Slick—Grunt
- PHOSPHORESCENT RAT—Hot Tuna—Grunt
- SACRIFICE—Mandingo—Capitol
- STRONG IN THE SUN—Tir Na Nag—Chrysalis

**THE
GOLD
RECORD
FOR 1973...**

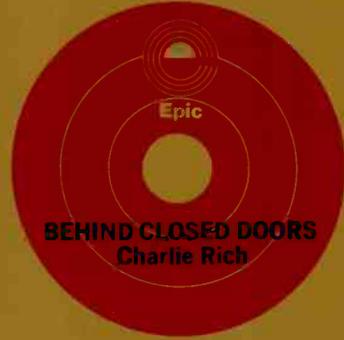
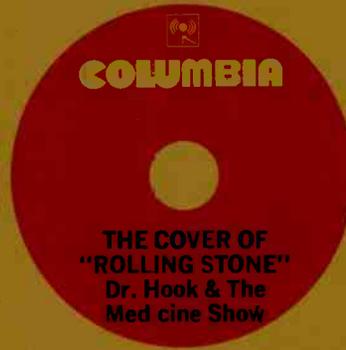
In 1973, the Columbia family received 24 gold records than in any

In 1973, the Columbia family received 24 gold albums. 16 gold singles. 40 gold re



family received more other year.

more gold records than anyone else.
records in all.



On Columbia/Epic
Philadelphia International/Monument/Stax/Mums
T-Neck/Enterprise Records and Tapes

**Thanks to everybody
who made '73 possible...
and who are already
making a record '74.**

SALESMAKER OF THE WEEK



WILD TALES
GRAHAM NASH
Atlantic

TOP RETAIL SALES THIS WEEK

- SABBATH BLOODY SABBATH**—Black Sabbath—Warner Bros.
- I GOT A NAME**—Jim Croce—ABC
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- BAND ON THE RUN**—Paul McCartney & Wings—Apple

RECORD BAR/NATIONAL

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BROTHERS AND SISTERS**—Allman Brothers Band—Capricorn
- FULL SAIL**—Loggins & Messina—Col
- LAID BACK**—Gregg Allman—Capricorn
- RINGO**—Ringo Starr—Apple
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE JOKER**—Steve Miller Band—Capitol
- WILD TALES**—Graham Nash—Atlantic
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

DISC RECORDS/NATIONAL

- ALL AMERICAN BOY**—Rick Derringer—Blue Sky
- BACHMAN TURNER-OVERDRIVE II**—Mercury
- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- FRIENDS & LEGENDS**—Michael Stanley—MCA
- I GOT A NAME**—Jim Croce—ABC
- JUMPIN' THE GUNNE**—Jo Jo Gunne—Asylum
- LIVIN' FOR YOU**—Al Green—Hi
- SUNDOWN**—Gordon Lightfoot—Reprise
- WILD TALES**—Graham Nash—Atlantic
- YEAH**—Brownsville Station—Big Tree

MUSICLAND/NATIONAL

- BEHIND CLOSED DOORS**—Charlie Rich—Epic
- BEST OF BREAD**—Elektra
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- JONATHAN LIVINGSTON SEAGULL**—Neil Diamond—Col
- LIFE & TIMES**—Jim Croce—ABC
- LOS COCHINOS**—Cheech y Chong—Ode
- RINGO**—Ringo Starr—Apple
- THE SINGLES 1969-1973**—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

SAM GOODY/EAST COAST

- ADVENTURES OF PANAMA RED**—New Riders of the Purple Sage—Col
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- FIFTY YEARS OF DISNEY**—Disneyland
- FULL SAIL**—Loggins & Messina—Col
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA

- HOUSES OF THE HOLY**—Led Zeppelin—Atlantic
- OL' BLUE EYES IS BACK**—Frank Sinatra—Reprise
- PIANO MAN**—Billy Joel—Col
- THE JOKER**—Steve Miller Band—Capitol
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century

DISCOUNT/BOSTON

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- CREATIVE SOURCE**—Sussex
- I GOT A NAME**—Jim Croce—ABC
- LAID BACK**—Gregg Allman—Capricorn
- 1990**—Temptations—Gordy
- QUEEN**—Elektra
- SHIP AHOY**—O'Jays—Phila. Intl.
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE JOKER**—Steve Miller Band—Capitol

CUTLER'S/NEW HAVEN

- COAST TO COAST**—Rod Stewart/Faces—Mercury
- DON'T CRY NOW**—Linda Ronstadt—Asylum
- HAVE A GOOD TIME FOR ME**—Jonathan Edwards—Atco
- I GOT A NAME**—Jim Croce—ABC
- LIVE AT JIMMY'S**—Maynard Ferguson—Col
- 1990**—Temptations—Gordy
- PRESERVATION ACT I**—Kinks—RCA
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- THE JOKER**—Steve Miller Band—Capitol
- WILD TALES**—Graham Nash—Atlantic

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

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- ROBIN HOOD**—Disneyland
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE SINGLES 1969-1973**—Carpenters—A&M
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

KING KAROL/N.Y.

- AN AMERICAN LEGEND**—Tex Ritter—Capitol
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- ENERGIZED**—Foghat—Bearsville
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- NEXT**—Sensational Alex Harvey Band—Vertigo
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- UNBONDED**—Chambers Brothers—Avco
- WHIRLWIND TONGUES**—Bloodrock—Capitol
- WILD TALES**—Graham Nash—Atlantic

POPLAR TUNES/MEMPHIS

- FOR EVERYMAN**—Jackson Browne—Asylum
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- JOHN DENVER'S GREATEST HITS**—RCA
- LYNYRD SKYNYRD**—Sounds of the South
- ON THE ROAD TO FREEDOM**—Alvin Lee & Mylon LeFevre—Col
- PIANO MAN**—Billy Joel—Col
- QUEEN**—Elektra
- SHIP AHOY**—O'Jays—Phila. Intl.
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century
- WILD TALES**—Graham Nash—Atlantic

GARY'S/RICHMOND

- A NICE PAIR**—Pink Floyd—Harvest
- AMERICAN GRAFFITI (Soundtrack)**—MCA
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HIGH ON THE HOG**—Black Oak Arkansas—Atco
- JOHN DENVER'S GREATEST HITS**—RCA
- THE JOKER**—Steve Miller Band—Capitol
- TUBULAR BELLS**—Mike Oldfield—Virgin
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

MUSHROOM/NEW ORLEANS

- BACK INTO THE FUTURE**—Man—UA
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- ENERGIZED**—Foghat—Bearsville
- KOOL JAZZ**—Kool and the Gang—Delite
- ON THE THIRD DAY**—Electric Light Orchestra—UA
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- STRAY DOG**—Manticore
- SUNSHINE (Soundtrack)**—MCA
- TALES FROM TOPOGRAPHIC OCEANS**—Yes—Atlantic
- THE PAYBACK**—James Brown—Polydor

RECORD REVOLUTION/CLEVE.

- A NICE PAIR**—Pink Floyd—Harvest
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- ENERGIZED**—Foghat—Bearsville
- FOR EVERYMAN**—Jackson Browne—Asylum
- ON THE THIRD DAY**—Electric Light Orchestra—UA
- QUEEN**—Elektra
- ROCK ON**—David Essex—Col
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- SELLING ENGLAND BY THE POUND**—Genesis—Charisma
- WILD TALES**—Graham Nash—Atlantic

DISC SHOP/EAST LANSING

- BACHMAN TURNER OVERDRIVE II**—Mercury
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- GRIEVOUS ANGEL**—Gram Parsons—Reprise
- I GOT A NAME**—Jim Croce—ABC
- MUSCLE OF LOVE**—Alice Cooper—WB
- OVER-NITE SENSATION**—The Mothers—DiscReet
- PRESERVATION ACT I**—Kinks—RCA
- RINGO**—Ringo Starr—Apple
- WILD TALES**—Graham Nash—Atlantic

ROSE DISCOUNT/CHICAGO

- A NICE PAIR**—Pink Floyd—Harvest
- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BRIGHT WHITE**—Shawn Phillips—A&M
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- JUMPIN' THE GUNNE**—Jo Jo Gunne—Asylum
- LIVIN' FOR YOU**—Al Green—Hi
- MADURA 2**—Col
- 1990**—Temptations—Gordy
- SABBATH BLOODY SABBATH**—Black Sabbath—WB

1812 OVERTURE/MILWAUKEE

- FM LIVE**—Climax Blues Band—Sire
- JOHN DENVER'S GREATEST HITS**—RCA
- LAID BACK**—Gregg Allman—Capricorn
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- ROCK ON**—David Essex—Col

- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- SHIP AHOY**—O'Jays—Phila. Intl.
- TUBULAR BELLS**—Mike Oldfield—Virgin
- WILD TALES**—Graham Nash—Atlantic
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

FLOKLORE CENTER/DENVER

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BANG**—James Gang—Atco
- BETWEEN NOTHINGNESS & ETERNITY**—Mahavishnu Orchestra—Col
- BRIGHT WHITE**—Shawn Phillips—A&M
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- COLORADO FOLK**—Various Artists—Biscuit City
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- HIS CALIFORNIA ALBUM**—Bobby Blue Bland—Dunhill
- LAID BACK**—Gregg Allman—Capricorn
- SPECTRUM**—Billy Cobham—Atlantic

WHEREHOUSE/CALIFORNIA

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BEACH BOYS IN CONCERT**—Reprise
- BETTE MIDLER**—Atlantic
- COAST TO COAST**—Rod Stewart/Faces—Mercury
- FOR EVERYMAN**—Jackson Browne—Asylum
- I GOT A NAME**—Jim Croce—ABC
- JOHN DENVER'S GREATEST HITS**—RCA
- 1990**—Temptations—Gordy
- ON THE THIRD DAY**—Electric Light Orchestra—UA
- SABBATH BLOODY SABBATH**—Black Sabbath—WB

LICORICE PIZZA/LOS ANGELES

- BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore
- ENERGIZED**—Foghat—Bearsville
- FULL SAIL**—Loggins & Messina—Col
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- IT'S LIKE YOU NEVER LEFT**—Dave Mason—Col
- LAID BACK**—Gregg Allman—Capricorn
- PIN UPS**—David Bowie—RCA
- SABBATH BLOODY SABBATH**—Black Sabbath—WB
- WILD TALES**—Graham Nash—Atlantic
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC

TOWER/SAN FRANCISCO

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BLACK EYED BLUES**—Esther Phillips—Kudu
- GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
- GRAHAM CENTRAL STATION**—WB
- SHIP AHOY**—O'Jays—Phila. Intl.
- SUNDOWN**—Gordon Lightfoot—Reprise
- UNDER THE INFLUENCE OF**—Love Unlimited—20th Century
- WELCOME**—Santana—Col
- WILDFLOWER**—Hank Crawford—CTI
- WILD TALES**—Graham Nash—Atlantic

RECORD FACTORY/SAN FRAN.

- BAND ON THE RUN**—Paul McCartney & Wings—Apple
- BETTE MIDLER**—Atlantic
- I GOT A NAME**—Jim Croce—ABC
- LIFE & TIMES**—Jim Croce—ABC
- LIVIN' FOR YOU**—Al Green—Hi
- SHOW & TELL**—Al Wilson—Rocky Road
- SOMETHING/ANYTHING?**—Todd Rundgren—Bearsville
- SUNSHINE (Soundtrack)**—MCA
- THE JOKER**—Steve Miller Band—Capitol
- YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC



THE ALBUM CHART

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1	1	I GOT A NAME JIM CROCE ABC ABCX 797	7	A
2	2	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	35	A
3	3	THE SINGLES 1969-1973 CARPENTERS/A&M SP 3601	8	B
4	4	BETTE MIDLER /Atlantic SD 7270	7	A
5	6	THE JOKER STEVE MILLER BAND /Capitol SMAS 11235	15	A
6	7	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415	7	B
7	8	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	7	A
8	12	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374	7	B
9	11	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	22	A
10	5	GOODBYE YELLOW BRICK ROAD ELTON JOHN/ MCA 2-10003	15	E
11	9	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	13	B
12	10	MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748	8	A
13	13	RINGO RINGO STARR /Apple SWAL 3413	12	B
14	15	DYLAN /Columbia PC 32747	6	B
15	16	LAID BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	9	A
16	14	MIND GAMES JOHN LENNON/Apple SW 3414	11	A
17	17	LIFE AND TIMES JIM CROCE /ABC ABCX 769	49	A
18	18	FULL SAIL LOGGINS & MESSINA /Columbia KC 32540	12	A
19	19	BROTHERS & SISTERS ALLMAN BROTHERS BAND/Capricorn CP 0111 (WB)	23	A
20	20	QUADROPHENIA THE WHO/MCA 2-10004	12	E
21	21	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah BDS 5141	15	A
22	23	STONE GON' BARRY WHITE/20th Century T423	10	A
23	28	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	9	A
24	24	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	24	A
25	32	UNDER THE INFLUENCE OF LOVE UNLIMITED / 20th Century T414	12	A
26	22	WELCOME SANTANA/Columbia PC 32445	8	B
27	27	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	18	A
28	31	BETWEEN NOTHINGNESS AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766	5	A
29	33	BEACH BOYS IN CONCERT /Reprise 2RS 6484	8	D
30	29	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)	8	B
31	39	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	5	B
32	35	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)	4	C
33	36	LOS COCHINOS CHEECH Y CHONG/Ode SP 77019 (A&M)	22	A
34	34	SPECTRUM BILLY COBHAM/Atlantic SD 7268	9	A
35	38	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	12	A
36	40	CHICAGO VI /Columbia KC 32400	29	A
37	43	1990 TEMPTATIONS /Gordy G966VI (Motown)	5	A
38	41	DARK SIDE OF THE MOON PINK FLOYD/ Harvest SMAS 11163 (Capitol)	40	A
39	44	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035	9	A
40	47	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)	7	A
41	26	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI	11	A
42	30	OL' BLUE EYES IS BACK FRANK SINATRA/Reprise FS 2155	12	A
43	25	LADIES INVITED J. GEILS BAND/Atlantic SD 7286	8	A
44	37	A TIME FOR US DONNY OSMOND/MGM SE 4930	6	A
45	42	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	13	A
46	68	COAST TO COAST OVERTURES & BEGINNINGS ROD STEWART/FACES/Mercury SRM 1-697	3	A
47	45	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)	11	A
48	48	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	6	A
49	56	LAST TIME I SAW HIM DIANA ROSS/Motown M812VI	5	A
50	90	WILD TALES GRAHAM NASH/Atlantic SD 7288	2	A
51	46	LIVE DATES WISHBONE ASH/MCA 2-8006	8	D



52	50	JOY ISAAC HAYES /Enterprise ENS 5007 (Stax)	14	A
53	51	ANGEL CLARE GARFUNKEL/Columbia KC 31474	18	A
54	49	MOONDOG MATINEE THE BAND/Capitol SW 11214	11	A
55	52	PIN-UPS DAVID BOWIE/RCA APL1-0291	12	A
56	53	JONATHAN LIVINGSTON SEAGULL RICHARD HARRIS/ Dunhill DSD 50160	18	B
57	60	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	5	A
58	54	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	24	A
59	55	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	106	A

CHARTMAKER OF THE WEEK

60	—	SABBATH BLOODY SABBATH BLACK SABBATH Warner Bros. BS 2695	1	A
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61	71	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/ UA LA188-F	3	A
62	58	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	19	A
63	57	BARBRA STREISAND & OTHER MUSICAL INSTRUMENTS / Columbia KC 32655	11	A
64	64	DELIVER THE WORD WAR/United Artists UA LA128-F	22	A
65	69	BRIGHT WHITE SHAWN PHILLIPS/A&M SP 4402	4	A
66	59	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)	19	A
67	66	ROCKIN' ROLL BABY STYLISTICS/Avco AV 11010	6	A
68	61	HAT TRICK AMERICA/Warner Bros. BS 2728	10	A
69	62	ON THE ROAD TRAFFIC/Island SMAS 9335 (Capitol)	12	A
70	63	CYAN THREE DOG NIGHT/Dunhill DSX 50158	15	A
71	70	THE CAPTAIN AND ME DOOBIE BROS./Warner Bros. BS 2694	44	A
72	72	DIAMOND GIRL SEALS AND CROFTS/Warner Bros. BS 2699	38	A
73	57	BLACK & BLUE HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. KZ 32407 (Columbia)	8	A
74	65	MYSTERY TO ME FLEETWOOD MAC/Reprise MS 2158	9	A
75	73	LYNYRD SKYNYRD /Sounds of the South 363 (MCA)	14	A
76	—	TALES FROM TOPOGRAPHIC OCEANS YES/ Atlantic SD 2-908	1	D
77	80	DAWN'S NEW RAGTIME FOLLIES /Bell 1130	14	A
78	78	IT'S LIKE YOU NEVER LEFT DAVE MASON/Columbia KC 31721	9	A
79	81	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA VPSX 6089	30	C
80	74	KILLING ME SOFTLY ROBERTA FLACK/Atlantic SD 7271	22	A
81	76	ADVENTURES OF PANAMA RED NEW RIDERS OF THE PURPLE SAGE/Columbia KC 32450	12	A
82	79	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk SMAS 11297 (Capitol)	23	A
83	82	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON/ Monument KZ 31909 (Columbia)	21	A
84	75	WAKE OF THE FLOOD GRATEFUL DEAD/Grateful Dead GD 01	13	A
85	126	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	1	A
86	77	THE SMOKER YOU DRINK, THE PLAYER YOU GET JOE WALSH/Dunhill DSX 50240	29	A
87	84	EVERYBODY LIKES SOME KIND OF MUSIC BILLY PRESTON/ A&M SP 3526	14	A
88	86	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32194	32	A
89	83	FM LIVE CLIMAX BLUES BAND/Sire SAS 2-7411 (Famous)	5	A
90	87	TIME FADES AWAY NEIL YOUNG/Reprise MS 2151	14	A
91	89	SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734	15	A
92	92	LED ZEPPELIN 4 /Atlantic SD 7208	52	A
93	93	BUFFALO SPRINGFIELD /Atco SD 2-806	4	B
94	94	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255	42	A
95	108	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499	30	A
96	91	NOW & THEN CARPENTERS/A&M SP 3519	19	A
97	95	MEDDLE PINK FLOYD/Harvest SMAS 832 (Capitol)	2	A
98	85	RAISED ON ROCK ELVIS PRESLEY/RCA APL1-0388	6	A
99	101	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)	1	A
100	88	FULL MOON KRIS & RITA/A&M SP 4403	18	A

BOB DYLAN

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Record World 1973 Classical Awards (Continued from page 28)

flowing in 1973. Eight titles of works that are rarely if ever seen on U.S. opera stages were suggested, and all of the members of the panel liked each of the operas mentioned. When selection time came, three were nominated. Hans Pfitzner's *Palestrina*, conducted by Rafael Kubelik, and featuring Helen Donath, Nicolai Gedda and Fischer-Dieskau, won with four votes. Berlioz' *Benvenuto Cellini*, conducted by Colin Davis with Christiane Eda-Pierre, Gedda, Jules Bastin and Roger Soyer, (Philips) garnered a nomination as did Rossini's *William Tell*, with Montserrat Caballé, Gedda, Gabriel Bacquier, conducted by Lamberto Gardelli. If the inclusion of *William Tell* in the non-standard repertory strikes anyone as incorrect, the decision was made on the basis of the opera's absence from any major American repertory since the thirties.

Recital records were varied and entertaining in 1973, and the jury discussed ten selections. The Seven Early Songs of Alban Berg, sung by Heather Harper and conducted by Pierre Boulez (Columbia) won with three votes, but three other records were nominated. "Elly Ameling Sings Schumann Songs" on BASF won two votes; "Songs of the Auvergne with Victoria de los Angeles (Angel), and Irina Arkhipova in Songs and Dances of Death by Modest Mussorgsky on Melodiya/Angel also won votes.

The Best Choral category immediately brought up Rachmaninoff's *Vespers*, recorded by Melodiya/Angel, but in the voting it was surpassed by Early American Vocal Music, sung by The West Wind Vocal Ensemble on Nonesuch. Elgar's *Dream of Gerontius*, with Yvonne Minton, Peter Pears and John Shirley-Quirk, conducted by Benjamin Britten (London) and Bach's Christmas Oratorio on Telefunken were also nominated.

The best recording by a keyboard artist brought forth eight suggested records. When it came to a vote, however, the recording of Murray Perahia, on Columbia, of Schumann's *Davidbündlertänze* and *Fantasiestücke* won hands down. Four of the jury voted for it. Others nominated were the Goldberg Variations on Harpsichord by Igor Kipnis (Angel) and Bill Bolcum playing all of George Gershwin's solo music for piano (Nonesuch).

Best recording of a concerto again drew a spate of suggestions. The Philips recording of the Mozart Piano Concertos Nos. 21 and 25, with Stephen Bishop and the London Symphony led by Colin Davis, won the award, but three others were nominated. The

Bruch Violin Concerto No. 1, with Kyung-Wha Chung and the Royal Philharmonic conducted by Rudolf Kempe (London), the Tchaikovsky Violin Concerto, with Nathan Milstein and the Vienna Philharmonic led by Claudio Abbado (Deutsche Grammophon), and Rachmaninoff Piano Concerto, No. 3, with Yevgeny Mogilevsky and the Moscow Philharmonic conducted by Kiril Kondrashin (Melodiya/Angel), each received one vote.

The best recording by a chamber ensemble of a standard work drew four suggested titles, and each was nominated. The Beaux Arts Trio's performance of Haydn Piano Trio 29 and 31 won three votes, while the Cleveland Quartet's performance of all the Brahms String Quartets (RCA), the Mozart Serenade for Thirteen Wind Instruments by the Netherlands Wind Ensemble led by Edo De Waart (Philips) and the Schu-

bert Trout Quintet with Jörg Demus and the Collegium Aureum (BASF) all received votes.

Best recording of a non-standard work by a chamber ensemble involved the panel in a calendar error: the piece selected by three members was "The Works of Edgar Varèse" by the Contemporary Chamber Ensemble on Nonesuch. The next day I was informed that this record had appeared in 1972; the number two place had gone to the Composers' Quartet for outstanding performances of Ruth Crawford Seeger's String Quartet, George Perle's String Quartet No. 5 and Milton Babbitt's String Quartet No. 2. All members of the jury were contacted by telephone and everyone agreed to change the winning designation to the Composer's Quartet. One other piece had been nominated as well: Max Reger's Serenade for String Trio

on Vox.

Best recording of an early work can be defined as anything pre-Bach. Telefunken's recording of Rameau's *Castor et Pollux* with Jeannette Scovotti, Gerard Souzay and conducted by Nikolaus Harnoncourt, won handily with three votes. Also nominated were the Monteverdi Madrigals, Books III and IV, led by Raymond Leppard (Philips), the Madrigals of Thomas Weelkes, played by the Wilbye Consort with Peter Pears as soloist (London) and Orazio Vecchi's madrigal comedy *L'Amfiparnaso* with the Western Wind Vocal Ensemble.

The reissue field has yielded many treasures this year. The panel voted a Special Award to John Pfeiffer of RCA and Gregor Benko of the International Piano Library for the outstanding Rachmaninoff series, then turned to a consideration of seven reissues, almost all vocal. The Lauritz Melchior Album on Seraphim won three strong votes for its choices, engineering and its general capture of the great tenor's sound at the best possible time. Others nominated were the Enrico Caruso series on RCA, the collection of arias and songs by Feodor Chaliapin on Seraphim and the collection of arias of Maria Cebotari on BASF.

We had wanted to have a category praising a significantly packaged classical album. Nothing this year particularly struck our fancy for artistic excellence, but Philips won a Special Award for the quality of the annotations in its recording of Berlioz' *Benvenuto Cellini*. By common consensus these had not relied on the standard source material.

We gave a further special award to Preiser Records for the quality of their historical vocal reissue. Obtainable through the German News Service in New York (218 E. 86th St., New York, N. Y. 10028) and major retail outlets, these records can serve as a standard for accuracy, low noise and non-echo.

In the category of best performance by a string player, the jury had heard very few outstanding recordings. Two of our number spoke so highly for the Franck Violin Sonata in D with Wanda Wilkomerska on Connoisseur Society and two others for Joel Krosnick's Virtuoso Cello on Orion that we awarded both records honorable mention.

The session, an amicable and pleasant one, had been free in its interchange of ideas. Most of us had heard all the records voted on, and all tried to choose the highest quality in each of the categories. We hope the same group can gather again to judge the records of 1974.

Columbia (Continued from page 30)

Leonard Bernstein and Pierre Boulez. Though Bernstein is now on a sabbatical, one would never know it from the number of his Columbia releases. His live performance of Haydn's *Mass in Time of War*, played in Washington at the Cathedral while President Nixon was inaugurated last year, has historic and quality interest. A vigorous "Sacre du Printemps" and yet another "Planets" have succeeded with the public in 1973. Is the success of "The Planets" by so many conductors because of the increase of interest in astrology all over the U.S.? There is something wierd about this one piece of music suddenly being recorded by everyone, and every recording becoming a best seller.

Boulez turned in several excellent performances in 1973 which made a hit with the public, chief among which was his blistering reading of Bartok's "Miraculous Mandarin." An equally good "Concerto for Orchestra" had less success. Though it made few retail charts, the collection of orchestral Wagner, conducted by George Szell, gladdened all Wagnerian hearts. Other Columbia releases to sell well include a name more often associated with Angel: André Previn. This time it is his own concerto for Guitar and Orchestra conducted by the composer, coupled with Guitar Concerto by Manuel Ponce. "The Stars and Stripes Forever," a new collection of Americana by the Mormon Tabernacle Choir made an expected hit.

Two important series highlight the company's plans for 1974: the Modern American Music Series, which includes recordings, often

for the first time, of works by Copland, Kirchner, Crumb, Carter and Subotnick, and the Black Composers Series, discussed last August in this column. The black composers to be featured include Saint-Georges (an eighteenth-century Frenchman) and the modern William Grant Still, Ulysses Kay, George Walker, Roque Cordero and Samuel Coleridge-Taylor. The Black Composers Series depends in part on private funding; it is a worthwhile place to give money.

For all those interested in one of America's most important composers, Charles Ives, Columbia's four-record set due shortly, containing lots of never previously published songs (sung by Helen Boatwright and John Kirkpatrick) and the composer playing his own compositions, should mean a lot. There will also be a five-record Casals memorial album with takes drawn from festival performances.

On *Odyssey*, Columbia's budget label, there will be more of the old Metropolitan Opera performances, including one I remember with much pleasure—the 1950 *Fledermaus* from the first season of Rudolf Bing's administration. Some Edison discs of Leo Slezak and Claudia Muzio will come out, and even better—if you happen to be the right generation—some more singing by the sex bombshell of the late forties at the Met—Ljuba Welitsch. It is more than a pity that no one can get rights on the private recording of Miss Welitsch's famous *Salome*, broadcast in 1949, with Fritz Reiner on the podium. Everyone who knows a tape pirate has this recording; why can't the unions let the general public cash in on it?

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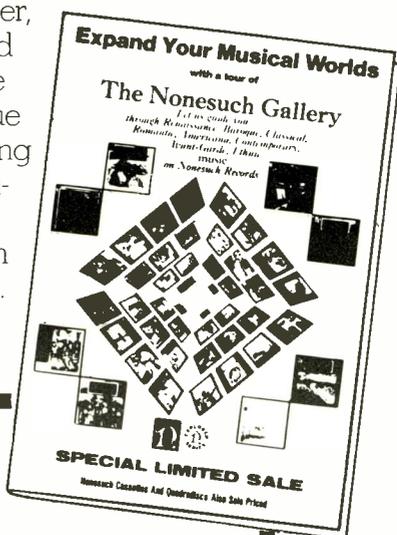


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Angel Records: A Balanced Repertory

Angel's best seller for 1973, now often cited, is Gunther Schuller's performance with the New England Conservatory Ragtime Ensemble of "The Red Back Book," by Scott Joplin. Appearing 11 times on RW's retail charts as Classic of the Week and 25 more times as one of the Best Sellers of the Week, "The Red Back Book" stood second to no other record of any company. It was also Angel's only successful dip into Americana except for the record often called "Jalousie," a compendium of music of the thirties starring Grappelli/Menuhin.

The company contributed a lot to the field of recorded opera in 1973. In the spring the first recording of Frederick Delius' *Village Romeo and Juliet* was issued. The opera was presented in Washington, D.C., a couple of years ago and received a series of performances at the New York City Opera last fall. Conducted sensitively by Meredith Davies and sung by a solid cast, it caught on surprisingly with the public and thrilled the not inconsiderable number of American Delians.

A sleeper that turned into a runaway best seller was Verdi's early opera, *Giovanna D'Arco*. The cast — Montserrat Caballé, Plácido Domingo and Sherrill Milnes — helped, but the person who made the opera so good (and controversial) was the conductor, James Levine, a 30-year-old American who now serves as Principal Conductor of the Metropolitan. Levine will be more and more heard on records (why no recording company has signed him up exclusively is a mystery to this writer), and he demonstrates his considerable talent in opera or symphony every time he picks up a baton. *Giovanna D'Arco* had all the characteristics of Levine — drama, drive, a tendency to the fast side and a strong feel for what often seems to be the inner desires of the composer.

Delibes' *Lakme* has been recorded recently by London, but the Angel offering won plaudits for a genuine French coloratura, Mady Mesplé, in the title role, and some authentically idiomatic conducting by Alain Lombard. The most important opera release of the year for Angel, however, came in the fall with the first recording in many years of Rossini's *William Tell*. Discussed before on this page, *Tell* fills a huge gap in repertory, and gave Miss Caballé and Nicolai Gedda, two of the most frequently recorded artists in the classical field this year, another chance to sing. *Tell* has a superb conductor in Lamberto Gardelli, a fine Jemmy in Miss Mesplé and best of all, it was recorded complete in the original French rather than the Italian it is so often given in.

Angel's medium-priced division, Seraphim, leaned rather heavily on the talents of Miss Mesplé. *Voices of Spring* (Strauss), *Bachianas Brasileiras* (Villa-Lobos) and a solo recital album of the lady in French opera all appeared, and all fortunately found her in a congenial repertory. The best solo record from the company in the year was "The Art of Feodor Chaliapin," issued on Seraphim. The great Russian basso's centennial took place in 1973, but he was largely ignored by the record companies. This disc shows conclusively the extent of his art and the immensity of his voice; his was one of the unique talents of this century.

Angel has always had a large Russian line, and from Melodiya came an outstanding recording of Rachmaninoff's *Vespers*, religious music imbued with deep feeling and a Russian quality impossible to miss. Another very interesting Russian record was André Previn's second reading of Rachmaninoff's Second Symphony, his most familiar symphonic piece. It has a lush, romantic sound.

Two other outstanding vocal records explored different areas of repertory: "The Lauritz Melchior Album" is one of the major acknowledgements of the death of the great Wagner tenor in the spring, and "Songs of the Auvergne" gave Victoria de los Angeles a chance to shine in her own repertory.

Angel and London both issued complete recordings of Prokofiev's *Romeo and Juliet*, in the month of August; London beat Angel by a few days, at least in the New York area, and on the retail chart as well. Since then, however, both have scored equally high in sales. Angel's recording, featuring Previn, seems to have done best on the Pacific coast.

Holdovers from prior years in the Angel catalogue that have marked up good sales in 1973 are the Mozart Horn Concertos, with the late Dennis Brain, the Frühbeck de Burgos reading of Orff's *Carmina Burana*, Sir Adrian Boult's recordings of *The Planets* by Gustav Holst and the first volume of the piano music of Eric Satie by Aldo Ciccolini.

Angel plans some outstanding releases in 1974, not the least of which is another Delius opera, *Koanga*, and the long-awaited *Mefistofele*, starring Norman Treigle in the role he has appeared in successfully all over the country. André Previn will try his hand at *The Planets*, Melodiya will issue Shchedrin's ballet *Anna Karenina* complete and the Violin Concerto of Erich Korngold makes its first stereo appearance. With Korngold selling so well, are we prepared for his opera *Die Tote Stadt*, maybe starring Leonie Rysanek?

Deutsche Grammophon: Conductors and Carmen

■ The landmark recording of *Carmen* made in New York City with the personnel and stars of the Metropolitan Opera production of Bizet's opera overshadows all the other good works of DG in 1973. When RCA lost money in 1964 on a *Lohengrin* recorded in the Boston area, all the companies stopped recording opera in the United States. Because of the unique circumstances of the Met's opening night *Carmen* — the supposed debut of general manager Goeran Gentele as director, conductor Leonard Bernstein, Marilyn Horne in her first *Carmen* — DG took the chance.

After Gentele was killed in a car crash, the opera took on even more significance, and the recording sessions, made while the performances were taking place, went off smoothly. DG put in a tremendous investment and has been nobly repaid. No other opera has sold as consistently well in 1973 all over the country.

In terms of best sellers, Herbert von Karajan contributed an incredible number to the company that now records him most. A light record of von Suppé overtures, played deliciously by the Berlin Philharmonic, and a clear reading of Vivaldi's "Four Seasons," both issued in January

1973, have succeeded well. An extremely idiosyncratic *St. Matthew Passion*, generally blistered by the critics but starring Gundula Janowitz, Christa Ludwig, Peter Schreier, Walter Berry and Dietrich Fischer-Dieskau, won a large public following.

His record called "Adagio" immediately made best seller lists, largely because, so the dealers say, of the inclusion of the Pachelbel "Kanon." The record is an interesting treatment of orchestral transcriptions of baroque compositions. Karajan's pleasant version of Edvard Grieg's Peer Gynt Suites, with the Berlin Philharmonic, testifies to the constant audience for this music.

Daniel Barenboim, Seiji Ozawa, Claudio Abbado and Rafael Kubelik also contributed best-selling quality performances for DG in 1973. A romantic and very personal reading of Brahms' German Requiem and an equally individual interpretation of Bruckner's Fifth Symphony highlighted Barenboim's contributions. Ozawa's best piece turned out to be a boiling rendition of the *Symphonie Fantastique*, which not only handled the fourth and fifth sections well but sustained interest and excitement in the first three. He also led an extremely popular recording of Wil-



Herbert von Karajan

liam Russo's "Three Pieces for Blues Band and Orchestra" backed by *Symphonic Dances for Bernstein's West Side Story*.

Abbado's one record that made the best seller lists was a real pot-boiler—the Tchaikovsky and Mendelssohn Violin Concertos. But for once, the recording, which splendidly combined the romantic Italian and one of the greatest of the old-time violinists — Nathan Milstein—made both pieces sparkle as though newly minted.

Kubelik's contribution to the best seller lists is again a gamble — the first recording of Hans Pfitzner's opera *Palestrina*. Aided by a brilliant cast — Helen Donath, Nicolai Gedda, Dietrich Fischer-

Dieskau and Hermann Prey — the Czech conductor, who this season became the first music director of the Metropolitan Opera, molded a persuasive account of an opera unknown in America. *Palestrina*, typically, has done well only in the large cities, but we have personally seen a line of middle-aged men clutching copies of the recording as they stood in line to buy it at a large New York record store. There are many German-Americans in the United States to whom this type of opera says a lot, and casting of this calibre will draw other buyers. Kubelik's conducting is of a high level, and DG is generally to be congratulated on the recording. Though Kubelik's recording of Smetana's *Symphonic Poems* did not make a lot of money, it enriched the repertory and is beautiful to hear.

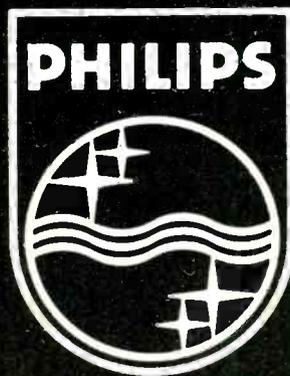
Other best sellers of high quality are a disc of Schubert Duets by Janet Baker and Fischer-Dieskau, with Gerald Moore at the piano, as sensitive a recording as has been issued this year, and Pollini's version of Chopin's *Etudes*, a record which won the Grand Prix du Disque.

The outlook for 1974 reads particularly brightly for DG. Carlos Kleiber, the best reviewed of the

(Continued on page 54)

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Nathan Nixes Energy Crisis Negatives For MIDEM '74

By ROBERT ADELS

■ NEW YORK—The energy crisis is expected to have no effect on this year's MIDEM conference. At least, that's the opinion of U. S. representative John Nathan, who upon looking at the swelling registration lists, has observed:

"I'm not sure what the increased level of attendance proves this year in light of the vinyl and fuel shortages; but obviously, people consider their yearly trip to MIDEM a 'must.' There's a great desire to know how other countries are dealing with various shortages. With new deals to make, executives in the international music business are wondering how these shortages will affect negotiations, advances and guarantees. People want to find out first-hand about vinyl, fuel and the general economic climate in general within the industry."

Last year, some 700 firms from 42 nations participated in the MIDEM meet. MIDEM activities for 1974, which began Saturday (19) and continue through Friday (25) are expected to draw executives from some 750 music-related businesses home-based in

44 different lands. Although many airlines have curtailed their schedules, none of last year's participants have complained of the unavailability of flights; new MIDEM attenders have also found space for themselves on planes and trains bound for the conference site, originating at points scattered all over the globe. Stevie Wonder reportedly had no trouble booking passage for his entourage of 17, accompanying the performer from Los Angeles to Cannes.

Is Cannes ready for the international invasion of music executives, including some 300 Americans representing some 100 companies? According to Nathan, MIDEM generates more revenue for the city than does the Cannes Film Festival — not because MIDEM attendance figures are larger (actually they are smaller), but because the registrants are freer to part with their money.

MIDEM, the only yearly meeting for international show business professionals, annually draws participation from music publish-

(Continued on page 54)

Talent at MIDEM

■ CANNES, FRANCE—The five-day MIDEM conference offers two opportunities for its participants to view international talent at "galas" (20, 23). At press time, Stevie Wonder was set to make his first international appearance since his North Carolina auto mishap last August.

Other artists set to appear included the Staple Singers, the Pointer Sisters, Donna Hightower, Alain Stivell, Adriano Celentano, Manu Dibango, Les Humphries Singers, Chi Coltrane, Yves Montand, Charles Aznavour, Alvin Stardust, Mia Martini, La Revolution Francaise and Jurgen Marcus.

The galas already slated for Eurovision TV broadcast may also wind up on American video screens. New York-based free-lance television producer Chris Wallace has taken a crew to film the MIDEM festivities with the end of selling his coverage to a U. S. network as a news/entertainment special.

Also at press time were rumors of the appearance of Paul McCartney, primarily predicated on his known admiration for Stevie Wonder, but quite possibly linked to his desire to discuss business with other MIDEM participants. As is the case with members of the Rolling Stones who have popped in for prior MIDEM meets and might also show up this year, McCartney is not expected to perform.

Chevry on MIDEM



Bernard Chevry, general manager of MIDEM, issued the following statement on the occasion of the group's eighth annual meet: "At the beginning of this new year, we are aware of the international economic situation, particularly in the field of the record industry. Participating firms have understood the exceptional character of the eighth MIDEM as a matter of fact. MIDEM will allow those concerned with the same problems to consider together the possibilities of solving them."

Food for Thought for MIDEM Convention

By ROBERTA SKOPP

■ CANNES, FRANCE — When not attending business meetings, record executives will have the delightful opportunity to sample some of the finest gourmet treats available at MIDEM here. The fol-

(Continued on page 52)

New Lands and Firms Join Cannes MIDEM Meeting

■ CANNES, FRANCE—The participation of Togo and Morocco bring the total number of nations participating in MIDEM '74 to 44, a new high. Many new music business firms from the U. S. are also expected to swell the MIDEM registration roles.

Record companies based in the U. S. participating for the first time at this year's MIDEM include Bang Records, Joe Sutton's new Shadybrook Records, Henry Stone's Glades label, the Atlanta-based Mike Thevis-headed GRC Records as well as the L.A.-based Laff and Electro Sound Records. New York-area diskeries participating for the first time also includes Barnum & Bailey's Sweet Fortune Records, the Hillary label and Babylon Records.

Publishing companies from the U. S. will also be represented in greater numbers at this year's MIDEM. Steve Stills' Goldhill Music and Carly Simon's Quackenbush Music are sending executives

as are Act I, Aven, 4 Star, Muscle Shoals and ATV.

Other first-time registrants include representatives from management (Management III, Next City Corp.), public relations (Gibson & Stromberg), production (Chalice) and mail order (Tampa Marketing) firms.

Island Signs Dylan For British Market

■ LONDON — Island Records has signed Bob Dylan for the British market. The contract was negotiated in the United States by Island head Chris Blackwell and David Geffen, President of Elektra/Asylum Records, with Dylan's attorney David Braun.

All future British Bob Dylan product will be released on Island in Britain, beginning with "Planet Waves," slated to be issued later this month.

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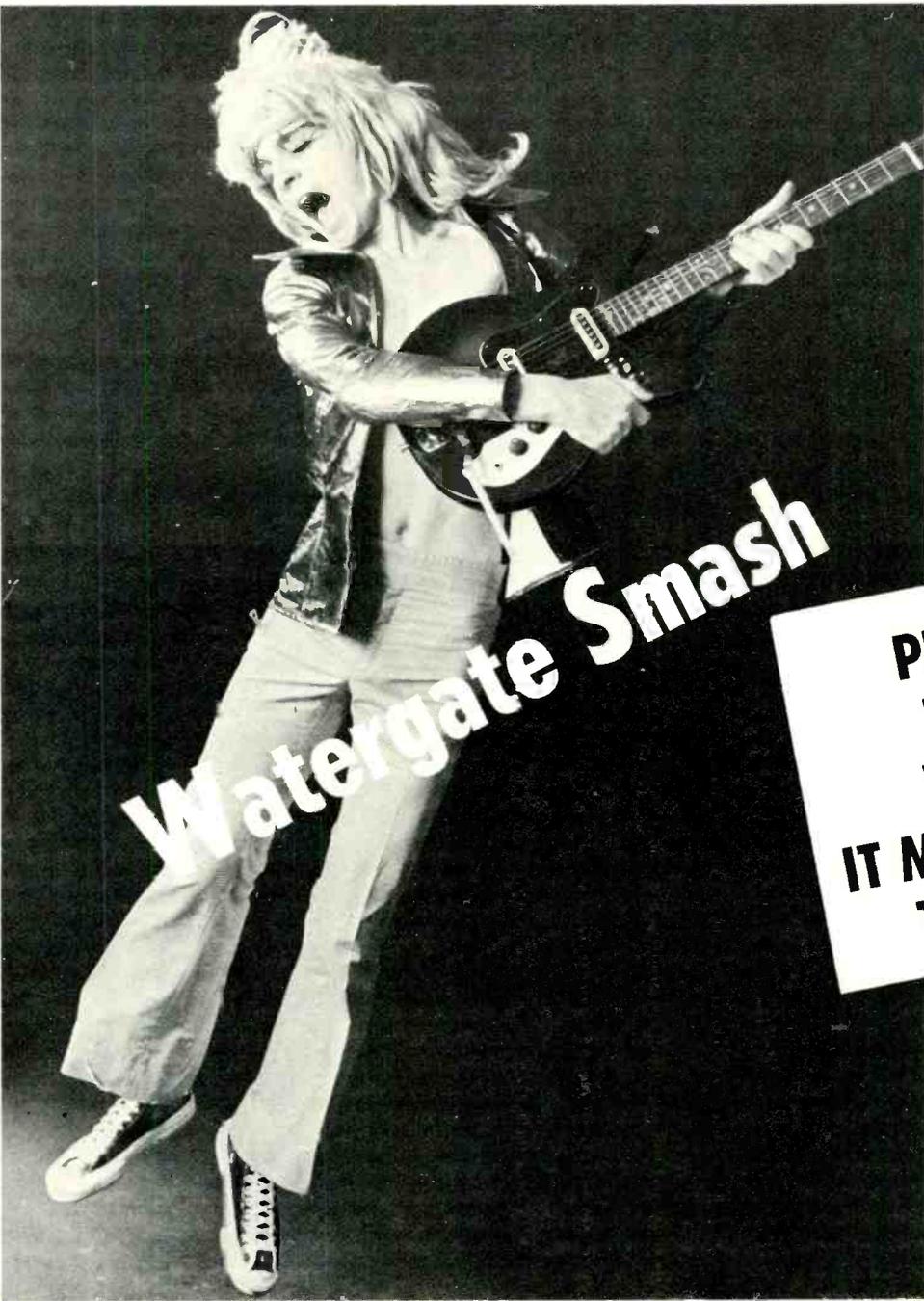
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American Song Fest Will Be at MIDEM

■NEW YORK — Larry Goldblatt, founder and chairman of the board of the First Annual American Song Festival, will be a special guest at the MIDEM (Marche Internationale du Disque et de L'edition Musicale) convention.

Goldblatt will attend the music industry conference to establish international ties for the American Song Festival, an international songwriting competition, and "to make the world music community aware of the American Song Festival."

Goldblatt plans to lay the groundwork for representation for the Festival in various foreign countries to make songwriters from all over the world aware of the competition, and its \$128,000 in cash prizes. He will also meet with members of FIDOF, the International Association of Song Festival Organizers, to enlist their participation.

In a related development, Goldblatt, along with festival president Malcolm Klein, announced that entries for the festival are now being accepted for the six different categories — rock, pop, folk, country and western, soul/r&b/blues/jazz and gospel and religious.

Food For Thought at MIDEM

(Continued from page 50)

lowing is a compilation of restaurants that are guaranteed to tickle your tastebuds as well as your fancy.

Highly recommended is the Moulin de Mougins (where Russ Regan has been noted to dine nightly). This quaint sixteenth century inn is distinguished for its Ray Harris Soup, which is basically a fine chicken consommé mixed with spinach, coconut, rice and topped with whipped cream, and Chicken George Greif, a dish which requires the fowl to be stewed in wine and spices, and then covered with potatoes which have been sautéed in butter. Other suggested goodies include Paté De Sole En Croute, Sauce Grelette (dover sole paté on pastry, served cold with fresh whipped cream, tomato and tarragon); Filet De Charolais a la Mathurini (sauteed tenderloin steak, cooked in butter, raisins and a brandy sauce); Supreme De Loup Escoffier (fillet of sea bass served on lettuce, cooked with vermouth, heavy cream and butter).

Record World contacted internationally illustrious gourmet James Beard, and his favorite spot in the area is the above-mentioned Moulin de Mougins. Other dining

rooms that receive high praise from the world-renowned connoisseur include L'Oasis, which is about four kilometers down the road and is quite respected for its excellent sea bass, The Festival and La Coquille. Mr. Beard heartily gives his seal of approval to all cuisine served at these establishments.

Other palate pleasing places include Mas Des Chure, where you must partake of France's own Ratatouille; The Machou, which boasts of excellent beef and fresh cheese and smoked ham served on melon; La Bonne Auberg, noted for their fabulous fish and duck dishes; The Tetou, applauded for their own version of the popular southern French Bouillabaisse; Felix's, offering savory Spaghetti Bolognese and flavorsome suppers; Colombe Dor, in the close-at-hand city of St. Paul De Vence, where all the fare is fantastic.

The wine selection this year should be the new 1973 Beaujolais, which is said to be full-flavored and superb, and house wines are always advised.

As they say in France (and everywhere else for that matter) bon appetit!

Polydor Workshop Gets Underway

■HAMBURG — Polydor International, the Hamburg-based head office of the international Polydor complex, is holding its popular Workshop on January 19 and 20 in Cannes, coinciding with MIDEM. The Workshop, recently instituted at Polydor International, is a quarterly session of discussions on repertoire, promotion and associated themes. Meetings are held alternately in Hamburg or a major European city.

The Cannes session will be held at the Hotel Reserve Mirmar. Among those taking part are Peter Siegel, a&r director from Polydor Inc. New York, Yataro Ibushi, pop label chief from Polydor K.K. Tokyo and Wayne Bickerton, head of a&r at Polydor Ltd. London. Included in the delegation from Polydor International, Hamburg, are Roland Kommerell, head of marketing developments and coordination, Mike Von Winterfelt Polydor music management, and Peter Sibley, head of creative services and promotion.

Office at MIDEM

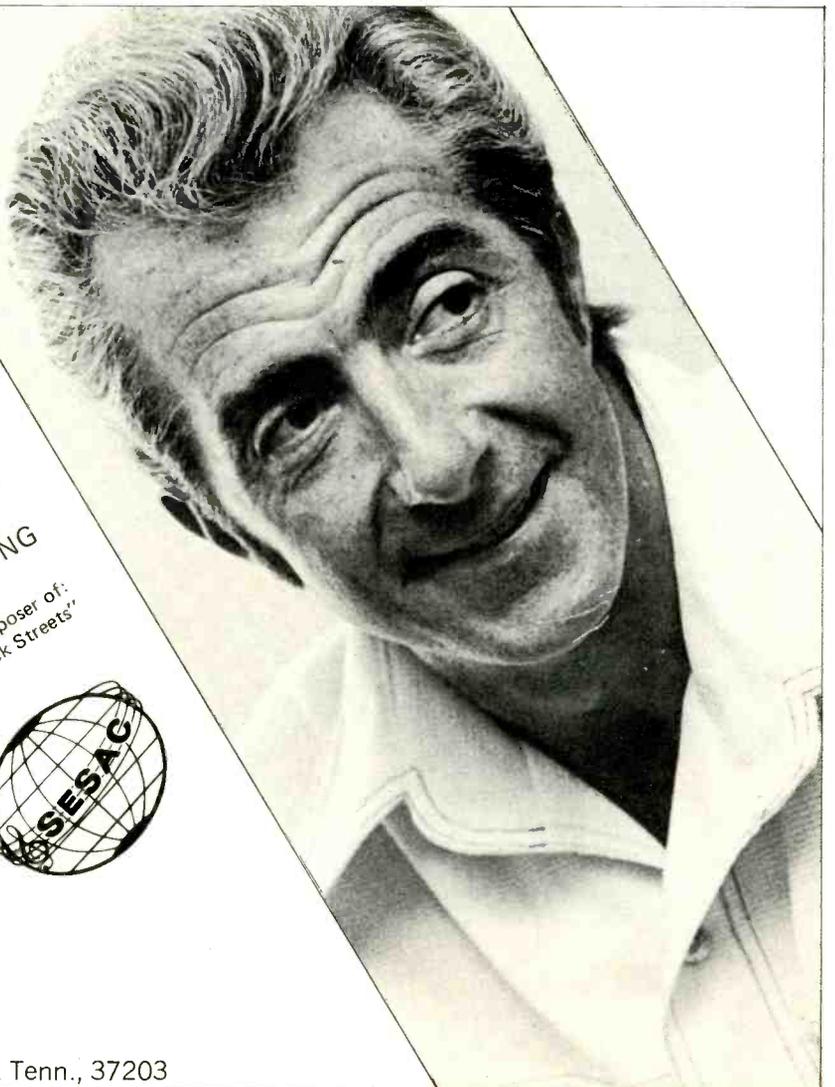
For the first time, Polydor International will also have an office at MIDEM, at the Palais des Festivals, set up for meetings and contacts with third parties.

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FRANCE

By GILLES PETARD



■ WEA-Kinney pacted **Ennio Morricone's** "General Music" catalog; first album to be released in France is the soundtrack of the movie "Mon Nom Est Personne." . . . **Jean-Pierre Castellain** has a new lp released . . . **Françoise Hardy's** Warner lp "Message Personnel" already sold 25,000 copies five weeks after its release . . . **The Doobie Brothers** will soon be in Paris, to be followed by the **Allman Brothers Band** (on Jan. 31) . . . Sales in France of the **Stones'** single "Angie" have passed

the 600,000 mark. Barclay signed up two foreign catalogs: Virgin (U.K.) and A&M. The latter was negotiated through **David Hubert** during his recent visit to Paris.

A&M had been previously distributed in France, for three year periods, by Pathé-Marconi, Polydor and RCA. A&M still keeps its own office in Paris, headed by **Patrick Hombert**. Under the new agreement with Barclay, emphasis will be on local pressings and promotion on the label. Among the first releases are singles by the **Carpenters** ("Top Of The World"), **Nino Tempo** ("Sister Jean") and **Billy Preston** ("You're So Unique"), and albums by the **Carpenters** ("Singles"), **Stealers Wheel** and **Joan Baez** ("Where Are You Now My Son?"). For the latter, Joan Baez re-recorded all the songs in French during her recent visit . . . **Gérard Delorme** and **Jean-Michel Peers** have been appointed assistants, respectively to **François Minchin**, President and to **Michel Bonnet**, assistant managing director of Pathé-Marconi . . . Sales of a single by **Robert Miras** ("Jesus est né en Provence") have passed the 150,000 mark in three weeks, mostly in Provence (where Jesus was born) . . . Just starting to take off is "Dan The Banjo Man" by **Dan The Banjo Man**. The single, produced in England by Tamla-Motown is already soaring in its home country and in Germany . . . **Claude Léveillé** has a new lp, produced in France with the collaboration (for the lyrics) of **Gérard Manset** . . . Kudos are extended this month to **Jerry Butler** for his album "The Power Of Love."

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A New Kind of Music Administration

■ LONDON — One of the new trends in music administration in the U.K. is represented by Music and Entertainment Management, which will administer anything from a single song to an entire catalogue without claiming any copyright rights whatsoever.

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Fenn to Manage Suzi Quatro

■ NEW YORK — Leo Fenn, President of Prevue Management, has announced the signing of Suzi Quatro to his Michigan-based management firm. According to Fenn, the negotiations were finalized this week on Suzi with her English and European manager, Mickie Most.

DG (Continued from page 49)

young German conductors in a score of recent productions in Germany, will lead Weber's *Freischütz* with what sounds like an ideal cast: Gundula Janowitz, Edith Mathis, Peter Schreier and Theo Adam. Perhaps, finally a rival to the great Grümmer-Kelberth set, now on Seraphim. Milstein will issue a specialty: Bach's "Partitas and Sonatas for Unaccompanied Violin," and anyone present at the violinist's Carnegie Hall concert in November would not want to miss that. There will be a recording of Tchaikovsky's Third Symphony (not present as a separate listing in the current Schwann!) with the young Israeli Moshe Atzmon at the podium, and a real shocker: the Mahler Fifth led by Karajan. Odd? Not on the face of it, except that DG publicity representatives say that Karajan has never previously recorded a note of Mahler. A check in the current Schwann testifies to the accuracy of their statement. Why Karajan has ignored Mahler before would be as fascinating as why he has now recorded the Fifth.

NAMI Ties First Discs To MIDEM Conference

■ PITTSBURGH — Lou Guarino, president and general manager of North American Music Industries (NAMI) has utilized the occasion of MIDEM '74 to announce his first release, along with a statement of the firm's involvement with the London musical, "Bozzie."

Singles set for release on NAMI within the next two months include product from Phil Perry ("You And Me") and Elki Steriopoulos ("Image Of A Man"). Other NAMI acts with upcoming product include Phyllis Hyman, Bonnie and Martin Etan and the Neighborhood Children.

Guarino has also announced that his firm has acquired the disc and publishing rights for the English musical based on the lives of 19th century British writers James Boswell and Samuel Johnson: "Bozzie." The show is set to open on London's West End this spring. The label's roster will also record some of the musical's 25 songs; the Etans have already cut some of the material.

GRC at MIDEM

■ ATLANTA — The General Recording Corporation (GRC), a Michael Thevis Enterprise, will be represented at MIDEM by Buz Wilburn, President of General Recording Distribution Corporation; Jessie Lewis, representing Moon-song Musc Publishing Company and Curtis Smith, public relations director of GRC.

All three executives will be meeting with Bob Weiss, head of One World of Music, an international licensing and consulting agency, who recently joined Thevis' world-wide expansion as a representative for GRC records and music publishing companies.

Nathan on MIDEM

(Continued from page 50)

ing and record label executives on a 1:1 ratio. In addition, MIDEM registrants include independent producers, bookers, managers, equipment manufacturers, wholesale distributors, radio and television executives and artists. While many performers come to work as part of the gala entertainment line-up, there are others who, according to Nathan, "don't want to make a big deal of it but who just show up." (See separate story.)

Concurrently tied-in with the MIDEM conference, although not officially connected to the international organization, is an informal Cannes-based meeting of attorneys involved in music publishing (18-19) as well as scheduled conventions held by EMI, Polydor, Intersong, WEA and United Artists.

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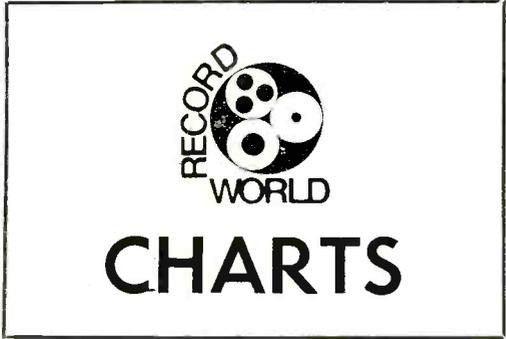
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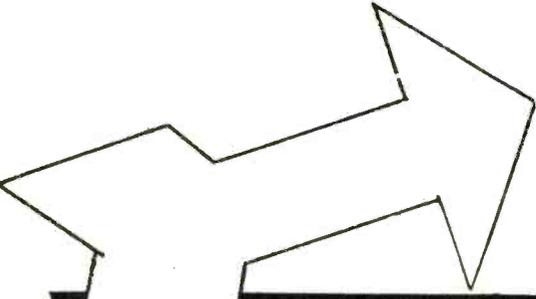
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Smaller Labels

(Continued from page 32)

set all cello fanatics talking, and had other success with the Early Piano Works of Dmitri Shostakovich, played by Pleshakov, Suites for Lute with Jean-Pierre Rampal and the Violin Music of Miklos Rozsa, with Leonard Pennario. Another firm in California, Aries, made quite a hit with Sir Adrian Boult conducting Havergal Brian's Gothic Symphony.

Vox scored with the Reger String Quartets, a tribute to the composer on his hundredth birthday, and with the Avant Garde String Quartet in the U.S.A. And Desto, which seems to record a lot of work by the Baltimore Symphony, sold quite a few records in Maryland of Britten's *Diversions*.

Any list of small companies is incomplete for even more reasons than have been stated, but their work enlarges the repertory and in many cases makes a significant contribution in excellence.

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Columbia Canada Taps Rice As Mktg. Director

■ TORONTO, ONT. — Jack Robertson, Executive VP of Columbia Records of Canada, Ltd., has announced the appointment of Julian Rice to the newly created position of director of merchandising. In that capacity, he will be responsible for directing and developing all advertising and merchandising activities for the company.

Rice, a veteran of over 20 years in the record business, served most recently as director of merchandising planning for Columbia Records in the U. S. He and his family will be settling permanently in the Toronto area in the near future.

Hazlewood, Mogull To Continue Ties

■ NEW YORK — Continuation of the existing agreement between Lee Hazlewood Music Corp. and Ivan Mogull Associates' firms (Ivan Mogull Music Ltd. for the Netherlands and Colonies, and Mogull's associate Rolf Budde Musikverlag/Ivan Mogull Music, Ltd. for the territories of East and West Germany, Austria, Switzerland, Czechoslovakia, Poland and Hungary) have been concluded.

Nonesuch (Continued from page 32)

Horenstein. The record company has commissioned important works from modern composers: "Silver Apples of the Moon" and "The Wild Bull," electronic works by Morton Subotnick for two examples, and both do well with the public.

Songs by Stephen Foster, recorded at the Smithsonian Institution's Division of Musical Instruments, and the record of Sousa Marches made by the Czechoslovak Brass Orchestra, of all groups, have done well.

One of my own favorite Nonesuch records is George Crumb's *Ancient Voices of Children*, performed by the Contemporary Chamber Ensemble, conducted by Weisberg and featuring mezzo-soprano Jan DeGaetani. In 1974 Crumb's new work for amplified piano, given its world premiere at Carnegie Recital Hall in early November 1973, "Makrokosmos," will be issued with David Burge on the piano. Burge, for whom the work was written, played the world premiere as well.

In 1974 the romantic repertory — not usually Nonesuch's area — will be explored by Miss De Gaetani and Gilbert Kalish performing Hugo Wolf's "Spanische

Liederbuch." A new piece by Davies— *Vesalii Icones*—will be recorded under the composer's direction, and an album of percussion, including Varese's "Ionisation" will be taped. More medieval music by the Academia Monteverdiana; Baroque music for trumpet and the four sonatas for violin and piano by Charles Ives will also be released. It promises to be another diversified and exploratory year; as fecund as the imagination of the many-faceted Teresa Sterne.

Famous at MIDEM

■ According to Famous Music Corporation President Tony Martell, "MIDEM remains the best focus for communication between industry people from all over the world. I'll be attending the conference to talk with our licensees and introduce our new January and February product." Officers from three of Famous Music's twelve labels will be flying to MIDEM: Seymour Stein, co-director of Sire Records; Joe D'Imperio, President of Sweet Fortune Records; Dick Broderick, President of Tara Records, plus Leslie Gould and Teresa Blasic of Famous' London office.

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FOR

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(GERMANY)

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GERIG MUSIKVERLAGE

MIDEM '74

By LARRY LeBLANC



■ TORONTO: After the first Maple Leaf Gardens show **Bob Dylan, The Band** and promoter **Bill Graham** dropped into the Nickelodeon Club to watch **Ronnie Hawkins** perform . . . GRT artist **Ian Thomas** has resigned his CBC Radio production position to form a band. His new single is "Come The Sun." Thomas is currently in England co-producing his next lp with **Adam Mitchell** at Trident Studio . . . New **Downchild Blues Band** single is "Almost" . . . **Lighthouse** has released "Can You Feel It" as a single. Two tours are scheduled for the group in the Spring. From Apr. 19 to May 15 they'll be working in the U.S. A Western Canada tour is set for May 28 to June 22 . . . New **Anne Murray** lp set for Feb. 1 release includes remakes of **Doris Troy's** "Just One Look" and The Beatles' "You Won't See Me" and some material by **Chip Taylor** and **Robbie MacNeill** . . . New **Chester** single for Celebration is "Start A Dream" produced by **Les Emmerson** . . . New **Peter Foldy** release for Kanata is the single "When I Am So In Love" produced by **Dave Bird** . . . Agency For The Creative Arts has signed **Michael Beulanger**, formerly of **Five Man Electrical Band**, to publishing and management contracts . . . **Harry Hinde** at Sound Lab in L.A. mixing **Tony Kingston** sides for Sweet Plum . . . A&M's **Cat Stevens** to tour Canada in mid-March to coincide with a new lp . . . **Shawn Phillips & Valdy** at Massey Hall in Toronto on April 7 . . . **Chilliwack** about to announce plans for new label affiliation . . . U.A. has a solid hit in "Let Me Get To Know You" by **Paul Anka** . . . MGM artist **Ken Tobias** has taped the "Miss Teen Canada Pageant-Special" to be aired on CTV on March 4th.
(Continued on page 58)

GERMANY

By PAUL SIEGEL



■ CANNES, FRANCE — NEWS REPORT OF THE WEEK: Good morning, good afternoon and good evening to all MIDEMites 1974. That includes five thousand of you—seven hundred firms from forty-five countries—who will race around the four floors of the "Palais Des Festivals." Most of you will be donning your dress suits and evening gowns for the MIDEM galas where over twenty top international stars will be performing live. Included in that "Top Twenty" are **Stevie Wonder** (U.S.A.), and a special guest appearance by great French actor **Yves Montand**, who will receive from MIDEM head **Bernard Chevry** the MIDEM trophy, with the assistance of pretty French directress **Catherine Domange** . . . Word has come through the grapevine that **Liza Minnelli** will also appear (I hope!) . . . The German 2nd TV network (ZDF) will televise the gala show simultaneously with the French TV network . . . **Record World** Publisher **Bob Austin** and wife **Mindy** can be found at the **Record World** stand along with all international editors and myself.

RECORDS OF THE WEEK: All the recordings of Soviet star composer **Aram Khachaturian** have hit big in Germany this week. He is now appearing there, conducting some of his famous works at the Berlin Philharmonie. His wife, **Nina Makorawa**, is accompanying the Soviet composer . . . Pop-wise, **T. Rex's** new one sounds like a smash. Also, **Alice Cooper's** "Teenage Lament '74" on WEA is moving towards the charts, as well as is **Tony Gregory's** "Family Child" on Finger . . . Also, CBS talent, **Danyel Gerard** sounds like he has a hit with his "Ti-Lai-Lai-Li."

TRADSTERS CORNER: A letter from America's star copyright and music attorney **Harold Orenstein** made me feel good. A few weeks back I mentioned in my column that I was wondering about his
(Continued on page 59)

"Nice to see you at:

MIDEM'74"

RALPH SIEGEL

**MUSIC COMPANIES
(JUPITER RECORDS)**

STAND Nr. B 364 — TELEPHONE 375

"Welcome to MIDEM '74
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PETER KIRSTEN

GLOBAL MUSIC GROUP

STAND Nr. A 149 — TELEPHONE: 482

Winners of GOLDEUROPA

**CINDY
&
BERT**

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MIDEM '74

ENGLAND

By RON McCREIGHT

■ LONDON — With the TV companies now being forced to cease transmissions by 10:30 p.m., every day as part of the Government Energy Economy Plan, much of the emphasis on entertainment has switched to radio; as competition heats up since the introduction of commercial radio, our three main networks have all come up with new ideas.

Our second official commercial station opened up this week—Radio Clyde in Scotland joining the London station, Capital, which has introduced the immensely popular **Kenny Everett** and **Dave Cash** program to the breakfast slot, even advertising the new show on Independent TV! This move can only increase the already high acclaim of the station's efforts.

The BBC came up with a winner by taping one of **Elton John's** three concerts at the Hammersmith Odeon for broadcast on Radio One. The radio presentation was produced by the BBC staff man, **Jeff Griffin**; hopefully, now that the ice has been broken, more such 'live' shows will follow.

Radio Luxembourg, always respected for their 'special' program ideas, has announced a new project with Atlantic Records: program features in conjunction with and advertising on Atlantic artists—the **Rolling Stones**, **Aretha Franklin**, **Sonny and Cher**, **Wilson Pickett**, **Otis Redding**, **Sam and Dave**, **The Coasters**, **Percy Sledge** and **The Drifters**. Atlantic has issued three-track maxi-singles by all these artists; an extensive marketing campaign for this product will be launched to coincide with the Luxembourg feature.

Six songs have been selected from approximately 400 submissions for our entry into the 1974 Eurovision Song Contest to be staged in
(Continued on page 59)

PX. It means plus business

To U.S. military families, PX means **post exchange**. It's their friendly neighborhood discount department store. But to people in the recorded music business, PX really means profitable plus business. We ought to know. We're military sales representatives and we specialize in selling records, tapes and associated products to the world-wide multi-billion-dollar post exchange market. We've been involved in the home entertainment and PX business for nearly 30 years. That's a lot of knowhow ready to go to work for you. Contact Marty Roemer or Mike Sala.

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**SIKORSKI
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SIKORSKI**

"MIDEM '74"

Border Lines (Continued from page 57)

Tobias performed material from his "The Magic's In The Music" lp . . . Goldfish Records artist **Susan Jacks** in Ontario for promo activities and taping of **Ian Tyson** TVer . . . **Terry Jacks** due here next week to personally pick up his platinum disc for his "Seasons In The Sun" single . . . **Julian Rice** has been appointed director of merchandising at Columbia Records of Canada Ltd. . . . **Emerson, Lake & Palmer** to PNE Coliseum on Feb. 14 . . . **Yes** at Maple Leaf Gardens on Feb. 22 and the Forum in Montreal (25) . . . Debut solo single for well-known Edmonton vocalist **Donna Warner** is "Irresistible You" for Century II . . . Van-Los artist **Donna Woodward** is working on a new single at Stoney Productions studios in Vancouver . . . **Paul McClure** has been appointed national sales manager at Pickwick Records . . . **John Allan Cameron** is taping his own TV pilot at CFCF studios in Montreal. **Manny Pitson** is producing the pilot aimed for a CTV show in the fall . . . Daffodil Records has packaged a "Crowbar Classics" lp . . . RCA artist **David Amram** at The Riverboat this week with **Fraser & DeBolt** following . . . **Joni Mitchell** taped a rare interview for CBC-Radio's "The Entertainers" which will be aired on Feb. 3rd . . . A&M's west coast promo rep **Bruce Bissell** to report on the Ali-Frazier N.Y. bout for CKLG (Vancouver) . . . Sales on The Carpenters' "Top of the World" have topped 100,000 units . . . New **Gary & Dave** single "I Fell In Love With You Sometime" has picked up immediate cross-country airplay. London U.S. are still working "Could You Ever Love Me Again" and will hold the new single until later . . . Newly formed Mushroom Records of Vancouver has completed an lp with Toronto singer **Alexis Radlin** who is being hailed as one of the brightest stars on the Canadian scene in years. Producer for the package was **Steve Douglas** and it was cut in L.A. and at Can-Base in Vancouver . . . New lp for **Teenage & the Rockin' Rebels** is "Hell Roaring" with the single an update of "Stagger Lee" . . . Can-Base Studio in Vancouver is under new management. Present set-up is: Chairman—**Hunter Bogel**, managing director—**Steve Douglas** and promotion & marketing head—**Shelly Siegel**.

*"It's a great pleasure for me
to meet you again at
MIDEM '74"*

**PETER PETERS
AND HIS "FINGER" RECORDS
And Finger Music Publishing Companies**

HOTEL RUC CANNES

**"TOP SOUND
KASSETTEN!"**

HEINZ JÜRGENS

MIDEM - 1974

British Professor Unveils Ambisonic

■ LONDON—A professor at Britain's Reading University says he has perfected a new technological sound reproduction system called "ambisonic." The new type of sound, reportedly a four-channel system similar to, but superior to quadrophonic, was developed with a grant from the National Research Development Corporation in England.

What ambisonic sound does is increase the atmosphere and realism of the sound reproduction, according to Professor Peter Fellgett, ambisonic's developer. The new four-channel system is reportedly compatible with all other two and four channel systems. Microphones capable of recording ambisonic sound are presently in the developmental stage. The new sound system will be introduced to the public in March at an exhibition in London.

England *(Continued from page 58)*

Brighton on April 6. The titles are: "Someday" by **Gary Benson** and **Dave Mindel**; "Long Live Love" by **Valerie Avon** and **Harold Spiro**; "Loving You Ain't Easy" by **Bob Saker**, **Stuart Leethwood** and **Gary Sulsh**; "Hands Across the Sea" by **Ben Findon** and **Geoff Wilkins**; "Angel Eyes" by **Tony MacAulay** and **Keith Potger**; "Have Love—Will Travel" by **Roger Greenaway** and **Geoff Stephens**. These will be performed on BBC-TV by this year's representative, **Olivia Newton-John**, after which viewers will choose England's Eurovision entry by postal vote.

After a quiet couple of weeks the new product begins to flow again. New singles by the **Sweet** ("Teenage Rampage"—RCA) and **Mud** ("Tiger Feet"—RAK) are certain hits but records of the week come from the **Sutherland Brothers and Quiver** ("Dream Kid"—Island) and **Jack The Lad** ("Why Can't I Be Satisfied"—Charisma). Best albums are two from MCA's first releases through EMI: **Stack Ridge's** "The Man in the Bowler Hat" and **Wishbone Ash's** "Live Dates."

Guy Fletcher and **Doug Flett's** Big Secret Music Company, responsible for several hits by **Cliff Richard**, **The Hollies**, **Blue Mink** etc. have agreed to a copyright and administration deal with **Geoffrey Heath's** ATV Music. Big Secret will be based at ATV's London office after termination of their association with Rondor Music.

Warner Bros. has signed rock & roll rage of the '60s **Billy Fury** to a world-wide contract; an album will be released shortly to coincide with the "1974 Rock 'n' Roll Road Show" in which Fury appears with **Marty Wilde**, **Heinz** and the **Tornadoes**. Fury recently returned to the fore via his role in the "That'll be the Day" movie which also starred **David Essex** who is returning to the USA for his second promotional tour soon, taking in TV dates in Los Angeles after a two week stay in Hollywood.

Germany *(Continued from page 57)*

whereabouts and here's the reply I got: "Dear Paul, I saw your item in **Record World** and hasten to advise you that I am alive, well, and still living in New York. Happy New Year to you and your family. Very Sincerely, Harold Orenstein . . ." Some key German people to look for at MIDEM are: **Peter Kirsten** of Global Music; **Ralph Siegel** of Jupiter and Siegel Companies; **Ernie Bilkenroth** of Edition Marbot and pro musician **Rolf Marbot**; **Heinz Jurgens** of Top Sound Kassetten and Opp Records; **Branko Zivanovic** of Bellaphon and **Mike Karnstedt** of the German Peer Music Company. Of course I look forward to meeting my American buddies like **Murray Deutch**, **Norm Weiser**, **Larry Uttal**, **Rick Talmadge**, **Ivan Mogull**, **George** and **Florence Pincus**, **Mario Conte**, **Walt Maguire**, ASCAP's **Stanley Adams**, and, of course, all BASF people. Wishing you all success, and hits, Auf Wiedersehen 'till next week!

CBS Intl. Publishing Opens Caracas Office

■ NEW YORK — The CBS Intl. Publishing Group has announced the opening of a new music publishing office in Caracas, Venezuela, to be headed by general manager Jaime Grino.

With the opening of the new branch, CBS International, which has long been a major publisher in these territories, will now have representation in the entire Latin, Central and South American market. Other offices are located in Mexico City, Costa Rica, Rio De Janeiro, and Buenos Aires and Venezuela (Caracas).

New Regine Album Released in France

■ NEW YORK—Regine, the internationally known singer, entertainer, actress and night-club owner, has had a new lp, "Regine," released in France by CBS Records. As a recording artist, Regine has recorded in French, Spanish, Italian, German and English.

ITALY

By ALEX E. PRUCCHINI

■ Jumping into the number one position this week is **Nuovi Angeli's** "Anna Da Dimenticare" (Polydor) after several weeks of bubbling under in the top thirties. The boys have been active with promotion and guesting several radio and TV shows . . . **Patrick Sampson** (after a few years' absence) has been signed up by Phonogram and a new single is out this week, titled "Melody Lane" . . . Another Phonogram artist, **Fausto Leali**, is chartbound with "Quando Me ne Andro" . . . Top Phonogram recording group **Guardiano Del Faro's** responsible for the soundtrack to the movie *Papillon* . . . Continental singer/songwriter **Demis Roussos**, who hails from Greece and was, at one time, lead vocalist of the now defunct **Aphrodite's Child**, has a new single out on Polydor, "Goodbye My Love Goodbye" . . . Latest **Supremes** album has just come out here on RI/FI, in addition to the joint effort from **Diana Ross & Marvin Gaye** . . . Motown artist **Willie Hutch's** new disc "Fully Exposed" out now on RU RI/FI . . . Ex-Pooh member **Ricardo Fogli**, now solo, with a debut album to be released on RCA next week . . . Durium recording artists **Dori Ghezzi** and **Wess** have once again teamed up in the studio, and the result is a most pleasing album. Their huge summer hit is included as is a rather intriguing version of the world-wide smash, "It Never Rains In Southern California" . . . As of early December, **Monti Arduini** and **Solaro** have exited Ricordi and taken new assignments at Phonogram . . . RCA has issued the collected works of **Enrico Caruso**. The package contains twelve albums and an illustrated booklet on the life history of the greatest tenor of all . . . The newly formed **Perigeo**, whose music ranges somewhere between rock and jazz, released their second album on RCA, "Abbiamo Tutti Un Blues La Piangre," and it's a gem . . . The king of the Italian film soundtrack, **Ennio Moricone**, has a new double lp on RCA, and it includes his most well-known works . . . RI/FI's first lady of song, **Iva Zanicchi**, opened at the Palermo for her first musical show. She dances, jokes and, of course, sings her biggest hits. It was a great show and a star studded evening as well, with **Sophia Loren**, **Richard Burton** and **Vittorio De Sica** going backstage to congratulate.



(SEE OUR AD ON PAGE 62)

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DANTE J. PUGLIESE
President

ROBERT J. DEMAIN
Vice President

Dialogue (Continued from page 10)

RW: Then it was a matter of choice.

SS: We were interested in any music that was good music. That's what it all boils down to. I don't think you can trace a pattern from classical music to folk in any direct sense. But if it was good music, and the musicians did a good job, then we were interested, right? That holds for any kind of music . . . whether jazz or folk or classical or whatever. So you can see a trend. What happened was it started with classical music at a time, as Maynard pointed out, when it was an uncharted region. If you looked at the major companies, you'd find, let's say, recordings of the Beethoven symphonies, recordings of Brahms symphonies, standard repertory and that's it. Any music before Bach was absolutely zero, totally unknown, uncharted in this country. And as far as Bach is concerned, yeah, they recorded a handful of pieces, but out of 212 Bach cantatas, there were three in the catalog that had been recorded—no, four. It was a completely open field. Which is unfortunately not the case now.

RW: What would be the average number of records you would press for a particular recording at that time?

MS: As low as 800 or 1000.

RW: And you could break even by just moving a thousand copies of an album?

MS: That's right.

SS: Obviously, you can't do it with the overhead of an establishment now. Aside from the fact that we don't have to go into what's happened to the pressures here in the industry or the entire country.

MS: One pattern that runs throughout this entire period is an unfortunate iron law in the recording industry that when one of us creates, through ingenious or imaginative ideas, a new market, there's an immediate rush to that market, and soon enough it's saturated by the rest of the industry. Some of the examples that we've cited are the entire Baroque field, which we find here, not only became flooded, but became so saturated that there's virtually no point in recording 12 versions of another Vivaldi concerto. In the jazz field, yes, we were the first to make high-fidelity jazz records, but in doing so, we raised the entire standards of recording in the jazz world almost immediately. Within two to three years, everyone was making jazz records of a reasonably high level.

RW: Were people actively seeking you out to find out exactly how you were going about it?

SS: No, they were developing their own techniques. Westminster was really the big kick-off one, and London has traditionally been one of the great companies for sound. So, as Maynard points out, you've got this business of everybody trying to catch everybody else's tail, but I think one of the reasons for our success is that, for example, the first name of our company was the Bach Guild. We realized that we couldn't put out Mahler and we couldn't put out jazz and we couldn't put out folk music under that label. So immediately, we developed another label, which is our current major label—Vanguard Records.

So that's a tip-off to our philosophy in the way we developed our repertory. And that was to make an all-around record company which covered as many bases as we could. Westminster, for example, died because it couldn't do that. They were locked into the mentality that they had to do nothing but high-fidelity recordings of classical music. And at the point in which the market became saturated, they died. We, on the other hand, diversified. We went from one field to another field until we had material in all fields. And then the main breakthrough, as Maynard pointed out, was in 1956, when we published the live concert, the Carnegie Hall concert, of the Weavers. And that record, I think, as Maynard said, sparked the whole folk music revival.

RW: Getting back to what you said about giving people a chance, especially people who had been black-listed, just for curiosity's sake, were there any repercussions in terms of the company?

MS: No. None whatever.

RW: Even though you began with people like the Weavers, who were blacklisted, or people like Pete Seeger, who couldn't get his face on TV for years and years and years?

MS: Eventually they got on TV. Even though Pete didn't get on TV for a long time, some time in the 60s. I think there was a cultural lag there. I think the McCarthy period really ended in '54 and '55, but that it didn't end culturally until a couple of years later.

RW: I sense that you take pride in Vanguard as being more of a personal type of label in terms of the artist.

SS: That's been the whole advantage of this company. That the artists can come and discuss any problems they want with the principles of the company instead of going through red tape and challenges and so forth. And so they feel much more at home here.

(Continued on page 62)

ABC Leisure Forms Anchor Label

(Continued from page 3)

on the appointment of Ralfini and the long-range future of the new firm in making the announcement: "We are very fortunate to have Ian Ralfini at the head of Anchor Records. His administrative skill and insights into developments in the pop music market here and in England and Europe are extraordinary assets. We anticipate rapid progress in production and distribution."

First Product

The ABC Leisure Group President anticipates the first product from Anchor on the market in three months. The artist roster is expected to consist of European as well as British talent. Anchor Music will function, according to Pompadur, as the label's publishing arm which Ralfini will also direct.

The Anchor Records logo is a creation of Ralfini, who reports he "wanted something that sounded solid and secure." The Anchor Records President expects to be on the road frequently in the first few months of the company's operation, scouting for talent, and plans to be commuting regularly to New York. Thus another connotative aspect of the anchor symbol, that of digging in at various stops on a continuing journey, also befits the company's activities.

As managing director of WEA Ltd., Ralfini is credited with much of the success that followed the British introduction of American talent such as Alice Cooper, Neil Young and James Taylor. He helped launch the British Warner Bros. label in its initial development period prior to its merger with Elektra and Atlantic, subsequent to the purchase of all three independents by Warner Communications, Inc.

Ralfini, 36, began his business career as an employee of a music publisher at the age of 17. For a time, he worked in a promotional capacity for Pye Records, then the British licensor for Warner

Bros. Records. Ralfini left Pye to serve as Anthony Newley's manager, but returned to the record industry when he joined MGM in 1969.

New Headquarters

Anchor Records is temporarily located at 178 New Bond Street, London, W1. Ralfini is expected to announce a permanent site for the new company in the near future. Although London-based, Anchor Records will closely follow the U. S. musical scene as well, in line with Ralfini's belief that the two countries are "very close musically." Ralfini has observed that in both lands, record buyers have been getting younger, and many now fall into the 9-11 age group.

I. Martin Pompadur, to whom Ralfini will report, has served as President of the ABC Leisure Group since its formation last September. In addition to its music and recording activities, the division is also involved with the operation of ABC, Inc.'s non-music publishing activities, the company's motion picture theatre chain, and the Century City ABC Entertainment Center.

CLUB REVIEW

Quacky Duck Ducky at Max's

■ NEW YORK — It was fun and games at Max's Kansas City last week (11) with Quacky Duck (Warner Bros.) providing the entertainment. They had a marvelously good time on stage and their mirth was gloriously contagious.

Some highlights of the evening included "Nightengale," a strong ballad which was ably assisted by David Mansfield on pedal steel guitar, "I Have Loved You," an up-tempo number on which one of the drummers (yes, there are two!) displayed flute expertise and a unique countrified version of "Satisfaction," where the above-mentioned versatile Mansfield switches to violin. The evening ended with a rock and rolling ditty "The Barnyard Song," which left the audience with a good-time feeling that the band had bestowed upon them.

That's all folks!

Roberta Skopp

Bedell Bundle

■ NEW YORK — A son, Adam Scott, was born January 12 at Mt. Sinai Hospital, to Mr. and Mrs. Stephen Bedell of New York City. Bedell is executive Vice-President of the Wes Farrell Organization.

Buffet Waltzes In



ABC's Jimmy Buffett stopped up at the Record World offices recently to drop off some early copies of his latest album, "Living and Dying In 3/4 Time." Pictured from left are ABC's Greg Kimmelman; Buffett; ABC's Mickey Wallach and RW's Ira Mayer.

CBS Intl. Scoring

■ NEW YORK—The CBS International Music Publishing Group has entered the new year with 13 copyrights represented on the Top 100 U.S. song charts. Sub-publishing rights cover various territories throughout the world through catalogue agreements.

Songs included are "The Joker" by the Steve Miller Band, (Sailor Music/Haworth); Barbra Streisand's "The Way We Were," Gladys Knight's "I've Got To Use My Imagination," and Todd Rundgren's "Hello, It's Me," (Screen Gems); "Hangin' Around" by The Edgar Winter Group (Heirophant Music); The De-Franco Family's "Abra-Ca-Dabra" (20th Century); "My Sweet Lady" (Cherry Lane Music); Loggins & Messina's "My Music" (Jasperilla Music); The Stylistics' "Rockin' Roll Baby," Johnny Mathis' "Life Is A Song Worth Singing," The O'Jays' "Put Your Hands Together," and "Rock & Roll Hoochie Koo" by Rick Derringer (Derringer Music).

TV Spot Media Buys

(Continued from page 8)

order record club. Although sometimes, by the amount of ads they use, it may seem that the mail-order clubs own all that late night movie time, it's really not so. That time can be purchased by any advertiser. Motown used that time for a number of its special releases. The record buying audience, 17 to 24, watches movies, old or new, and you can really reach this audience on the late night movie shows, from 11 pm to 2 am every night of the week and especially on weekends.

Weekends. A most important time for advertising records on TV. For weekends are when you reach more potential record buyers than any other time and with the current energy crisis weekends are more important than ever. Friday night, all day Saturday and Saturday night and all day Sunday and Sunday night are your best buys for album advertising.

Unlike radio, TV stations stay with the card rate more often than not. There are however TV spot buying services who are able to offer a lower rate than you might be able to get through your own agency. If you use these kind of buying services you might have to buy a lot of spots or take their availabilities but they are worth investigating. Some of these buying services can offer you good guidance re TV advertising and may be able to do an effective job for you in specific markets.

The cost of TV ads, even at the lowest rate, precludes for most record companies the same extensive type of national advertising program that might be used on radio. It's important to remember that the power of TV is such that many less ads on TV will achieve results that will equal or possibly surpass a full blown campaign on radio. Just as in radio you can pick certain markets in which to place your advertising and a TV campaign may comprise only the cities of Atlanta, Cleveland and Chicago.

What might be a fair campaign for an album on TV? Probably TV advertising in three or four cities, spending an average of \$2000 to \$3000 per city. A good campaign would be double that, say \$3000 to \$5000 per city.

There are other ways to utilize that same \$10,000 to \$20,000 budget. One way might be to put all of it in one large city, if that city has been a major market for your big artist or group. An intensive campaign like that might mean a great increase in sales in that one city, enough to justify the campaign, and perhaps pick up sales in other cities as well.

TV advertising, like other forms of advertising, is much more effective if everyone knows about it. When you, or your advertising department, places your TV spots, make sure that your distributor and every dealer in the area are notified beforehand that they are going to run. Your promotion men could also notify local disc jockeys as well. There is something about TV ads that stir up a lot of enthusiasm about the record advertised, especially among dealer personnel. Take advantage of this extra bonus when you run your commercials.

Cassidy Down Under

■ NEW YORK — The Australia-New Zealand segment of The David Cassidy World Tour '74, beginning in February, will be the biggest concert visit to the nations since the Beatles a decade ago, both in audience size and dollar gross, according to the promoters, Harry M. Miller Attractions.

One show at the Melbourne Cricket Grounds alone is expected to draw more than 65,000, the biggest turnout ever for a contemporary music attraction, according to Patti Mostyn of the firm. The tour marks the first time the artist has ever played the two countries.

Springsteen to ASCAP

■ NEW YORK — Bruce Springsteen, 24 year-old songwriter and Columbia recording artist, has joined the American Society of Composers, Authors and Publishers, ASCAP President Stanley Adams has announced.

NARAS Quad Session



Tom Dowd (third from left) Atlantic's VP in charge of engineering, explains some of the intricacies of quad sound during the monthly membership meeting of the New York Chapter of NARAS in the Electric Lady studios. Other panelists who appeared before an SRO audience that heard wide divergences of opinion regarding the uses and abuses of quad were (from left) Columbia Records producer Tom Shepard, world-famous organist E. Power Biggs, ABKCO producer Allan Steckler, who moderated the session, Total Sound President and producer Enoch Light and Toronto producer/engineer Jack Richardson.

Global 'Dark Lady'

■ UNIVERSAL CITY, CALIF. — Within five weeks of its U.S. release, Cher's MCA recording of "Dark Lady" will be out in every major market throughout the world. Lee Armstrong, MCA's Vice President, International, compared the excitement "Dark Lady" is generating on other continents to Cher's "Gypsies, Tramps, and Thieves" and most recently, "Half Breed," which simultaneously charted in many European countries.

"Dark Lady" has already been released in England, Holland, Canada, Australia, New Zealand, Germany, and Belgium and is set for South Africa, Brazil, Italy, and Japan during early February.

Goodman TV Special

■ NEW YORK—Benny Goodman has been signed to star in his first television Special, "Monsanto Night Presents Benny Goodman," which begins taping here January 19 for national airing late in March.

Listening Post (Continued from page 18)

KFI-Los Angeles . . . News director **Mike Parker** was appointed to a special task force by **Gov. Ronald Reagan** in conjunction with the state's Earthquake Council. Parker had covered the recent California quakes as a reporter and will help develop an emergency information program to be coordinated with the media.

WHLI-Long Island . . . Music and promotion director **Stephen Godofsky** reports two additions to the staff . . . **Ted David**, who worked at the station in 1970, returns as a full-timer and also does a weekend shift at **WPIX/FM**; **Scott Robbins**, who was PD at **WBAB** and **WGLI** has also joined the air staff.

KANI-Wharton, Texas . . . The application of Wharton Communications Inc. for renewal of their license has been denied by the FCC. The station can operate only up until 12:01 am, March 1, 1974 unless it seeks judicial review of the Decision. The issues include whether or not Wharton violated rules dealing with technical requirements, fraudulent billing, ownership reports and logging requirements as well as whether or not they had exercised control and supervision over the operation of the station in a manner generally consistent with the responsibilities of a licensee.

Phonogram Leases Jazz Catalog to Trip

■ CHICAGO—The long-dormant jazz catalog of Phonogram, Inc., comprised of sides from the mid-1950s through the early 1960s, has been leased to Trip Records, a division of Springboard International Records, it was announced by Irwin H. Steinberg, President of Phonogram.

The catalog includes material from Emarcy Records, plus the Limelight, Mercury and Philips product. Emarcy featured such legendary artists as Clifford Brown, Max Roach, Sarah Vaughan, Dinah Washington, Maynard Ferguson and Quincy Jones. Artists who recorded extensively on the

other three labels include Roland Kirk, Oscar Peterson, Eric Dolphy, Milt Jackson and Dizzy Gillespie.

The agreement between Phonogram and Trip was co-signed recently by Steinberg and Springboard President Dante Pugliese. Under the terms of the agreement, a minimum of 60 albums will be released by Trip during the next 12 months. The first 10 albums will be released within the next 90 days on lp and eight-track tape.

The agreement will eventually make available over 200 important jazz albums that, for the most part, have been unavailable for several years. Trip is planning an intensive ad and promotion campaign in both trade and consumer media, starting with the first release from the Phonogram archives.

New ESP Discs

■ NEW YORK—Bernard Stollman, President of ESP-Disk', has announced six new albums as the company's February release. Newly recorded product comes from Sun Ra, Steve Lacy, Don Garrett & Zusaan Fasteau and The Godz. Two albums of previously unreleased material, originally recorded in the late '40s by Lester Young and Art Tatum round out the release.

Young to Fantasy

■ BERKELEY, CAL. — Jim Young has been appointed controller at Fantasy/Prestige/Milestone. Prior to joining Fantasy, Young was assistant treasurer with NMC Distributors in Milwaukee, and was controller at National Tape.

Dialogue (Continued from page 60)

RW: Why though, did you have what I would consider a very limited expedition into "rock & roll"?

MS: Country Joe and the Fish? That was our only major success in the rock field.

RW: Any reason behind that?

MS: I don't think it's a matter of choice. I think it's the breaks of the game.

RW: Were there other people you had hopes for in that field?

MS: Oh yes, sure. It was starting in that period that the field became enormously competitive. The opportunities for a rock band to record with a label would multiply it ten-fold. And, although we must have recorded 20 to 30 rock artists during that period, only a handful had either any great significance or any great commercial success, although it seems to me that, in an historical sense, a number of our artists were instrumental in creating the initial rock sounds.

RW: Could you expand on that?

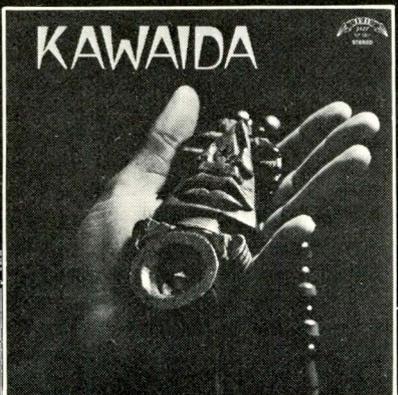
MS: John Hammond, for example; blues guitarists; Sandy Bull, a very important figure.

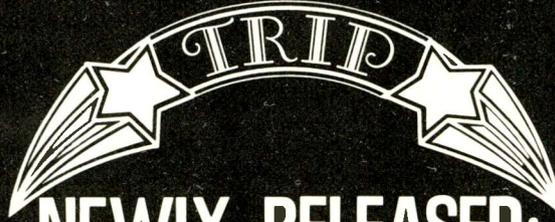
SS: I think you jumped it with that question. Because if you want to take it historically, from the Weavers on to Leon Bibb and Joan Baez, Odetta, Buffy Ste. Marie, Ian and Sylvia—with the exception of maybe three or four acts, we had virtually all of the major folk singers of the '60s, until you get to the rock era. The success of that was partly Maynard's ability to pick artists, and secondly, because he knows an awful lot about folk music. I'd say he's an expert on folk music. He could feed the artists first class material. And he produced them.

RW: There was a period where obviously that kind of music made the biggest impact . . . in the late '50s, early '60s. Why hasn't that kept up? I don't see it as being part of the mainstream any more. You have any thoughts as to why it tapered off the way it did?

MS: Yes. It was partly political. The assassination of Kennedy, the civil rights movement in '64-'65, the impact of the Viet Nam War on

(Continued on page 63)





NEWLY RELEASED:

**KAWAIDA—
KUUMBA-TOUDIE HEATH**

FEATURING;

HERBIE HANCOCK
DON CHERRY
JIMMY HEATH
MTUME
BUSTER WILLIAMS
ED BLACKWELL

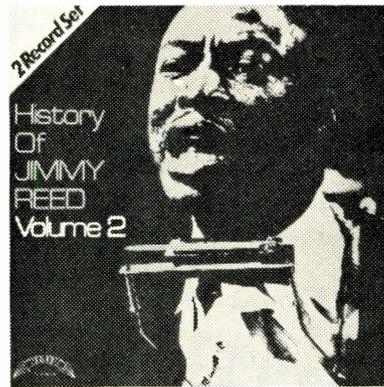
SOUL MASTERPIECES ON THE CHARTS:



A PORTRAIT OF NINA
NINA SIMONE

TLX-9521

8T-TLX-9521



HISTORY OF JIMMY REED VOL. 2

TLX-9515

8T-TLX-9515

Trip Records; A Product Of Springboard International Records, Inc., 1135 W. Elizabeth Avenue, Linden, New Jersey 07036 U.S.A. (201-862-7900)

RECORD

THE JAZZ
WORLD LP CHART

JANUARY 26, 1974

1. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
2. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
3. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
4. **DEODATO 2**
EUMIR DEODATO—CTI 6029
5. **WELCOME**
SANTANA—Columbia PC 32445
6. **BETWEEN NOTHINGNESS & ETERNITY**
MAHAVISHNU ORCHESTRA—
Columbia KC 32776
7. **SWEETNIGHTER**
WEATHER REPORT—Columbia KC 32210
8. **GIANT BOX**
DON SEBESKY—CTI CTX 6031-32
9. **UN Sung HEROES**
CRUSADERS—Blue Thumb BTS 6007
10. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING
CHICK COREA—Polydor PD 5536
11. **SUPERFUNK**
FUNK INC.—Prestige 10071
12. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse AS 9246-2
(ABC)
13. **GATO CHAPTER ONE: LATIN AMERICA**
GATO BARBIERI—Impulse AS 9248 (ABC)
14. **DON'T MESS WITH MR. T**
STANLEY TURRENTINE—CTI 6030
15. **BLACK BYRD**
DONALD BYRD—Blue Note BN LA047-F
(UA)
16. **SOUL BOX**
GROVER WASHINGTON JR.—
Kudu KUX 1213 (CTI)
17. **SECOND CRUSADE**
CRUSADERS—Blue Thumb BTS 7000
18. **YOU'VE GOT IT BAD GIRL**
QUINCY JONES—A&M SP 3041
19. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM 1-684
20. **SASSY SOUL STRUT**
LOU DONALDSON—Blue Note
BN LA109-F (UA)
21. **DREAMSPEAKER**
TIM WEISBERG—A&M SP 3041
22. **THE SAXOPHONE**
VARIOUS ARTISTS—Impulse ASH 9253-3
(ABC)
23. **VILLAGE OF THE PHAROAH**
PHAROAH SANDERS—Impulse AS 9254
(ABC)
24. **BLACK EYED BLUES**
ESTHER PHILLIPS—Kudu KUX 14 (CTI)
25. **FORT YAWUH**
KEITH JARRETT—Impulse AS 9240 (ABC)
26. **CHARLES III**
CHARLES EARLAND—Prestige 10067
27. **SPIRIT OF THE NEW LAND**
DOUG CARN—Black Jazz BJQD8
28. **INTENSITY**
JOHN KLEMMER—Impulse AS 9246-2
(ABC)
29. **KEEP YOUR SOUL TOGETHER**
FREDDIE HUBBARD—CTI 6036
30. **GOLDEN HITS**
RAMSEY LEWIS—Columbia KC 32490
31. **MR. BOJANGLES**
SONNY STITT—Cadet CA 50026
32. **REVELATION**
DOUG CARN—Black Jazz BJQD 16
33. **BASIC MILES**
MILES DAVIS—Columbia C 32025
34. **LIVE IN JAPAN**
SARAH VAUGHAN—Mainstream MRL 2401
35. **BODY TALK**
GEORGE BENSON—CTI 6033
36. **BIG-BAD JUG**
GENE AMMONS—Prestige 10070
37. **CLOSER TO IT**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1-0140
38. **INSIDE STRAIGHT**
CANNONBALL ADDERLY—Fantasy 91435
39. **JAMAL '73**
AHMAD JAMAL—20th Century T417
40. **LIGHT AS A FEATHER**
CHICK COREA—Polydor PD 5525

RECORD WORLD JANUARY 26, 1974

Dialogue (Continued from page 62)

American culture and American young people in particular. They turned towards a new kind of music which in some sociological sense, represents their reactions to this alienated condition. The War Decade—you know, radical rupture with traditional forms of music, starting in '66. And it was during that period that there was a severe downturn in interest in American tradition. So folk music went by the boards, symbolized by Bobby Dylan coming to Newport with his band.

SS: You know, we recorded the Newport Festivals from '59 to 1965. And you could watch, as Maynard points out, what was happening there. You get fresh young people like Ian and Sylvia and they're all very idealistic. At the same time, these artists became more and more, I would say, caught up by success. They wanted to go, which they never did before, to a million copy hit single, which if you had mentioned to any one of these people five years before, they would have said, "No way! That isn't possible!" So what you see there is a development from real folk music, which is what you'd find on the early Joan Baez records, to artists who wrote so-called pseudo-folk music.

RW: Is this because the artists themselves actively wanted to make the changes?

MS: Not necessarily. There's a problem with any urban singer who tries to imitate a traditional style, whether it's blues or bluegrass or whatever: and that is they may introduce the urban market to a new form or style of music, but once they've been introduced, they go on to the original sources. So that from an urban blues singer, and there are some great ones, from there, they went right back to Bo Diddley and Muddy Waters and Jimmy Reed. They no longer need this introductory pass.

RW: Have there ever been any major points of conflict between the two of you, in terms of the direction of the company of what the company was doing or the prime motivating forces behind it?

MS: We decided early that if we couldn't agree on something, we wouldn't do it.

SS: You put it another way once. If I wanted a project hard enough and fought for it hard enough, I could do it, and if you wanted it badly enough, you did it. So that way, we've been able to stay brothers and partners for 23 years and there hasn't been an explosion yet. Actually, there's a very simple reason. Most partnerships break up on the basis that one person doesn't trust the other. So the fact that we're brothers and do trust each other is very significant.



JAZZ LP PICKS

THE NEW QUARTET

GARY BURTON—ECM 1030 ST (Polydor) (6.98)

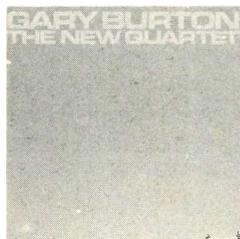
An exceptionally tight set from vibist Burton, assisted here by Michael Goodrick on guitar, Abraham Laboriel on bass and Harry Blazer on drums. It may be a "new quartet," but the overall impact is well-tempered. Chick Corea's "Open Your Eyes, You Can Fly" is true to its title; and Burton's own "Brownout" is another highlight. Most important, a pleasing album to be heard straight through.

RUTA & DAITYA

KEITH JARRETT AND JACK DE JOHNETTE—

ECM 1021 ST (Polydor) (6.98)

A highly personal expression by two artists who have previously worked together in bands led by Charles Lloyd and Miles Davis. Jarrett makes his recording debut on flute as well as playing an assortment of keyboards; De Johnette provides percussion. The interplay on such tunes as "Overture/Communion," "Algeria" and "Pastel Morning" is introspective but communicative.



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U.K.

The
 Eddie Harris
 London
 Sessions

E.H.in the U.K.
 The Eddie Harris
 London Sessions



SD 1647

Featuring
 Top British
 Rock Stars



on Atlantic Records & Tapes

Blue Magic's hit single, #6949

"Stop to Start" from their hit album

SD 7038

BLUE MAGIC



Management: Steve Bernstein / Alan Rubin
(215)-726-6321

Produced By WMOT and Norman Harris



On Atco Records & Tapes



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Outside Woman" — Bloodstone (London). Influenced by a "Natural High," this group will be inside with another tremendous single. Don't be on the outside looking in when this ditty captures your ears.

DEDE'S DITTIES TO WATCH: "Newsy Neighbors" — First Choice (Philly Groove); "Goose" — Parliament (Casablanca); "Whisper" — The True Reflection (Atco); "Tribe" — Tribe (ABC); "Goin' Home" — Jimmy Ruffin (Atco); "Willie Pass The Water" — Ripple (GRC); "Don't Matter To Me" — Billy Cee (GSF); "Comin' Or Goin'" — Barbara Jean English (Alithia).

ALBUM: "Blue Magic" — Blue Magic (Atco). Performer excellence: not black magic but blue. Tender, smooth and sensitive best describes the sound which this new group vibrates on wax. Blue Magic will explode when you witness their waves on "Sideshow," "What's Come Over Me" and "Just Don't Want To Be Lonely."

Needing a female radio announcer is Frank Barrow of WNOV Radio in Milwaukee. However, he is also looking for a newsman. Please forward all necessary data to him.

Bobby Q'Day is no longer handling the music at WNOO Radio in Chattanooga; Dave Oliver is the new MD at that particular station.

We found out that as of January 15, George Morris was relieved of his duties at Scepter Records.

The first New York chapter meeting of NATRA was held January 15 at the New York Hilton Hotel. The outstanding turnout helped make many decisions as to which direction the body of members were going to take. Eddie O'Jay's opening remarks were enthusiastic. It was announced that two affairs would be given per year. The first will be held March 9 in the main ballroom of the New York Hilton Hotel with the theme "Awards Of Excellence." It's \$75.00/plate and starts at 7 PM. The NATRA convention was discussed, to be held at the Century Plaza Hotel, August 5, as a full week, rather than a three-working-day affair in Los Angeles. It was also brought to the attention of the membership that upon approval of the Board of Directors, the organization's name would be changed to the National Association of Television and Radio Artists.

FSC is a new music corporation concept: Freddie Scott Concepts, Inc. Co-Presidents Rod Bristow and Freddie Scott have announced the formation of a new venture under the umbrella of FSC which will encompass services such as a production house, a career consultation and guidance service, recording facilities, publishing, public relations and press services, advertising, publicity and photography services, as



Rod Bristow, Freddie Scott

(Continued on page 74)



THE R&B LP CHART

JANUARY 26, 1974

1. **STONE GON'**
BARRY WHITE—20th Century T423
2. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
3. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
4. **LIVIN' FOR YOU**
AL GREEN—Hi ASHL 32082 (London)
5. **UNDER THE INFLUENCE OF**
LOVE UNLIMITED—20th Century T414
6. **JOY**
ISAAC HAYES—Enterprise ENS 5007
(Stax)
7. **INNERVISIONS**
STEVIE WONDER—Tamlam T326L (Motown)
8. **1990**
TEMPTATIONS—Gordy G966VI (Motown)
9. **ROCKIN' ROLL BABY**
STYLISTICS—Avco AV 11010
10. **WILD AND PEACEFUL**
KOOL & THE GANG—De-Lite DEP 2013
11. **DELIVER THE WORD**
WAR—United Artists UA LA128-F
12. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
13. **LAST TIME I SAW HIM**
DIANA ROSS—Motown M812VI
14. **HIS CALIFORNIA ALBUM**
BOBBY BLUE BLAND—Dunhill DSX 50173
15. **BLACK & BLUE**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. KZ 32407 (Columbia)
16. **EVERYBODY LIKES SOME KIND OF**
MUSIC
BILLY PRESTON—A&M SP 3526
17. **SHOW AND TELL**
AL WILSON—Rocky Road RR 3601 (Bell)
18. **UNREAL**
BLOODSTONE—London XPS 634
19. **TO KNOW YOU IS TO LOVE YOU**
B. B. KING—ABC ABCX 794
20. **OUT HERE ON MY OWN**
LAMONT DOZIER—ABC ABCX 804
21. **MFSB: LOVE IS THE MESSAGE**
Phila. Intl. KZ 32707 (Columbia)
22. **WAR OF THE GODS**
BILLY PAUL—Phila. Intl. KZ 32409
23. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0285
24. **CREATIVE SOURCE**
Sussex FRA 8027
25. **THE DELLS**
Cadet CA 50046
26. **DIANA & MARVIN**
DIANA ROSS & MARVIN GAYE—
Motown M803VI
27. **GIMME SOMETHING REAL**
ASHFORD & SIMPSON—Warner Bros.
BS 2739
28. **LET'S GET IT ON**
MARVIN GAYE—Tamlam T329VI (Motown)
29. **EDDIE KENDRICKS**
Tamlam T327L (Motown)
30. **I'VE GOT SO MUCH TO GIVE**
BARRY WHITE—20th Century T407
31. **3 + 3**
ISLEY BROTHERS—T-Neck KZ 32408 (Col.)
32. **HEAD TO THE SKY**
EARTH, WIND & FIRE—Columbia KC 32184
33. **SUPERFUNK**
FUNK INC.—Prestige 10071
34. **SMOKEY**
SMOKEY ROBINSON—Tamlam T328F
35. **PRESS ON**
DAVID T. WALKER—Ode SP 77020 (A&M)
36. **JUST OUTSIDE OF TOWN**
MANDRILL—Polydor PD 5059
37. **POWER OF LOVE**
JERRY BUTLER—Mercury SRM 1-689
38. **GREATEST HITS**
MAIN INGREDIENT—RCA APL1-0314
39. **BLACK-EYED BLUES**
ESTHER PHILLIPS—Kudu KU 14 (CTI)
40. **NUTBUSH CITY LIMITS**
IKE & TINA TURNER—United Artists
UA LA180-F

Chi-Lites

HOMELY GIRL

BR 55505



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ON AMPEX
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PART I & II"

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(Sold 18,000 New Orleans last week)

"SPIDER IN MY STEW"

Buster Benton

Jewel 842

(Sold 20,000 in Chicago last week)

"CRY IT OUT BABY"

Ted & Little Johnny Taylor

Ronn 75

"BREAK OF DAY"

Ted Taylor

Ronn 73

JANUARY GOSPEL RELEASES BY TWO FANTASTIC GROUPS

"STRENGTH, POWER AND LOVE"

The Soul Stirrers

Jewel 0084

"WALK TALL"

Brooklyn Allstars

Jewel 0078

DJ's write for samples on
Station Letterhead.
Contact your nearest Jewel Dist.

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Shreveport, La. 71101
Phone: 318-422-7182



THE R&B SINGLES CHART

JAN. 26 JAN. 19

- | | | |
|----|----|---|
| 1 | 9 | PUT YOUR HANDS TOGETHER O'JAYS—
Phila. Int'l. ZS7 3535 (Col) |
| 2 | 1 | UNTIL YOU COME BACK TO ME ARETHA FRANKLIN—Atlantic 2995 |
| 3 | 5 | LET YOUR HAIR DOWN TEMPTATIONS—Gordy G7133F (Motown) |
| 4 | 2 | LIVING FOR THE CITY STEVIE WONDER—Tamla T54242F (Motown) |
| 5 | 7 | WHAT IS COMES DOWN TO ISLEY BROS.—T-Neck ZS7-2252 (Col) |
| 6 | 3 | I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT &
THE PIPS—Buddah 393 |
| 7 | 8 | I MISS YOU DELLS—Cadet 5700 |
| 8 | 11 | TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER—
ABC 11407 |
| 9 | 10 | JUNGLE BOOGIE KOOL & THE GANG—De-Lite 559 |
| 10 | 13 | SEXY MAMA MOMENTS—Stang 5052 |

- | | | | | | |
|----|----|---|----|----|---|
| 11 | 12 | CAN THIS BE REAL
NATURAL FOUR—Curtom 1990
(Buddah) | 44 | 46 | FOR THE GOOD TIMES
SEVENTH WONDER—Abet 9454 |
| 12 | 19 | BOOGIE DOWN
EDDIE KENDRICKS—Tamla
T54243F (Motown) | 45 | 28 | IF YOU'RE READY (COME
GO WITH ME)
STAPLE SINGERS—Stax STA 0170 |
| 13 | 25 | I LIKE TO LIVE THE LOVE
B.B. KING—ABC 11406 | 46 | 26 | NEVER, NEVER GONNA GIVE
YA UP
BARRY WHITE—20th Century
TC 2058 |
| 14 | 17 | LOVE'S THEME
LOVE UNLIMITED—
20th Century TC 2069 | 47 | 52 | IF THAT'S THE WAY YOU
WANT IT
SKYLARK—Capitol 3773 |
| 15 | 14 | LIVIN' FOR YOU
AL GREEN—Hi 2257 (London) | 48 | 36 | STORMY MONDAY
LATIMORE—Glades 1716 |
| 16 | 20 | STOP TO START
BLUE MAGIC—Atco 6949 | 49 | 42 | SOUL POWER '74
MACEO & THE MACS—
People 631 (Polydor) |
| 17 | 21 | JOY
ISAAC HAYES—Enterprise
ENA 9085 (Stax) | 50 | 64 | THAT'S THE SOUND LONELY
MAKES
TAVARES—Capitol 3794 |
| 18 | 23 | I'LL BE THE OTHER WOMAN
SOUL CHILDREN—Stax STA 0182 | 51 | 53 | GIVE ME JUST ANOTHER
DAY
MIRACLES—Tamla T54240F
(Motown) |
| 19 | 6 | BABY COME CLOSE
SMOKEY ROBINSON—Tamla
T54238F (Motown) | 52 | 67 | I WISH IT WAS ME
TYRONE DAVIS—Dakar
DK 4529 (Brunswick) |
| 20 | 4 | STONE TO THE BONE
JAMES BROWN—Polydor 14210 | 53 | 60 | NO TIME TO BURN
BLACK HEAT—Atlantic 2987 |
| 21 | 18 | POWER OF LOVE
JERRY BUTLER—Mercury 73443 | 54 | 55 | SO TIED UP
SAM DEES—Atlantic 2991 |
| 22 | 15 | CAN'T SAY NOTHING
CURTIS MAYFIELD—
Curtom 1993 (Buddah) | 55 | 57 | TALK TO THE RAIN
SPRING—IX Chain 401
(Mainstream) |
| 23 | 22 | SHOW AND TELL
AL WILSON—Rocky Road 30073
(Bell) | 56 | 58 | FIRST TIME WE MET
INDEPENDENTS—Wand 11267
(Scepter) |
| 24 | 24 | THIS TIME I'M GONE FOR
GOOD
BOBBY BLUE BLAND—
Dunhill D 4369 | 57 | 59 | I'D RATHER BE CRIPPLED &
CRAZY
O.V. WRIGHT—Back Seat 628 |
| 25 | 31 | LAST TIME I SAW HIM
DIANA ROSS—Motown M1278F | 58 | 66 | FUNKY MUSIC, PT. 1
THOMAS EAST—Lion 166 (MGM) |
| 26 | 30 | YOU'RE SO UNIQUE
BILLY PRESTON—A&M 1492 | 59 | 70 | LOOKIN' FOR A LOVE
BOBBY WOMACK—
United Artists XW375-W |
| 27 | 32 | QUICK, FAST IN A HURRY
NEW YORK CITY—Chelsea
BCBO-0150 (RCA) | 60 | 69 | HOMELY GIRL
CHI-LITES—Brunswick 55505 |
| 28 | 33 | WISH THAT YOU WERE MINE
MANHATTANS—
Columbia 4-45971 | 61 | 62 | IF IT'S IN YOU TO DO
WRONG
IMPRESSIONS—Curtom 1994
(Buddah) |
| 29 | 29 | I'VE GOT TO BREAK AWAY
BABY WASHINGTON—Master
Five 9107 (Stereo Dimension) | 62 | 63 | TALKING ABOUT THE BOSS
AND I
HARMON BETHEA—Musicor 1483 |
| 30 | 34 | WANG DANG DOODLE
POINTER SISTERS—
Blue Thumb BTA 243 | 63 | 61 | IT MAY BE WINTER OUTSIDE
LOVE UNLIMITED—
20th Century TC 2062 |
| 31 | 38 | A MOTHER FOR MY
CHILDREN
WHISPERS—Janus 231 | 64 | 41 | I'M THE MIDNIGHT SPECIAL
CLARENCE CARTER—Fame
XW330-W (UA) |
| 32 | 16 | SOFT SOUL BOOGIE WOOGIE
WILSON PICKETT—RCA
APBO-0174 | 65 | — | I TOLD YOU SO
DELFOINCS—Philly Groove
182 (Bell) |
| 33 | 37 | WHAT IS HIP?
TOWER OF POWER
Warner Bros. 7748 | 66 | 72 | I JUST CAN'T GET YOU OUT
OF MY MIND
FOUR TOPS—Dunhill D 4377 |
| 34 | 27 | KEEP YOUR HEAD TO THE
SKY
EARTH, WIND & FIRE—
Columbia 4-45053 | 67 | 35 | ROCKIN' ROLL BABY
STYLISTICS—Avco 4628 |
| 35 | 45 | THERE'S GOT TO BE RAIN
IN YOUR LIFE
DOROTHY NORWOOD—GRC 101 | 68 | — | THROUGH THE LOVE IN MY
HEART
SYLVERS—MGM K14678 |
| 36 | 39 | I WILL
RUBY WINTERS—Polydor 14202 | 69 | 71 | I HAD A TALK WITH MY
MAN
INEZ FOXX—Voit VOA 4101
(Stax) |
| 37 | 65 | THAT'S WHAT THE BLUES
IS ALL ABOUT
ALBERT KING—Stax STA 0189 | 70 | — | IF IT WERE LEFT UP TO ME
SLY & THE FAMILY STONE—
Epic 5-11060 |
| 38 | 50 | WE'RE GETTING CARELESS
WITH OUR LOVE
JOHNNIE TAYLOR—Stax
STA 0193 (Columbia) | 71 | — | LOVE EPIDEMIC
TRAMMPS—Golden Fleece 7-3251 |
| 39 | 40 | I NEED SOMEONE
LINDA PERRY—Mainstream
MRL 5550 | 72 | 73 | STRATUS—PART 1
BILLY COBHAM—Atlantic 2998 |
| 40 | 47 | WITCH DOCTOR BUMP
CHUBUKOS—Mainstream 5546 | 73 | — | JUST DON'T WANT TO BE
LONELY
MAIN INGREDIENT—RCA
APBO-0205 |
| 41 | 51 | MIGHTY LOVE—PART 1
SPINNERS—Atlantic 3006 | 74 | 74 | BABY I LOVE YOU
BENNY JOHNSON—Today
1527 (Perception) |
| 42 | 54 | THANKS FOR SAVING
MY LIFE
BILLY PAUL—Phila. Int'l. ZS7
3538 (Columbia) | 75 | 75 | WILD FOX
BOOKER T. & PRISCILLA—
A&M 1487 |
| 43 | 56 | YOU SURE LOVE TO BALL
MARVIN GAYE—Tamla
T54244 (Motown) | | | |

Bass to RCA National Post

NEW YORK — Billy Bass has been named manager, national album promotion, RCA Records. The announcement was made by Tom Cossie, director of promotion for the company, to whom Bass will report.



Billy Bass

Bass was most recently RCA's southwest regional promotion manager, based in Dallas. Before that, he was regional r&b promotion manager, headquartered in Cleveland.

Before joining RCA, Bass was general manager and program director at WMMS-FM in Cleveland.

Buddah Names Lloyd R&B Promo Director

NEW YORK—Johnny Lloyd has been named to the position of national promotion director of r&b product for The Buddah Group, it was announced by Lewis Merenstein, general manager of the firm. In his new position, Lloyd will be directing all of Buddah's regional r&b promotion men, as well as the independent and distributors' promotion personnel.



Johnny Lloyd

In 1968 Johnny Lloyd joined the newly-formed Curtom label with Eddie Thomas and Curtis Mayfield. That same year, he was hired by The Buddah Group to do local promotion in the Baltimore/Washington area. He was subsequently named regional promotion director for Buddah working out of Atlanta.

In addition, Merenstein announced that Carol Cruickshank has been named as assistant to Lloyd.

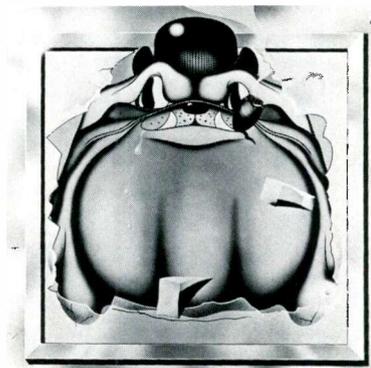
ALBUM PREVIEW

Bulldog's 'Smasher'— New York Rock

■ Having nurtured from birth so many musical styles, it seems that New York has no specific style that it can call its own. Rather a "New York sound" becomes an esoteric culmination of all of it . . . old rock and roll, rhythm and blues, folk, funk, electric . . . all blended in that special way that makes it tight, professional, strong, and positively screaming New York! Bulldog accomplishes just that in their forthcoming Buddah release "Smasher."

Ex-Rascals

A thoroughly self-contained group, the album was produced by lead guitarist Gene Cornish and drummer Dino Danelli (both ex-Rascals) and Bill Hoher (lead singer), Eric Thorngren (guitar and vocals) and John Turi (keyboards and Mellotron) wrote most of the material.



"The Flamingo" starts the album off with a sweet-flowing melody, some fine acoustic guitar picking and a mellotron adding an ethereal richness that fills the song up and gives it incredible depth. Also highlighting the first side is a funky, chugging, rhythmic number, "Bad Bad Girl," displaying the group's tightness and featuring a Jew's harp that's gonna set many feet atappin'.

Forthcoming Single

Side two is set off by the soon to be released single, "Ooh When You Smile," an up-tempo tune with a ragtime feel that will undoubtedly find itself zooming to the top of the charts. Also illuminating this side are a rollicking version of Rick Derringer's "Rock And Roll Hootchi Coo," great gritty vocals featured on "I Tip My Hat" and ending with a mellow-toned song, "I Tried To Sleep."

With a release scheduled for mid or late February, New York and the rest of the world have much to look forward to. Bravo Bulldog!

Roberta Skopp

BMI Scholarship Winner Named

■ NEW YORK—A scholarly paper, "The Rights of Authors in Mexico," has been voted the outstanding entry in the first BMI/CISAC Pan American Council Scholarship. A jury of three authorities selected the paper by Dr. J. Ramon Obon Leon of Mexico as recipient of the scholarship established last year by BMI (Broadcast Music Inc.) in order to encourage study of copyright matters dealing with Latin American performing rights societies. At that time an annual grant of \$1,500 was made available by BMI to the Council, intended to encourage the study of administrative and legal problems related to the Latin American societies.

'Jelly Roll' Encore

■ NEW YORK—Bob Greene's "The World of Jelly Roll Morton" returns to New York for a special performance at Lincoln Center's Alice Tully Hall, Saturday, February 16. The announcement was made jointly by Bill Lockwood, director of programming for Lincoln Center's Great Performer Series, which is presenting the event, and George Wein, impresario of the Newport Jazz Festival, which first presented the Morton program.

Clayton-Thomas Puts Out Single

■ NEW YORK—RCA Records has released David Clayton-Thomas' new single, "Yolanda," written by Danny Moore, and produced by David Kershenbaum.

Clayton-Thomas has recently put together a new band and is currently in the midst of lining up a concert tour.

Epic's Blue Heaven



Celebrating the recent signing of Blue Heaven to Epic Records are (from left) Johnny Palozotto, the group's manager; Eddie Wenrick, director of talent acquisition, Epic and Columbia custom labels, west coast; Blue Heaven members Grant Johnson and Bonnie Murray; Don Ellis, national director, a&r, Epic and Columbia custom labels; and Fred Staehle, Larry Robinson and David Wolff, band members.

M&A Names GM

■ CHICAGO—Merrill and Aaron Rose, owners of M&A Record Wholesalers, specialists in cutouts and other promotional record merchandise, have announced the appointment of Ron Bernstein as general manager of the firm for the U.S.

Foster Joins Perry

■ LOS ANGELES — Michael Scott Foster has recently entered into partnership with the concert division of Don Perry Enterprises Inc. and has been appointed director of concerts for the company, where he will be responsible for over-seeing the buying, packaging and promoting of concert acts.

CLUB REVIEW

Chinnock Brings Blues To Kenny's Gig

■ KENNY'S CASTAWAYS, NYC—Bill Chinnock brought the blues to Kenny's recently with a sensational set of gutsy originals and blues classics. Chinnock played some fabulous guitar as the front man of a tight quartet and his dedication and love for the blues were evident in his style and in his song lyrics. Chinnock has paid his dues working in small clubs and playing with many of the great names in blues. His original songs sometimes move away from the strict blues form, but they still present that strange mix of humor and despair that is at the bottom of the genre. His best tunes, which will be included in an upcoming album for Paramount, were the haunting "Too Many Dreams Have Been Wasted" and a high spirited "Back Seat Boogie." As good as his guitar playing is, his singing is even better. He has immense vocal power and control, and he has the ability to carry melody lines beautifully.

Robert Nash

CONCERT REVIEW

Mountain Rocks In The New Year

■ NEW YORK—While 37,000,000 people toasted 1974 with Guy Lombardo, and 50,000 braved Times Square, 4,000 enthusiastic fans filled the Felt Forum to hail Mountain (Windfall/Columbia) as the group returned to New York after two years. The group electrified their audience with cuts from their "The Best of Mountain" album, punctuating their performance with fireworks.

The major highlight of the concert was a 30 minute rendition of "Nantucket Sleigh Ride," which seemed to tire the dancers who skirted the stage, but which received a standing ovation from those comfortably seated. "Roll Over Beethoven," which was to be the finale left the audience screaming for more, and after an appropriate pause, the group returned to close with a climactic "Mississippi Queen." The Forum crowd exited into 1974 high on Mountain.

Recognition should also be given to Duke Williams and the Extremes who opened the show with more-than-warm-up talents and were well received on their first trip to the Big Apple.

It was a Happy New Year!

Joseph Taro

Chi Tours Europe

■ NEW YORK — Chi Coltrane, whose career CBS International launched so successfully in Europe last year, is in the midst of her second Continental tour. The promotional tour includes a string of major television appearances which tie in with the release of Chi's new "Let It Ride" album and the accompanying single, "Whoever Told You."

CBS International has prepared a film of Chi performing the new single. The short film was shot by Rock 'N Reel Productions at Hollywood's Roxy Theatre and has been edited for television in Europe.

Dealers Revise Prices

(Continued from page 19)

prices as such to report on. Regular selling price is around \$6.50 and sale price is around \$5.25-\$6.00.

In a related development, the Record Bar chain is raising its store prices on tape. \$6.98 list tapes, previously selling for \$5.95, are now going up to \$6.19; all other tapes will be similarly priced, and instead of being discounted the full dollar, they will be discounted to the 19 cent figure (i.e., \$7.98 list is \$7.19, \$9.98 list is \$9.19, etc.).

Commemorating 50 Years of Warners Films

By TEYA RYAN

■ LOS ANGELES—Memories don't cost much these days. But nostalgia has become a marketable item that appears to be growing in value as merchandisers find more things that seem worth remembering. This drain of nostalgia can be captured in a multitude of ways, from grandma's stories to fashion; yet one of the most successful ways to bring back the past has been through film.

And a golden anniversary is a great excuse for remembering. So to celebrate its 50th anniversary, Warner Bros. has initiated the release of a multi-record set commemorating and chronicling the film history of the studio from 1923-1973. The albums were put together under the direction of LesLee Productions, an independent multi-media production company based in Hollywood. There are two volumes to the set, each containing three lp's and an illustrated text. One volume traces Warner films using original soundtrack recordings of dialogue sequences. The other follows the years through classic film scores and songs.

Each accompanying booklet, written by film historian Rory Guy and film music authority Rudy Behlmer, sets out to heighten the memories by using studio still photographs, candid, old movie ads and lobby posters.

The material on the records was not re-recorded, but was found on the original nitrate and magnetic tracks, which gives many of the recordings more flavor and, of course, a welcome authenticity.

"What excites me about this type of project," says producer Les Harsten, "is being able to tell history with actuals, to utilize pre-existing material for new ideas and the creation of original products."

The goal of each album was to "demonstrate what Warners has accomplished in 50 years and to capture the genius at Warners." Consequently the albums have not become a melange of every film produced at Warners, nor are they selections of only the popular favorites. They are "rather" a representation of the changing personality and growth by the studio.

The 50 years are broken down chronologically by decades rather than by stars, directors or genre of film—a choice that was made in order to facilitate a degree of objectivity that the producers felt was necessary for a fair representation of every talent at Warners. "I didn't want to editorialize," said Harsten, "just to document a story."

Because of these intentions, and because the quality of many of the recordings was inferior or the films themselves were not available, a few of Warners' most memorable movies and stars, such as "The Man Who Came to Dinner" and Ethel Waters, are not included in the albums. Yet despite that, the two volumes remain a comprehensive study of an overpowering display of talent from Bogart to Burton, from Davis to Garland, from "Casablanca" and "The Jazz Singer" to "Bonnie and Clyde" and "Who's Afraid of Virginia Woolf?"

The film music volume captures the many accomplishments that brought Erich Wolfgang Korngold and Harry Warren to fame and re-establishes the appeal of such songs as "We're in the Money" and "Lullaby of Broadway," as well as offering selections from scores like "The Adventures of Robin Hood" and "Now Voyager."

Flow of Action

"What I was trying to create," says Harsten, "was a flow of action, of artistically producing visions through sound. I never contrived the placing of the scenes and music on the discs, but considered more how they fell together and the timing of each sequence."

Harsten had 1800 films to choose from—a gold mine that immediately posed selection problems. The films included in the album were chosen on the basis of a nationwide filmgoers survey that edited the "gold

mine" down to 150 of the most popular films, with "Casablanca" taking top billing. From these selections Harsten and his associates chose the scenes that would be most effective on record.

Difficulties in editing the films, according to Harsten, included how to introduce the characters and making sure the scenes were not misleading. And there was constant consideration for audio graphics. "We were always careful not to produce a jarring or imbalance."

Taking 11 months to put together the package, and working with a \$250,000 budget, Harsten found that the time necessary to record the scenes and the total time allowed for the complete project both posed creative blocks. "The toughest and most painful decisions we made," he says, "were cutting time off scenes that should have been allowed to run. But then some films would have been left out completely."

The record set was first released in October, 1973. Soon, however, each volume will go on sale separately.

New Oscar?

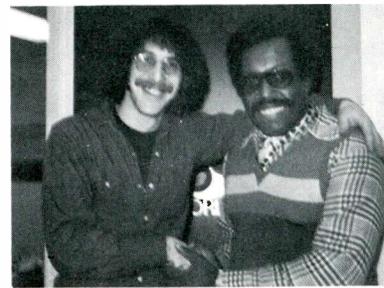
Harsten is hoping to influence the Motion Picture Academy to develop a new Oscar category for creations in media other than film that deal with films, such as film books and the Warners set. "I think such a category would be a tremendous asset to the life of the motion picture industry and other media that complement it," he says.

New Travelers on Rocky Road



Rocky Road Records President Marc Gordon (fourth from left) and a&r director Johnny Stevenson (second from left) welcome Formula IV to an exclusive recording contract with RRR. Members of the group are (from left) Billy Charles, Ted Butler, Leon Kittrell and Richard Cason. Steve Cropper will produce.

J.R. Drops By



Dropping by the Record World offices for a chat recently was MAM recording artist J. R. Bailey (right). Bailey, a former Cadillac and penner of hit tunes for people such as the Platters, Ben E. King and more, recently released his own hit-bound single "I'll Always Be Your Lover." Pictured with Bailey is RW's Howard Levitt.

CLUB REVIEW

Tracy Nelson: Still Unearthed Superstar

■ NEW YORK—Tracy Nelson is probably still the most popular undiscovered superstar in the rock firmament. Her fans are a vociferous lot, but none of her albums with Mother Earth, from Mercury and on through Reprise and Columbia, ever hit their rightful mark: thus her audience is small in mass-appeal numerical terms. Luckily, Tracy doesn't discourage—she only improves.

At the Metro recently (11-14), Tracy delivered a familiar program of songs like "The Sky's About To Cry" and "Down So Low"—tunes committed to memory long ago by the crowd who turned out to fill the hall in her honor, to scream out their enthusiasm between numbers. Having just packed for a new production deal with Bob Johnston, Tracy and her band may well get their best shot yet at translating their live act into disc excitement. Those critics who stood by her in the late sixties haven't given up: we'd have to agree that sometimes, great things come in overdue packages, but they get delivered just the same.

Another act who just keeps plugging, Andy Robinson, opened the show. His vocals and guitars made their first impact in his home area, Philadelphia, about the same time that Tracy was making herself a favorite there. He still has a very pleasing and endearing stage presence, although his new original material does not compare to his earlier work. Andy has developed as a successful interpreter, however, and he could well have a hit single in his future in this regard.

Robert Adels

GRC Inks Hinton

■ ATLANTA — General Recording Corporation has announced the signing of Joe Hinton to the GRC label. The announcement was made by GRC President Michael Thevis.

CBS Gold

(Continued from page 3)

2 (1 album and 1 single) and Mums with 1 (1 single).

Albums

The following albums went gold for CBS Records in 1973 and are listed alphabetically by artist: Chicago, "Chicago VI," (Columbia); Mac Davis, "Baby Don't Get Hooked On Me," (Col); Neil Diamond, "Jonathan Livingston Seagull," (Col); Bob Dylan, "Dylan," (Col); Earth, Wind & Fire, "Head To The Sky," (Col); Art Garfunkel, "Angel Clare," (Col); Isaac Hayes, "Live At Sahara Tahoe" and "Joy," (Enterprise); the Isley Brothers, "3+3," (T-Neck); Kris Kristofferson, "The Silver Tongued Devil and I" and "Jesus Was A Capricorn," (Monument).

Other gold albums included Loggins and Messina, "Loggins and Messina," "Sittin' In" and "Full Sail," (Col); the O'Jays, "Back Stabbers," (Phila. Intl.); Billy Paul, "360° of Billy Paul," (Phil. Intl.); Charlie Rich, "Behind Closed Doors," (Epic); Santana, "Welcome," (Col); Carlos Santana and John McLaughlin, "Love Devotion Surrender," (Col); Paul Simon, "There Goes Rhymin' Simon," (Col); Sly & the Family Stone, "Fresh," (Epic); Barbra Streisand, "Live Concert At The Forum," (Col); Various Artists, "Wattstax," (Stax); the Edgar Winter Group, "They Only Come Out At Night," for a total of 24 albums.

Singles

The following singles went gold for CBS Records in 1973 and are listed alphabetically by artist: Chicago, "Just You 'N Me," (Col); Albert Hammond, "It Never Rains In Southern California," (Mums); Clint Holmes, "Playground In My Mind," (Epic).

Other gold singles included: Dr. Hook & the Medicine Show, "The Cover of Rolling Stone," (Col); the Isley Brothers, "That Lady, Part I," (T-Neck); Kris Kristofferson, "Why Me," (Monument); Loggins & Messina, "Your Mamma Don't Dance," (Col); Harold Melvin & the Bluenotes, "The Love I Lost," (Phila. Intl.); the O'Jays, "Love Train," (Phila. Intl.); Charlie Rich, "Behind Closed Doors" and "The Most Beautiful Girl," (Epic); Paul Simon, "Loves Me Like A Rock," (Col); Sly & the Family Stone, "If You Want Me To Stay," (Epic); the Staple Singers, "If You're Ready," (Stax); Johnny Taylor, "I Believe In You," (Stax); and the Edgar Winter Group, "Frankenstein," (Epic); for a total of 16 gold singles.

CONCERT REVIEW

Sylvester Shimmies It At Santa Monica Civic

■ LOS ANGELES — Looking like Josephine Baker in rock & roll drag, Sylvester (Blue Thumb) came to the Santa Monica Civic recently and hotly went through his paces backed by a tight, all-white soul band. Especially fine performances were turned in by guitarist James Q. Smith and sax man-flautist Chris Hostret.

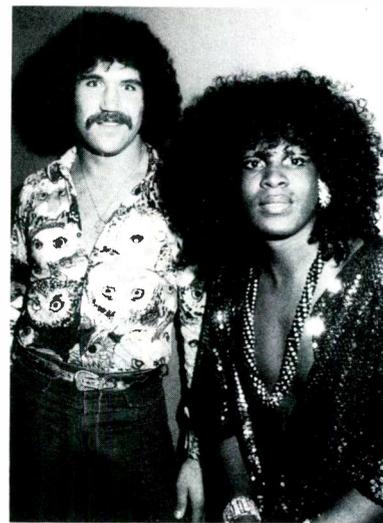
Strolling onstage with a dress slit all the way up each side and speckled with the look of "flash," Sylvester glittered the crowd into a frenzy. And doing material seemingly unfit for such an act (like James Taylor's "Don't Let Me Be Lonely Tonight"), he nonetheless managed to put his wicked mark on every tune, handling each in a rousing manner which left the crowd requesting another message from the "queen." The versatile lead singer varied from strutting coquettishly to and from the microphone to lounging on a piano bench, tickling the ivories on a couple of numbers.

In this musical season of spectacles however, Sylvester and the Hot Band are still a glittering ornament on the flashy tree of rock & roll. The position of "star at the top" is still up for grabs.

Following Sylvester was Billy Preston (A&M), who needs no comment except that he was superb.

S.L. Smoke

Sylvester Tackled



Tim Rossovich, middle linebacker of the San Diego Chargers, stopped backstage to congratulate Blue Thumb recording artist Sylvester on his Civic Auditorium concert performance in Santa Monica. Sylvester and the Hot Band have always been a favorite of Rossovich's, who said he likes to listen to hard rock before a game. Sylvester, however, commented that he really didn't know much about Rossovich. "I don't go in for contact sports," said Sylvester.

Apanacea Opens

■ BALTIMORE — SIBA, Inc., formerly Sound Incorporated Booking Agency of Baltimore, Md., has recently established a publishing division under the name Apanacea Publishing Co. According to Richard Fay, President of SIBA, the new publishing operation is now in the process of searching out new, original material.

Money Music (Continued from page 24)

predict that Bell's new production by the Spinners on Atlantic will explode as an r&b hit and then cross-over pop . . . but all in good time.

Bill Amesbury The "Boy Genius" Neil Bogart has to confound the entire industry as they read these words that we predict that the very first record he put out on the brand new label, Casablanca (distributed by Warner Brothers) will become a Tasmanian Go-Rilla. I personally don't know what magic Bogart possesses, but I sure would like to put it in bottles and sell it! Immediate new believers: CKLW and WIXY. Again I predict that some heavyweight stations will jump on this record quickly.

Lionel Hampton on Brunswick. We are talking way out of school and way in advance, but after the Kool And The Gang record has run its natural course, we predict that this incredible instrumental will become a cross-over smash. Sales on the album in cities such as Chicago, Detroit, etc. are already outrageous.

Moments This is still yet another cross-over Go-Rilla. It detonated 14-9 CKLW who report it is #2 r&b in Detroit. It exploded 25-16 WIXY who report ("big phones . . . big riser"). It debuted at WPIX, NYC at an explosive #19. Look for a number of big stations to jump on it in a number of weeks because as you can tell by reading this column, the r&b-to-pop cross-over business is just a mite bit crowded right now . . . thank goodness!

CONCERT REVIEW

Steve Miller Draws Two Audiences To Long Beach Concert

■ LOS ANGELES—The Steve Miller Band (Capitol) performed recently at the Long Beach Arena to a supercharged SRO audience. Riding the wave of the tremendous success of his latest single, "The Joker," Miller is now hitting the mainstream of the record-buying public. Along with these new adherents, there were many in attendance who appeared to be long-time connoisseurs of the band, and they were treated to "Livin' in the USA," "Gangster of Love," "Space Cowboy" and "Kow Kow." The latter was in an acoustic set which served as a break in what proved to be a very long concert.

On the whole, Miller didn't disappoint; but at the same time, he didn't impress. There was some trite solo work in a couple of blues tunes and a much overdone instrumental section in "Fly Like an Eagle" that seemed to take its toll on everyone except Miller. It was good hearing the old tunes, but a little more polish in their presentation would have brightened up the dull moments.

Preceding Miller was Dave Mason (Columbia). Mason was reviewed here recently, but the professionalism and exquisite songwriting talents he demonstrated warrant at least a passing salute.

S.L. Smoke

Shorewood vs AGI

(Continued from page 3)

ing Corp., and further, issue a permanent injunction and a request for accounting of profits.

In connection with this litigation, Shore stated: "It will be a continuing policy of Shorewood to vigorously prosecute any infringements of its many patents in order to protect Shorewood's substantial investments in these patents."

In response to the legal action initiated by Shorewood, the President of Album Graphics, Donald W. Kosterka, issued the following statement to **Record World**:

"AGI also owns a packaging patent for record albums, so we respect patents. It is my understanding that we do not infringe Shore's three-panel patent. In any case, there is no industry-wide demand for Shore's three-panel package, so it appears to be a nuisance suit. We have turned this over to our patent attorney for consideration."

Al Kasha and Joel Hirschhorn: Men Behind 'Morning After'

By CRAIG FISHER

■ LOS ANGELES — The story of how the theme from the motion picture "The Poseidon Adventure" became the country's number one song last year has received repeated tellings. When 20th Century Records President Russ Regan first heard "The Morning After," it goes, he thought it was perfect for a young singer he had just signed, Maureen McGovern. But Ms. McGovern's single, released in November, 1972, languished without much attention until April. It was then, at the Academy Awards, that the song scored an upset victory by winning an Oscar as the year's best—whereupon the single started climbing the charts until August when it reached the top position.

Those, at any rate, are the rudiments of the story. But if one thinks about it, they do not include one rather important contribution. And to hear songwriters Al Kasha and Joel Hirschhorn tell their version, as they did for **Record World** recently, the inception of "The Morning After" was every bit as serendipitous as its eventual success.

"It was like something out of an old MGM musical," Hirschhorn said. "We went out to the studio one afternoon and Irwin Allen, the film's producer, explained to us that they needed a song to be played at a party set aboard the ship on New Year's Eve. 'We need it tomorrow morning at 9:00,' he said—and so we went home and wrote it that night."

"In our minds it had nothing to do with the picture," Kasha added, "and that's how you write for movies anyway."

A broad statement, that—but Kasha and Hirschhorn were scarcely new to the movie music game, and certainly not new to the field of popular music, when Irwin Allen asked them to write a song for "The Poseidon Adventure." Both established songwriters when they first met in New York in 1966, the two soon discovered that they worked especially well together (each contributing to both the music and the lyrics of a given song. During the next few years they were responsible for a string of chart records, Eydie Gorme's "Blame It on the Bossa Nova," Steve Lawrence's "Go Away, Little Girl," Jay and the Americans' "Why Can't You Bring Me Home?," Ronnie Dove's "Let's Start All Over Again" and the Glories' "I Stand Accused" among them. Then in 1968, when Kasha accepted the job of general manager of April/Blackwood's Los Angeles office, Hirschhorn made the move west as well; shortly afterwards, they were assigned to

do several songs for "The April Fools" including the Chambers Brothers' success, "Wake Up."

Of course, not all the pictures they wrote for were as widely seen as "The April Fools" or "The Poseidon Adventure," the two said. "We did some big bomb pictures," Kasha volunteered, and to which Hirschhorn readily acceded. "We wrote a song for one film, "The Fat Sky," he said, "that had one showing at a drive-in in the Poconos on the bottom of a triple bill."

With the increased leverage afforded them by an Oscar, however, Kasha and Hirschhorn said they are now prepared to invade the territory in which brothers Richard M. and Robert B. Sherman are at present almost unchallenged: they plan to write movie musicals, and in fact, their first collaboration is set to go before the cameras in London in the spring. An adaptation of "David Copperfield," it will be the first film produced independently by David Picker, who stepped down as United Artists' President last year. And not only did they write the songs for it, but they did the screenplay as well.

Is the pair at all apprehensive about entering the movie musical field, which has had a number of conspicuous "bombs" in the past few years? "No," said Hirschhorn. "I think the quality musicals do succeed." And Kasha offered some reasons why he thinks "David Copperfield" will.

"Number one," he said, "you don't need to use a 50-piece orchestra to score a musical, and we know that. Number two, we come from the pop market, and we can help companies generate revenue through their publishing arms. We're very conscious of having songs in the score being hits. Number three, five of the top-grossing films of all time have been musicals. And number four, the picture has to be budgeted properly." "David Copperfield," he said, will cost between \$2½ and \$3 million—which for a musical these days is almost niggardly.

Kasha and Hirschhorn are not without other irons in the fire. Probably the most important of these is a Charles Aznavour-Liza Minnelli NBC-TV special, recently taped in France and set to air next month, for which they wrote a number of new songs. But they said they are looking forward to spending the time between now and Easter, 1975—when "David Copperfield" will probably be released—steeped in moviemaking.

"He's a marvelous collaborator, Dickens," said Hirschhorn.

Cover Story:

Jimmy Seals, Dash Crofts and The Birth of the 'Unborn Child'

■ Jimmy Seals and Dash Crofts (Warner Bros.) can look back over the last year with a great deal of satisfaction. Two albums, "Summer Breeze" and "Diamond Girl," both still in the top 100 on the **Record World** charts, have each topped the million unit mark in sales. Hit singles from the albums, "Summer Breeze," "Hummingbird," "Diamond Girl" and the recent "We May Never Pass This Way Again" added to the duo's stature on an international level.

The duo is about to embark on a mammoth 52-city tour which will take five months of their time. Seals and Crofts, Day Artists Management and Warner Bros. are preparing for the release of their single, "Unborn Child," along with an album of the same name, the forthcoming new product from the two singer-songwriters from San Fernando, California.

The song "Unborn Child" originated from a poem written by Lana Bogan, Dash Crofts' sister-in-law. The mother of three wrote it after watching a television special on abortion; Jim and Dash were so affected by the lyric that they immediately started weaving a tune around

it:

"Oh tiny bud that grows in the womb/Only to be crushed before you can bloom/Momma, stop, turn around, go back, think it over."

Explains guitarist Jim Seals, "In the Bahai faith, it is taught that the soul is an individual at the moment of conception. The tiny seed may be another Einstein. All we are saying in the song is for people to think about that."

Scheduled for release by Warner Bros. in late January, the "Unborn Child" single has already been previewed on ABC-TV's "In Concert" as well as Don Kirshner's syndicated "Rock Concert." The album "Unborn Child" will follow in early February.

Seals and Crofts have built up their careers to enviable heights. Their music now perches on a plateau looking over musical areas quite removed from their own original brand of folk-rock: witness the recent soul version of "Summer Breeze" recorded by the Isley Brothers and keep an ear peeled for another upcoming from the Main Ingredient. The music of the prominent male duo continues to grow in universal sensitivity as their audience swells in size.

Harvey Cited For 'Dawn'



Writer/artist Alex Harvey (right) received ASCAP's pop award plaque for "Delta Dawn," which he co-wrote and co-published, with Helen Reddy's version recently hitting the #1 spot on the pop and MOR charts. Pictured from left are Audie Ashworth of Capitol, ASCAP's Ed Shea and Harvey.

K.D.I. Names Two

■ LOS ANGELES — K.D.I., newly formed music-media management company created by Mike Kagan and John DeMarco, has announced the appointments of Janet Greystoke to director of publishing and Don Rundquist to director of a&r effective immediately.

Miss Greystoke, who will administer Kagan-DeMarco Music (BMI) and K.D.I. Music (ASCAP), joins K.D.I. after associations with Screen Gems/Columbia Music in London and Los Angeles, Dunhill Records, Jobete Music, Columbia Records and most recently Elektra Records where she was assistant to Jac Holzman.

Rundquist served with Columbia/Epic Records in artist relations and national FM promotion, and brings to K.D.I. additional experience as a concert promoter, booking agent, personal manager for rock group Spirit, and TV producer for N.E.T.

Miss Greystoke's initial duties will be organizing K.D.I.'s publishing wings, while Rundquist will coordinate all live appearances of K.D.I. acts, television and special promotion.

Della Reese Flamingo Gig

■ LOS ANGELES—Della Reese has been set to headline at The Flamingo Hotel in Las Vegas for four weeks, opening January 24. Appearing with Marty Allen, Miss Reese will be blending her familiar style of music with a newly acquired catalogue of blues taken from her soon to be released blues album on LMI Records.

Kirshner, SG-C In New Folio Pact

■ NEW YORK — Don Kirshner Productions and Screen Gems-Columbia Music Publications have concluded an agreement under which SG-C will publish a folio based on the syndicated "Don Kirshner's Rock Concert," televised weekly in 120 markets. The announcement was made by Don Kirshner and Frank Hackinson, President of Screen Gems-Columbia Publications.

The folio, set for distribution to all retail outlets across the country, will represent a majority of the top artists who have already appeared on the series, based on the reception of the previous "In Concert" folio. That pact was also made by Kirshner who has exclusive folio license from ABC-TV on all "In Concert" shows.

Bootlegger Sentenced

■ LOS ANGELES—A major manufacturer and distributor of bootleg tapes was sentenced in Federal District Court here Jan. 11 to five years probation by Judge Warren T. Ferguson. In addition, as a condition of his probation, Arpad Josef Loecsey who did business as Superior Audio Distributors and B-I-G Sound, was directed not to engage in the reproduction of any sound recording for five years.

Sentencing followed defendant Loecsey's pleas of guilty to 20 counts of a federal grand jury indictment charging him with manufacturing and distributing copyrighted sound recordings without authorization from the copyright owners in violation of Title 17, United States Code, Sections 1, 101(e) and 104.



101 THE ALBUM CHART 150

JANUARY 26, 1974

JAN. 26	JAN. 19	ARTIST/ALBUM
101	96	EDDIE KENDRICKS/Tamla T327L (Motown)
102	97	THERE GOES RHYMIN' SIMON PAUL SIMON/Columbia KC 32280
103	100	SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2634
104	103	AMERICAN GRAFFITI SOUNDTRACK/MCA 28001
105	99	SWEET FREEDOM URIAH HEEP/Warner Bros. BS 2724
106	107	PRESERVATION ACT I KINKS/RCA LPL1-5002
107	104	PAPER ROSES MARIE OSMOND/MGM SE 4910
108	105	HYMN OF THE SEVENTH GALAXY RETURN TO FOREVER FEATURING CHICK COREA/Polydor PD 5536
109	89	ASS BADFINGER/Apple SW 3411
110	116	BANG JAMES GANG/Atco SD 7037
111	106	BIG BAMBU CHEECH Y CHONG/Ode SP 77041 (A&M)
112	111	THE POINTER SISTERS/Blue Thumb BTS 48
113	112	1967-70 THE BEATLES/Apple SKBO 3404
114	102	MARSHALL TUCKER BAND/Capricorn CP 0112 (WB)
115	—	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)
116	118	QUEEN/Elektra EKS 75064
117	109	MARIA MULDAUR/Reprise MS 2148
118	120	ON THE ROAD TO FREEDOM ALVIN LEE & MYLON LeFEVRE/Columbia KC 32729
119	127	UNREAL BLOODSTONE/London XPS 634
120	110	SWEET REVENGE JOHN PRINE/Atlantic SD 7274
121	123	I'M COMIN' HOME JOHNNY MATHIS/Columbia KC 32435
122	115	TOULOUSE STREET DOOBIE BROS./Warner Bros. BS 2634
123	117	SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350
124	121	THE DIVINE MISS M BETTE MIDLER/Atlantic SD 7238
125	129	BEST OF BREAD/Elektra EKS 75064
126	132	SHORT STORIES HARRY CHAPIN/Elektra EKS 75065
127	113	JUST OUTSIDE OF TOWN MANDRILL/Polydor PD 5059
128	138	JUMPIN' THE GUNNE JO JO GUNNE/Asylum SD 5071
129	122	1962-66 THE BEATLES/Apple SKBO 3403
130	139	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731
131	125	BEGINNINGS ALLMAN BROTHERS BAND/Atco SD 2-805
132	119	TRES HOMBRES Z. Z. TOP/London XPS 631
133	128	WAR OF THE GODS BILLY PAUL/Phila. Intl. KZ 32409 (Col)
134	—	THE PAYBACK JAMES BROWN/Polydor PD 2-3007
135	114	WITNESS SPOOKY TOOTH/Island SW 9337 (Capitol)
136	136	THEY ONLY COME OUT AT NIGHT EDGAR WINTER/Epic KE 31584
137	140	YEAH BROWNSVILLE STATION/Big Tree BT 2102 (Bell)
138	143	BACHMAN-TURNER OVERDRIVE II/Mercury SRM 1-696
139	141	SHOW AND TELL AL WILSON/Rocky Road RR 3601 (Bell)
140	145	LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Columbia)
141	148	PIANO MAN BILLY JOEL/Columbia KC 32544
142	131	HIS CALIFORNIA ALBUM BOBBY BLUE BLAND/Dunhill DSX 50163
143	130	GIMME SOMETHING REAL ASHFORD & SIMPSON/Warner Bros. BS 2739
144	—	ROBIN HOOD SOUNDTRACK/Disneyland ST 3810
145	—	ROCK ON DAVID ESSEX/Columbia KC 32560
146	142	HAVE A GOOD TIME FOR ME JONATHAN EDWARDS/Atco SD 7036
147	150	RIDIN' OUT THE STORM R.E.O. SPEEDWAGON/Epic KE 32378
148	124	OVER-NITE SENSATION THE MOTHERS/DiscReet MS 2149 (Reprise)
149	149	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP 2013
150	147	DREAMSPEAKER TIM WEISBERG/A&M SP 3045

THE ALBUM CHART ARTISTS CROSS REFERENCE

JANUARY 26, 1974

ALLMAN BROTHERS BAND	19, 131	LOGGINS & MESSINA	18
GREGG ALLMAN	15	LOVE UNLIMITED	25
AMERICA	68	LYNYRD SKYNYRD	75
ASHFORD & SIMPSON	143	MAHAVISHNU ORCHESTRA	28
BACHMAN TURNER OVERDRIVE	138	MANDRILL	127
BADFINGER	109	MARSHALL TUCKER BAND	114
BAND	54	DAVE MASON	78
BEACH BOYS	29	JOHNNY MATHIS	121
BEATLES	113, 129	PAUL McCARTNEY & WINGS	6
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BOBBY BLUE AND	142	STEVE MILLER BAND	5
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BREAD	125	GRAHAM NASH	50
JAMES BROWN	134	NRPS	81
BROWNSVILLE STATION	137	O'JAYS	23
BUFFALO SPRINGFIELD	93	MIKE OLDFIELD	40
JACKSON BROWNE	35	DONNY OSMOND	44
GEORGE CARLIN	47	MARIE OSMOND	107
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HARRY CHAPIN	126	SHAWN PHILLIPS	65
CHEECH Y CHONG	33, 111	PINK FLOYD	32, 38, 97
CHICAGO	36	POINTER SISTERS	112
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CLIMAX BLUES BAND	89	BILLY PRESTON	87
BILLY COBHAM	34	JOHN PRINE	120
ALICE COOPER	12	QUEEN	116
JIM CROCE	1, 2	HELEN REDDY	58
DAWN	77	R.E.O. SPEEDWAGON	147
JOHN DENVER	8, 95	CHARLIE RICH	9
RICK DERRINGER	57	ROLLING STONES	27
NEIL DIAMOND	11	LINDA RONSTADT	27
DOOBIE BROTHERS	122, 71	DIANA ROSS	49
BOB DYLAN	14	DIANA ROSS & MARVIN GAYE	41
EARTH, WIND & FIRE	88	TODD RUNDGREN	30
JONATHAN EDWARDS	146	SANTANA	26
ELECTRIC LIGHT ORCHESTRA	61	SEALS & CROFTS	72
EMERSON, LAKE & PALMER	7	PAUL SIMON	102
DAVID ESSEX	145	SIMON & GARFUNKEL	123
ROBERTA FLACK	80	FRANK SINATRA	42
FLEETWOOD MAC	74	SOUNDTRACKS:	
FOGHAT	115	AMERICAN GRAFFITI	104
GARFUNKEL	53	ROBIN HOOD	144
MARVIN GAYE	66	SUNSHINE	48
J. GEILS BAND	43	SPOOKY TOOTH	135
GENESIS	99	RINGO STARR	13
GRAND FUNK	82	ROD STEWART/FACES	46
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AL GREEN	31	SYLISTICS	67
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ISAAC HAYES	52	TRAFFIC	69
ISLEY BROTHERS	62	URIAH HEEP	105
JAMES GANG	110	JOE WALSH	86
JO JO GUNNE	128	WAR	64
BILLY JOEL	141	TIM WEISBERG	150
ELTON JOHN	10	WHO	20
OLIVIA NEWTON-JOHN	85	AL WILSON	139
EDDIE KENDRICKS	101	WISHBONE ASH	51
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KINKS	106	STEVIE WONDER	24
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LED ZEPPELIN	92, 94	Z. Z. TOP	132
ALVIN LEE & MYLON LEFEVRE	118		
JOHN LENNON	16		

El Personaje De La Semana (VIP of the Week)

By VILO ARIAS SILVA

■ MEXICO — Descubridor de infinidad de artistas, ejecutivo de reconocida capacidad, y un aferrado amante de su profesión, es **Edgardo Obregón**, actual Gerente de la Dirección Artística de Discos Cisne RAFF; pujante compañía mexicana, que se ubica decididamente con un magnífico futuro.

Edgardo Obregón, se inició en el medio en el año 1957, como programador y locutor de Radio Chapultepec. Su profesionalismo, le dió una imagen muy positiva, por lo que en 1960, recibió la invitación de CBS, por intermedio de **Armando de Llano**, ingresando casi de inmediato como director artístico. Su primera grabación en el sello naranja, donde fué su nacimiento como director artístico, la realizó con **Jorge Valente** y el tema "Poquita Fé," sucediéndose luego grabaciones con **Julissa**, **Leda Moreno** y **Las Hnas. Armel**.

Su capacidad creativa, y su amplio sentido profesional, lo llevaron rápidamente al control de un 90 por ciento del elenco CBS, centrando su mayor atención en el género moderno y tropical; estando a su cargo artistas de la atracción de **Enrique Guzmán**, **Sonia López**, **La Sonora Santanera**, **Hnos. Carrión**, **Tim Tops**; alternando su labor con el correcto y capacitado profesional don **Felipe Valdéz Leal**, quien estaba a cargo exclusivamente del género ranchero. En esta primera etapa como director artístico, tuvo múltiples satisfacciones; como que dió el gran "cañonazo" internacional con **Enrique Guzmán**, quien se colocó como ídolo en Centro y Suda-

mérica, con varios temas, entre los que se encontraban, "Dame Felicidad," "Muñequita," "Lossé," "Princesita," "Payasito" y "Magnolia."

Otro de los grandes éxitos, que logró la creatividad de **Edgardo Obregón**, fué la consolidación de **Sonia López** -ya como solista con las obras "El Ladrón," "Enemigos," "El Brindis," "Laberinto," y "El Nido."

También con los **Hnos. Carrión**, los resultados fueron positivos, quienes se identificaron con los temas "Magia Blanca," "La Cereza," "Rosas Rojas," "Yo Sufro," y "Lindos Ojos."

Toda esta trayectoria en discos CBS, fué indiscutiblemente de una trascendencia vital en la vida profesional de **Edgar Obregón**; ya que fueron experiencias, desvelos, inquietudes, y los primeros síntomas de cariño por la profesión. Y por esas cosas del destino, discos CBS, y **Edgardo Obregón** se "divorciaron" de mutuo acuerdo. Esto ocurría en el año 1966. Y las propuestas, llegaron de inmediato, siendo la compañía DUSA, que logró incorporarlo a sus filas. Su paso por esta grabadora fué fugaz, ya que era una compañía sumamente pequeña, y no encajaba en la proyección que ya se vislumbraba con **Edgardo Obregón**. Y llega 1969, en que ingresa a Discos Peerless, Los resultados, no se hacen esperar, cosechando triunfos con **Rosario de Alba**, **Los Sonor's**, y **El Conjunto Africa**.

Pero, el profesionalismo, está siempre supeditado a las tenta-

(Continued on page 74)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El debut de **Raphael** en el Playmates Room del famoso Playboy Plaza Hotel de Miami Beach fué precedido por una muy pobre publicidad dirigida al público norteamericano, en quien **Raphael** siempre tiene puestos sus ojos y corazón. El gran público latino de Miami y Miami Beach casi no se entera de sus actuaciones, ya que se ignoraron prácticamente los medios para hacer llegar la nueva a esa "gente que le tiene puestos los ojos y el corazón," al cantante español. ¡Fué frío su debut! . . . Sin embargo, el columnista del Miami Herald, **John Huddy** asistió a una de sus actuaciones. Mejor no hubiera asistido el dichoso crítico. Nunca he sido de los que le ríen la gracia a **Raphael**. Es más, siempre le he considerado desubicado en el gran mercado que lo hizo ídolo hace varios años. Siempre le he visto altivo, egocéntrico, pedante y "subido en una nube," pero he comprendido su arte y he reconocido su gran talento en todo momento. **Raphael** es **Raphael** y nunca ha pretendido ser nada más que eso y por lo visto es bastante. El español anda millonario a través de su arte. **Raphael** recibe el impacto crítico más terrible que haya leído este redactor en su larga vida de periodismo. El hombrín comienza por llamarle amanerado y mil epítetos más. Le insulta, le veja, destruye su arte y su podrida mente corroe la pluma



Raphael

ya va más allá de lo que nadie en este difícil arte de la crítica debe ir. **John Huddy** no está capacitado para criticar a **Raphael** ni para criticar a mucha gente que he visto caer bajo su látigo enfermizo como crítico del Miami Herald. Asistí al Playmate Room invitado por Parnaso Records para darme el gusto de escribir lo que ahora hago. No me parcializo con **Raphael** porque me resulta antipático el cantante español, pero le ví ahora mejor que nunca. Se le ve algo de lección aprendida. Se le ve más sencillo y quizás más profundo y sincero. Cuando **John Huddy** le llama "affeminate" descubre que jamás en su perra vida ha asistido a un baile flamenco. Es el arte depurado el que rompe las barreras idiomáticas e interpretativas y **Raphael** es así, vive con, por y para su arte. Se dobla o se parte o hace lo que le da la real gana, porque es así y vivo convencido de que la opinión del crítico norteamericano le sirvió de papel de "toilet," pero a mí me molestó . . . por parcial, por injusta y por mal intencionada . . . Ah! . . . sirvió un noble propósito. Todo latino residente en el área se enteró de que **Raphael** estaba en Miami y **Raphael** se vió en adelante rodeado por el público y los críticos que si le reconocen. Ha sido un éxito el "nene" de Linares en el Playboy Plaza de Miami Beach ye se lo debe a un cronista enfermo de artritis cerebral.



Mocedades

El sello norteamericano Tara acaba de lanzar dirigido al mercado norteamericano el número "Eres Tú" ("Touch the Wind") (J.C. Calderón-M. Hawker) por sus intérpretes originales, **Mocedades**, en licencia para su explotación en el territorio de Estados Unidos. Ojalá el número pegue en el gran mercado norteamericano por **Mocedades** y por Borinquen, sello que tiene los derechos para Puerto Rico . . . La Cámara Venezolana de Productores Fonográficos acaba de integrar su Junta Directiva de la siguiente manera: **Miguel Angel Antor**, Presidente, **Ernesto Aue**, Vicepresidente, **Carlos Esparragoza**, Secretario, **Hans Albrecht**, Tesorero, **Harry Alex**, vocal y **Rafael Ríos Arrieta**, Asesor Jurídico . . . Grande la crisis de la distribución

(Continued on page 73)

INTERNATIONAL

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Ginamaria Hidalgo

(Continued on page 73)

LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. VIRALO AL REVES
JOHNNY PACHECO—Fania
2. INDESTRUCTIBLE
RAY BARRETTO—Fania
3. EL DIA DE SUERTE
WILLIE COLON—Fania
4. LA VECINA
CHARLIE PALMIERI—Alegre
5. 110th ST. AND 5th AVE.
TITO PUENTE—Tico
6. ELIMINACION DE FEOS
EL GRAN COMBO—EGC
7. PA HUELE
EDDIE PALMIERI—Coco
8. CUI CUI
ROBERTO ROENA—International
9. NACIO CANSAO
SONORA PONCENA—Inca
10. EL RICO MANGO
HECTOR RIVERA—Tico

Santo Domingo, R.D.

By PEDRO MARIA SANTANA

1. LA LUZ
EL CIEGUITO DE NAGUA
2. SI PIENSO EN NUESTRAS CANCIONES
SONIA SILVESTRE
3. USTED YA ME OLVIDO
SOPHY
4. ME MUERO POR ESTAR CONTIGO
FAUSTO REY
5. MARTES DOS DE LA TARDE
LISSETTE
6. MAPEYE
CHEO FELICIANO
7. LA PROTESTA DE LOS FEOS
JOHNNY VENTURA
8. PERDONAME
FAUSTO REY
9. ELIMINACION DE LOS FEOS
GRAN COMBO
10. VOLVER, VOLVER
ROBERTO YANES

Miami, Fla.

By WQBA

1. ELIMINACION DE FEOS
GRAN COMBO
2. EL CAMINANTE
ROBERTO TORRES
3. DOLORITA
CONJUNTO UNIVERSAL
4. POR FIN LOGRE TENER TU AMOR
ELIO ROCA
5. ERES TU
MOCEADES
6. CERCA DE TI
LUIS GARCIA
7. UNA NOCHE POR MES
SOPHY
8. MARTES DOS DE LA TARDE
LISSETTE
9. ESPERAME
RICARDO REY
10. DULZURA MIA
JINSOP OH

New York

By EMILIO GARCIA

1. EL CAMINANTE
ROBERTO TORRES—Mericana
2. INDESTRUCTIBLE
RAY BARRETTO—Fania
3. ELIMINACION DE FEOS
EL GRAN COMBO—EGC
4. POEMA
PRIMITIVO SANTOS—Solo
5. LA LUZ
ODILIO GONZALEZ—Dial
EL CIEGUITO DE NAGUA—Karen
6. LA CUNA BLANCA
ORQUESTA LA SELECTA—Borinquen
7. EL DIA DE SUERTE
WILLIE COLON—Fania
8. AMOR MANCHADO
LILY Y SU GRAN TRIO—Montilla
9. NO SON PALABRITAS
HELENO—Arcano
10. SI ME HAS DEJADO QUERER
LOS GALOS—Parnaso

Nuestro Rincon *(Continued from page 72)*

de Caytronics en Nueva York a través de los vendedores independientes del área. ¡Seguiré informando!

Gran triunfo para **Ginamaría Hidalgo** el ser invitada por las autoridades de la Municipalidad de Buenos Aires, para presentarse en el escenario del Teatro Colon. La internacionalmente celebrada cantante preparó para su recital un repertorio especial en el cual se reunieron sus grandes éxitos populares y golklóricos. Todo el producto del recital fué destinado a donación al Hospital de Niños de Buenos Aires. Ginamaría actuará a mediados de Marzo en el Festival de la Canción de Caracas y el 21 de Mayo próximo dará un recital en el Carnegie Hall de Nueva York . . . Triunfa **Luis García** con la interpretación de su propio número "Cerca de Ti" en grabación original Lempsa del Perú y Audio Latino en Norteamérica . . . Y ahora . . . ¡Hasta la próxima!

Raphael from Spain opened at the Playmates Room in the Playboy Plaza Hotel, Miami Beach, with a promotion poorly directed to the American public and almost wholly ignoring the Latin population of the area that follows its Spanish media. It was a cold debut! **John Huddy**, critic from the Miami Herald, went to see Raphael's performances. A shame that he did! . . . I have never been one of **Raphael's** biggest fans. In a way I had strongly and sharply criticized **Raphael**, but I had always respected his pure art and talent.

Raphael is **Raphael** and he never intended to be something else; it seems it all has been working nicely for the Spanish singer. Today, because of his art, he is a millionaire. Our colleague from the Miami Herald called him "effeminate." In a way, he is proving to everybody that he has never watched a "tablao Flamenco," one of the purest folklore dances from Spain. When you see a Flamenco dancer, that's art in a major expression. If you see something effeminate in that, either you are art blind or stupid. The manner in which **Raphael** conducts his performances has been acclaimed by millions of people all around the world. I suggest that Huddy take a walk around Europe. On the other hand, heaven knows what he meant by that. Huddy is not qualified to criticize **Raphael** and many performers that he had destroyed through the years due to a biased opinion. Even though he

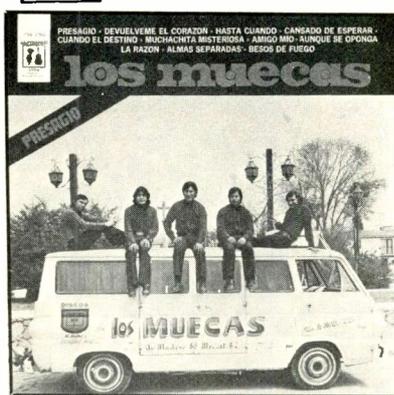
doesn't understand Spanish, language is not a barrier in art. When he suggested in his article that **Raphael** go home and watch himself in the mirror, it came to my mind this same suggestion might suit our colleague, although he would see a "little devil" rather than a woman right in front of him. Anyway, I know that **Raphael** found a great use for his article due to the great shortage of toilet paper in Florida; It hurt me even though **Raphael** is not one of my idols, but his criticism did serve a beautiful purpose. Almost every latin resident in the area read his review and then knew that **Raphael** was performing at the Playboy Plaza Hotel: from there on, the singer enjoyed a full house every night of the week **Raphael** is an idol in Europe; Huddy is a mere local critic with a somewhat closed mind. Well, that's his problem! . . . and the Miami Herald's.

Tara Records just released a single containing the great European hit "Eres Tú" (Touch the Wind) by the original group that is also a smash all over Latin American with this theme. Tara has the exploitation of this hit in the United States. I hope that "Touch the Wind" could become a smashing success in the American market: It will be great for Mecedades and Discos Borinquen, the label that got the rights for Puerto Rico . . . Venezuelan Chamber of Record Manufacturers and Producers established their new executive staff as follows: President, **Miguel Angel Antor**; Vice President, **Ernesto Aue**, Secretary, **Carlos Esparragoza**; **Hans Albrech** as Treasurer; **Harry Alex** as vocal and **Rafael Rios** as legal adviser.

Ginamaría Hidalgo was invited by the Municipal Government of the City of Buenos Aires to perform at the famous Colon Theater to raise funds for the Children's Hospital. The great Argentinean performer rendered beautiful pages of popular and folk music from her native land. Now, she is getting ready for performances at the Festival of Song in Caracas, during March this year and for a recital at the Carnegie Hall on May 21 . . . **Luis García** is smashing with "Cerca de Ti," his own composition produced by Lempsa from Peru and distributed in the States and Puerto Rico by Audio Latino . . . And that's it! . . .

Oh, I almost forgot: Caytronics is facing strong difficulties in the distribution of their product in New York, due to differences with the independent truck salesmen who refuse to keep carrying their "stuff." Well, you better fix the whole thing, dear Joe!

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Personaje de la Semana

(Continued from page 72)

ciones económicas, y Cisne RAFF, le hace, lo que él, consideró la mejor oferta de su carrera, y no lo piensa dos veces, incorporándose a la Gerencia General de la Dirección Artística, en donde, está



Edgardo Obregon

desarrollando una labor digna de destacarse, ya que a raíz de su ingreso, los cambios han sido notorios, y más de un éxito conquistaron en el año 73, consolidando además muchos artistas como **Mónica Ygual**, **Estrellita**, **Los Tropilocos**, **Vivi Hernandez**, **Los Saylor**, **Jorge Rivero**, **Los Bárbaros**, y el resurgimiento de **Enrique Guzmán**, quien vuelve a escucharse como en sus mejores épocas.

De esta forma, **Record World**, presenta al mundo, la labor silenciosa, de un ejecutivo, que por su historial, se ubica entre los mejores directores artísticos de México.

New Bee Gees Tour, Single

■ NEW YORK—Johnny Bienstock, President of RSO Records, has announced a six-week, 22-city U.S. tour for the Bee Gees. The tour is to commence on February 8.

Scheduled for release just prior to the kickoff of the tour is the Bee Gees' latest single, "Dogs." An album of the same name is being prepared for release in early April.

Ienner Active

■ NEW YORK — C.A.M.-U.S.A. producer Jimmy Ienner has booked blocks of studio time for both Raspberries and Lighthouse at the New York Record Plant in order to insure a steady flow of new recorded material. Ienner, who is currently producing Three Dog Night at the Record Plant Sausalito studios, returns to New York at the end of January to begin work with the groups.

Rock History Program

(Continued from page 18)

the kids is invaluable." Harvey Mednick of RKO Radio has pointed out that the teenage listener of today is your adult consumer of tomorrow.

The next Trow show, now being planned, may be called "The Son of Rock," Aikins jocularly predicted. A more elaborate production with props, costumes, as well as self-contained lighting and sound equipment with a new theme is now in the developmental stages.



LATIN AMERICAN ALBUM PICKS

SI POR ESAS COSAS QUE TIENE LA VIDA

JUAN MARCELO—Arcano DKL1-3234

Con su toque personalísimo impartido a sus propios temas, Juan Marcelo sigue hacia adelante internacionalmente. Gran repertorio encabezado por "Si por esas Cosas que tiene la Vida" y siguiendo con "Por este amor que Siento en Mí," "Esta Noche es Diferente," "Mi Amor es Despedida" y "Y allí Seré."



■ Superb renditions by Juan Marcelo of his own themes that are opening doors everywhere for the Argentinean composer and performer. "El Milagro, Tú y Yo," "A través del Hombre," "Canción de Hombre y Mujer" and "Hacia el Amor estoy Viajando."

LAS ESTRELLAS DE LA FRONTERA

Mex Melody MLP 1023

Producto chicano que está avanzando en ventas. Los Estrellas de la Frontera ofrecen aquí "La Novia Blanca," (D.A.R.) "Bongo y Maracá," (D.A.R.) "Mi Tejanita" (F. Morales) y "Amor en Secreto." (J.L. Moreno)

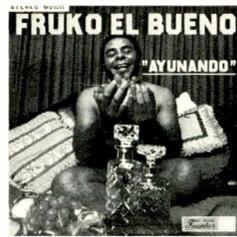


■ Outstanding renditions of Chicano music! Los Estrellas de la Frontera are moving nicely in Texas and California. "En mi Ausencia," (D.A.R.) "Por que?," (A. Avila) "Por una Mujer Casada" (F. Valdez Leal) y "Todo Pasó." (F. Valdez Leal)

AYUNANDO

FRUKO EL BUENO

Fruko está invadiendo con su "salsa" colombiana todos los territorios salseros. Excelentes interpretaciones de "Yo Soy el Punto Cubano," (Celina y Reutilio) "Ayunando," (German Rosario) "Lamento del Campesino," (R. Cole) y "Fruko Power." (Fruko)



■ Fruko is moving his "salsa" in almost every market for such rhythmic product is danceable and groovy Colombian salsa sound. "Tu Sufirás," (Sooko-Fruko) "El Ausente," (I. Villanueva) and "Pa" Tesoro Yo." (D. en D.)

Latin Music Proves Viable \$ Raiser

■ CHICAGO—Latin music is bigger than bingo. At least, that's the feeling of Father Michael Pelka who has turned to Latin dances as a means of raising funds to support the St. Thomas of Canterbury School in uptown Chicago.

Most church-related fund drives have relied on the old rugged staple of bingo, but Fr. Pelka saw the profits from weekly games drop from \$1400 to zero in a ten month period. The bingo sessions were held in the Aragon Ballroom, on the city's north side — the same site that proved lucrative for the first experiment with a Latin dance concert recently (12).

Eddie Palmieri was booked, and Fr. Pelka reports that net profits to the school after deducting talent fees, transportation, room and board for the band totalled roughly \$2,000. The school is currently \$34,000 in the red.

One reason that the Latin idea seemed to work so well is the school's population: about 35 percent of the student body of 200 is Hispanic. About 40 different ethnic groups are represented in all.

This is one Canterbury tale that told well in Spanish. And if Fr. Pelka's future Latin experiments work as well, bingo may well be in big trouble.

AD-KORP Signs Three

■ COVINA, CALIF. — Victor Adkins, President of AD-KORP Records here has announced the signing of three new writer-artists to the label. Those signed were Billy Webb, Jack Reeves and Donnie Rohrs. All three will have new singles released in early February.

Bell's 'Season' Selling

■ NEW YORK—Sales in excess of 300,000 copies in less than three weeks on "Season In The Sun" by Terry Jacks has given the new Bell artist "one of the fastest-selling singles by a new artist" in the company's history, according to Dave Carrico, Vice President of a&r for the label.

Soul Truth

(Continued from page 64)

well as an independent label. Two young men have an idea, and are ready to execute same, to make you "understand through the media of music." For further details, you may contact them at (212) 547-0185.

Our condolences go out to the family of Frank Schiffman, owner of the world famous Apollo Theatre who passed away, January 15. See separate story.

Last Monday, (14), "Ship Ahoy," the O'Jays album, went gold. Philadelphia International is maintaining their quota of hits.

Last week we reported a rumor in reference to Barry White possibly going to Gamble/Huff and Bell. This week we found out that it was just that: a rumor and untrue.

Gemingo Productions is handling some production for Paramount Records. Marv Stewart is President with Curtis Mayfield overseeing all production.

LOS AUTÉNTICOS
HITS DEL 73

nada gano con quererte

Peerless

FREDDY'S

Carl Smith, Columbia Cut Ties; Artist Off Road 'Temporarily'

By RED O'DONNELL

■ NASHVILLE — Carl Smith has severed his ties with Columbia Records after 24 years, where he sold an estimated 15 million singles and many thousand albums. He has also notified his booking agent Buddy Lee, that he is temporarily going into retirement from the personal appearance circuit.

Four Are Arrested In Akeman Murders

■ NASHVILLE — Four men were arrested here Wednesday (16) in connection with the murder of David Akeman, known to the industry as "Stringbean," and his wife Estelle. Informed sources state that a star witness is being held in protective custody.

Two of the arrested have been charged with two counts of murder, and the others with being accessories after the fact and receiving and concealing stolen property.

Eubanks Forms Management Co.

■ ENCINO, CAL. — Bob Eubanks has announced the formation of American Management, Inc., an agency devoted to the booking and the development of country artists. Eubanks will be President of the new agency and the Vice Presidents will be Jim Wagner and Teri Brown.

In announcing the formation of the agency, Eubanks said the decision came about because a number of artists had approached him about representation. "The need for a new agency seemed apparent from a number of people we spoke to. Most country artists have not had their full potential fully developed by creative rep-

(Continued on page 77)

"My contract with Columbia ran out in December, and I did not re-sign. I do not intend to quit recording: I am at present talking to representatives of three labels about deals," the singer said.

"I have been performing on the road 50 or 60 times a year and I told Buddy (Lee) not to book me for any more dates until I give him the word. It may be six months, a year or even two years before I'll do any touring," Smith added.

"The main reason I want to cut down on travel is that I think I should be home with my family—my wife Goldie and our three children Lori Lynn (15), Carl Jr. (12) and Larry Dean (8). Most of my away-from-home shows were over the weekend . . . I want to spend the weekends with my family," Smith concluded.

Light, Neese Buy Moss-Rose Pubbery

■ NASHVILLE — Talent agent-manager Don Light and publisher Chuck Neese have formed a new corporation, Moss - Rose Music Publications, and purchased the Moss - Rose Publication Co., Inc. catalogue. The venerable catalogue contains some one thousand copyrights including: Bill Anderson's "Still," "Think I'll Go Somewhere and Cry Myself to Sleep" and "Once a Day;" J. J. Cale's "Crazy Mama" and "Magnolia;" David Wilkins' "Coming on Strong;" Hank Mills' "Little Ole Winedrinker Me;" and Jeanne Pruett's "Love Me."

Neese and assistant Mari Ratliff will administer the catalogue from new offices at 812 17th Ave.

(Continued on page 77)

By RED O'DONNELL



■ Singer-writer **Hal Wayne** and wife **Kathy** are the parents of a 6 lb.-10 oz. son, whom they have named **Hal II**. "My wife's idea," said daddy Hal who had a high chart single in 1973 with "My Heart Is An Open Book," a **Hal David-Burt Bacharach** goodie.

Jerry Reed (RCA) may be the first major artist with a novelty tune about the energy crisis. "Crude Oil Blues" is his newest . . . When you're cold, you're cold?

During a performance at the Tennessee State Prison for Women, **Doyle Wilburn** invited members of his audience to attend a Grand Ole Opry show . . . "Let's go now!" shouted an inmate.

Country music's "elderly statesman" longhair **Hank Locklin** digs that hirsute look. Hank's grown a beard.

Publisher **Jim Pelton** met an old friend the other day, a man of the cloth. "There are so many shortages in today's economy," the minister said, "that I am thinking about calling myself 'a man of acrylics.'"

Birthdaying: **Rusty Draper**, **Claude Gray**, **Pam Dickinson**, **James O'Gwinn**, **Buddy Emmons**.

Harmonica whiz **Charlie McCoy** apparently believes in being prepared. He's just completed recording a Christmas album for 1974 . . . Jumping **Bill Carlisle** is going to record his first-ever gospel music album. **Chuck Glaser** is to be the producer.

Didja know that the average Grand Ole Opry visitor travels 470 miles one way, via auto, to see a Friday or Saturday night performance? . . .

Capitol Records is "repackaging" for early release a three-record set that **Tex Ritter** cut this past November. Ritter died unexpectedly of heart attack on Jan. 2 at age 69. Produced by **Joe Allison**, it is tentatively titled "A Tribute to Tex Ritter" . . . It contains 30 tunes—Ritter tells a brief story of his life after each song or recitation.

Award-winning singer **Charlie Rich** sings the theme song of the upcoming "Benji" movie . . . It's titled "Benji's Theme—I Feel Love," and Charlie will record his track in Memphis. The music will be cut in Muscle Shoals, Ala., Hollywood and Nashville. The picture is scheduled for an early June release.

Tammy Wynette underwent bladder surgery here last week. It was her fifth operation since April, 1973. "I've spent almost as much time in hospitals as I have at personal appearances," said Tammy, laughing.

Chet Atkins has been on the west coast recording a guitar duet with **Merle Travis**. "Merle taught me nearly all I know about picking. He is a great musician," Chet comments.

Atkins also said the lp will contain "some instrumentals I wrote and some I wrote with **Jerry Reed**, **Boudleaux Bryant** and **Shel Silverstein**."

"One," Atkins explained, "will feature Merle and I singing. Merle's a pretty good singer." Travis, a former resident of Nashville, now lives near Los Angeles.

Mac Wiseman, one of the boss men of the bluegrass sound, is recovering at his home from surgery performed in a Richmond, Va. hospital.

(Continued on page 77)

COUNTRY PICKS OF THE WEEK

SINGLE GEORGE JONES AND TAMMY WYNETTE, "WE'RE NOT) THE JET SET"



(Tree, BMI). Bobby Braddock has penned a very clever song that combines some strong, light humored hook lines with very unique instrumentation. A lot of reality behind this theme. George & Tammy again find the ideal vocal groove. Bright sound that never lets up. Epic 5-11083.

SLEEPER LAWANDA LINDSEY, "HELLO TROUBLE"



(Blue Book, BMI). Certainly LaWanda's best outing since making Bakersfield her home. Her abilities shine well on a song not everyone could handle. Brisk and spirited, the young Georgia thrush will nail down a slot at the upper echelon of the charts. A memorable song with lasting appeal. Capitol P-3819.

ALBUM "THERE WON'T BE ANYMORE,"

CHARLIE RICH. RCA delivers the evidence to prove that Charlie Rich has been cutting hits for a long time. The proven material contained in this package is a natural heavy sales item. Title cut and "Nice n' Easy" indicate the strength of this album. Listen well, you'll be amply rewarded. RCA APL1-0433.



By MARIE RATLIFF

Station Check List

Reporting this week:

WIL, St. Louis	WBT, Charlotte	WIRE, Indianapolis
WPLO, Atlanta	WINN, Louisville	WHO, Des Moines
KFDI, Wichita	WBAP, Ft. Worth	KENR, Houston
KLAK, Denver	WWL, New Orleans	WCMS, Norfolk
KAYO, Seattle	WAME, Charlotte	WBAM, Montgomery
WITL, Lansing	WGBG, Greensboro	WMC, Memphis
WENO, Nashville	WUBE, Cincinnati	KWMT, Ft. Dodge
KTTS, Springfield	WMNI, Columbus	KWAM, Memphis
WHN, New York	KVOO, Tulsa	KCKC, San Bernardino
WESC, Greenville	KWJJ, Portland	KRAK, Sacramento
WEPP, Pittsburgh		

As the record market picks up after the holidays, several new entries stand out as top prospects. Best Bet this week is Marty Robbins' "Twentieth Century Drifter!" The "B" side, "I'm Wanting To," is also getting good play, but the ratio is about four to one in favor of "Drifter."

Lots of reports on both sides of Wayne Kemp, but "Listen" leads by a heavy margin.

Sue Thompson's "Stay Another Day" is drawing early raves from WCMS, KTTS, WESC and WBAM. "Find Out" is the side in Cincinnati.

A lot of attention now on Roy Acuff's "Back In The Country," some due to the novelty of having an Acuff single again. It will be a big play item!

Big potential in Josie Brown's "Both Sides of the Line" with initial gains in Norfolk and San Bernardino.

Congratulations to KENR in Houston! ARB rates them #1 over-all in the 6 am-midnight, Monday through Sunday period, first time ever for a major country outlet!

Correspondent Jack Reno now is taking up airtime in several other markets via his new United Artists release "Let The Four Winds Blow." Reporting action, besides Jack's own WUBE, are WCMS, WMC and KTTS.

Hank Thompson off to a big start with "The Older the Violin" at WIRE and KCKC; picks in Ft. Worth and Wichita.

Ray Smith's "First Lonely Weekend" is a daily winner in Tulsa, Lansing and Greenville.

Connie Cato's "Superskirt" gaining momentum at KENR, WIRE and WCKC.

Regional Rumbles: Sami Jo's "Tell Me A Lie" picked at WHN; Rod Erickson's "Yodel Sweet Molly" added in Seattle; Jimmy Payne's "You And Me and Love On The Open Road" good in Memphis; Jack Ward's "Smoky Places" taking off at WCMS.

Dual Market Action: Jim Stafford's "Spiders and Snakes" moving into the country in Pittsburgh and Nashville; Poco's "Fool's Gold" a discovery at KAYO. Heavy initial movement on Elvis Presley. Already on "Take Good Care of Her" are WPLO, WMC and WENO; WUBE is airing both sides.

Left Fielder Jeff Tweel's "Don't You Ever Get Tired of Hurting Me" is now #1 in the Cincinnati market and breaking in Norfolk.

Taking advantage of current headlines, RCA has rushed a Jerry Reed release called "Crude Oil Blues" which is WENO's pick, airing in Memphis.

Edd Robinson of WAME cites unusually heavy phones and overall response to Jerry Van Tassel's "The Man I Used To Be" on Americountry. It could be their heaviest programmer ever!

Murry Kellum's "Lovely Lady" quite popular at WESC, WHO and WGBG; picked in Montgomery.

Gospel Radio Seminar Set For 2nd Year

■ NASHVILLE—The Gospel Radio Seminar has been scheduled for its second consecutive year, May 3-4, with headquarters remaining at Nashville's King of the Road Motor Inn.

Organized last year under the managing guidance of Dr. Jerry Prock, the seminar was formed specifically to share practical knowledge and explore problematic areas within the gospel radio industry.

Capitol Signs Paul Richey

■ NASHVILLE—Frank Jones, executive director of country a&r for Capitol Records has announced the signing of Paul Richey to the label. Richey will be produced by his brother, George Richey.

Wendall Opryland GM

■ NASHVILLE—E.W. "Bud" Wendall, manager of WSM's Grand Ole Opry, has been named general manager of the Opryland complex here. He replaces Michael J. Downs, who resigned to form his own management / development firm.

Country Seminar Creating Scholarship

■ NASHVILLE—Nashville's Country Radio Seminar has announced that its organization is currently creating a broadcast scholarship fund. All moves will be designated toward financial aid of students pursuing a formal education in the field of broadcasting.

"The Seminar has received its clearance as a non-profit organization in the state of Tennessee," states executive committeeman Tom McEntee, "and we need only to obtain similar recognition by the federal government, which we're in the process of doing, as the final step prior to fully instituting the actual scholarship."

Triune Inks H. Jones

■ MADISON, TENN. — Triune Records, Inc. has announced the signing of Harrison Jones to an exclusive long term recording contract. Bud Reneau, independent producer and writer, has been assigned to produce Jones. His first release, "Tonight I'm Gonna Love You" is scheduled for a late January debut.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MOE BANDY—Footprint 1006

I JUST STARTED HATIN' CHEATIN' SONGS TODAY (Hill & Range/Blue Crest, BMI)

HOW FAR DO YOU THINK WE WOULD GO (Blue Crest/Hill & Range, BMI)

Sanger Shafer and Doodles Owens come up with an incredible number that marvelously connects some great country titles into a great song. Nothin' but hook lines!

EARL RICHARDS—Ace of Hearts 0477

WALKIN' IN TEARDROPS (Golden Horn, ASCAP)

Fully established as a hit artist, Earl continues his hit spree with a crystal clear cut that is highlighted by a superbly powerful bridge.

WILLIE NELSON—Atlantic 3008

I STILL CAN'T BELIEVE YOU'RE GONE (Willie Nelson, BMI)

Willie gets back to some bread and butter country with a natural jukebox ballad. Tender and emotional. Will surely be his biggest seller for Atlantic.

JACK GREENE—MCA 40179

IT'S TIME TO CROSS THAT BRIDGE (Ben Peters, BMI)

HALF THAT MUCH (Tee off Tunes, BMI)

Jack remains in fine form with a tune that fits his style perfectly. All the elements are neatly in place for a hot outing.

LEFTY FRIZZELL—ABC 11416

I NEVER GO AROUND MIRRORS (Blue Crest, BMI)

THAT'S THE WAY LOVE GOES (Blue Crest, BMI)

All the soul Lefty is known for! He simply delivers feelings with feeling. Boxes and airwaves will both find a hit here.

(Continued on page 77)

Country Single Picks

(Continued from page 76)

JERRY REED—RCA APBO-0224
THE CRUDE OIL BLUES (Vector, BMI)

Reed is the first one out with a reading of our latest crisis. From his funky side of hot licks and southern jive comes another flavorful hit!

SHERRY BRYCE—MGM K-14695
DON'T STOP NOW (Sawgrass, BMI)

Get used to this young lady's plans to be a star. Sherry hitting on a duo with Mel Tillis adds this emotional gem to the hit list.

JERRY LEE LEWIS—Mercury 73452
I'M LEFT, YOU'RE RIGHT, SHE'S GONE (Hill & Range, BMI)
I'VE FALLEN TO THE BOTTOM (Jerry Lee Lewis, BMI)

Old '50s tune is noted as a Presley cut and Jerry Lee has the same ability to bring it home under his name. Loose like it should be.

JIMMY PAYNE—Cinnamon C-780
YOU AND ME AND LOVE ON THE OPEN ROAD (Jack & Bill, ASCAP)
IF IT PLEASURES YOU (Jidobi, BMI)

This lyrical traveling tune paints a fine picture of drifting across the country. Laid back sound will notch Jimmy's biggest in several years.

MAYF NUTTER—Capitol P-3812
CHATTANOOGIE SHOESHINE BOY (Fred Rose, BMI)
NEVER HAD A DOUBT (Blue Book, BMI)

This nostalgic boogie-woogie standard has excellent airplay and honky tonk box possibilities. Contains the crisp delivery this song requires.

JEANNIE C. RILEY—MGM K-14696
MISSOURI (Kimchelle, BMI)

Jeannie gets back into some material that can take her to the top. Fine, lonesome girl-boy relationship theme will find strong listener response.

TERRI LANE—Monument ZS7-8598
I WANT TO LAY DOWN BESIDE YOU (Cape Ann, BMI)
AUNT KATIE (Cape May/Banal, BMI)

The smooth and soft voiced lady sings a sensual number that sets a tender mood. Easy listening, country and MOR will be most appreciative.

PAULETTE—River 3878
BILLY LEE'S COUNTRY BAND (First American/Coby, BMI)
DADDY TAKE ME WHEN YOU GO (First American/Coby, BMI)

This new teenage songster brings us her first delivery. Hard country vocals, love triangle and country story line guarantee airplay.

Nashville Report (Continued from page 75)

"The operation," says Mac, "wasn't too serious. It was an 'intestinal by-pass' to help me lose weight and to keep my weight down. Al Hirt underwent the same type surgery and it worked for him." Wisemen weighs about 300 pounds and hopes to slim down to a svelte 200 within the next six months.

Golden Nabors

■ NEW YORK—Columbia recording artist Jim Nabors has struck gold with his album "The Lord's Prayer and Other Sacred Songs." The record, first released in October, 1968, was certified gold by the RIAA.

Eubanks

(Continued from page 75)
resentation. With the exception of an obvious handful of artists, there has been little attempt to fully exploit major television and Las Vegas. Full press, public relations, coordinating efforts with record companies and close support with promoters and club owners are among the services American Management will provide."

River Inks Paulette

■ MEMPHIS—River Records has announced the signing of Paulette Tyler to a multi-year recording contract. Miss Tyler is 14 years old, from Lepanto, Arkansas. Her first release is "Bill Lee's Country Band," penned by Johnny Phillips of Memphis.

Moss-Rose

(Continued from page 75)
South. Light will remain at the helm of his Don Light Talent Agency.

The fifteen year old publishing company was begun by the late Nashville music magnate Hubert Long. The firm's new mailing address is P.O. Box 12454, Nashville, Tennessee 37212. Telephone is (615) 242-6506.



THE COUNTRY ALBUM CHART

JANUARY 26, 1974

JAN. 26	JAN. 19		WKS. ON CHART
1	1	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	40
2	4	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	10
3	2	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	28
4	6	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	12
5	3	SAWMILL MEL TILLIS—MGM SE 4917	18
6	5	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM 1-677	13
7	8	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	22
8	10	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	11
9	7	ALL I EVER MEANT TO DO WAS SING JOHNNY RODRIGUEZ—Mercury SRM 1-686	19
10	17	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	7
11	9	DON'T CRY NOW LINDA RONSTADT—Asylum SE 5064	11
12	22	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	5
13	11	PRIMROSE LANE JERRY WALLACE—MCA 366	17
14	16	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	9
15	15	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	11
16	18	CLING TO A SAVING-HAND/STEAL AWAY CONWAY TWITTY—MCA 376	8
17	27	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	4
18	28	IF YOU CAN'T FEEL IT, FREDDIE HART—Capitol ST 11252	6
19	20	NEW SUNRISE BRENDA LEE—MCA 373	9
20	30	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	5
21	26	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	7
22	25	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	8
23	14	REDNECKS, WHITE SOCKS AND BLUE RIBBON BEER JOHNNY RUSSELL—RCA APL1-345	14
24	13	SATIN SHEETS JEANNE PRUETT—MCA 338	26
25	33	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	7
26	12	PAPER ROSES MARIE OSMOND—MGM SE 4910	17
27	57	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	2
28	31	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	6
29	21	MY FRIENDS CALL ME T. O. TOMMY OVERSTREET—Dot DOS 26012	14
30	32	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	7
31	29	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	22
32	24	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	16
33	38	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	4
34	35	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	4
35	36	THIS IS HENSON CARGILL—Atlantic SD 7279	8
36	37	SONGS FOR EVERYONE RAY GRIFF—Dot DOS 26013	13
37	39	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	9
38	34	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	8
39	19	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	41
40	47	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM 1-690	3
41	46	SHADES OF STEEL LLOYD GREENE—Monument KZ 32532	3
42	23	SUMMER, THE FIRST TIME BOBBY GOLDSBORO—United Artists UA LA 124F	13
43	52	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	3
44	41	THIS IS BRIAN COLLINS—Dot DOA 26017	10
45	40	EARL SCRUGGS REVUE—Columbia KC 32426	18
46	56	WARM LOVE DON & SUE—Hickory HR 4503	3
47	51	CARRY ME BACK STATLER BROTHERS—Mercury SRM 1-676	17
48	49	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	5
49	44	BEST OF JIM ED BROWN—RCA APL1-0324	13
50	54	ON HIS WAY DON ADAMS—Atlantic SD 7280	6
51	42	HANK WILSON'S BACK, VOL. 1—Shelter SW 8923 (Capitol)	17
52	48	FULL MOON KRIS & RITA—A&M SP 4403	16
53	60	TEXAS DANCE HALL GIRL JOHNNY BUSH—RCA APL1-0369	3
54	—	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	1
55	58	NOW PRESENTING TROY SEALS—Atlantic SD 7281	5
56	55	SAY HAS ANYBODY SEEN MY SWEET GYPSY ROSE TERRY STAFFORD—Atlantic SD 7282	9
57	45	I LOVE DIXIE BLUES MERLE HAGGARD—Capitol ST 1200	25
58	59	HYMNS BY SUSAN RAYE—Capitol ST 11255	4
59	50	THE LEGENDARY LEFTY FRIZZELL—ABC ABCX-799	5
60	53	BEST OF GEORGE JONES, VOL. II—RCA APL1-0316	13
61	64	TOP OF THE WORLD LYNN ANDERSON—Columbia KC 32439	26
62	65	TRIP TO HEAVEN FREDDIE HART—Capitol ST 11197	25
63	61	SWEET COUNTRY CHARLEY PRIDE—RCA APL1-0217	32
64	63	LOVE AND HONOR KENNY SERRATT—MGM SE 4941	6
65	62	JESUS WAS A CAPRICORN KRIS KRISTOFFERSON—Monument KZ 31909	24
66	43	NASHVILLE RAY STEVENS—Barnaby BR 15007	12
67	72	THE FARMER PORTER WAGONER—RCA APL1-0346	9
68	71	SUPERPICKER ROY CLARK—Dot DOS 26140	40
69	69	TOUCH THE MORNING DON GIBSON—Hickory HR 4501	18
70	68	GREAT MOMENTS WITH JIM REEVES—RCA APL1-0330	12
71	67	MR. COUNTRY ROCK BILLY "CRASH" CRADDOCK—ABC ABCX-788	14
72	73	LOVE AND MUSIC PORTER & DOLLY—RCA APL1-0248	27
73	74	WHAT'S YOUR MAMA'S NAME TANYA TUCKER—Columbia KC 32272	34
74	70	DEAR FOLKS ROGER MILLER—Columbia KC 32449	13
75	66	CLASS OF '73 FLOYD CRAMER—RCA APL1-0299	11



THE COUNTRY SINGLES CHART

JANUARY 26, 1974

JAN. 26	JAN. 19		WKS. ON CHART
1	3	I LOVE TOM T. HALL—Mercury 73436	12
2	1	JOLENE DOLLY PARTON—RCA APBO-0145	13
3	4	HEY LORETTA LORETTA LYNN—MCA 40150	11
4	2	THE LAST LOVE SONG HANK WILLIAMS, JR.—MGM K14656	13
5	8	ONCE YOU'VE HAD THE BEST GEORGE JONES—Epic 5-11053	10
6	6	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic 11046	13
7	5	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol 3746	13
8	11	GIRL WHO WAITS ON TABLES RONNIE MILSAP—RCA APBO-0097	11
9	9	SOMEWHERE BETWEEN LOVE AND TOMORROW ROY CLARK—Dot DOA 17480	13
10	10	LOVIN' ON BORROWED TIME MEL STREET—Metromedia Country BMBO-0143	12
11	13	BIG GAME HUNTER BUCK OWENS—Capitol 3769	9
12	12	AIN'T LOVE A GOOD THING CONNIE SMITH—Columbia 4-45954	11
13	16	I'M STILL LOVIN' YOU JOE STAMPLEY—Dot ROA 17485	7
14	19	WORLD OF MAKE BELIEVE BILL ANDERSON—MCA 40164	7
15	14	THE BAPTISM OF JESSE TAYLOR JOHNNY RUSSELL—RCA APBO-0165	12
16	21	A LOVE SONG ANNE MURRAY—Capitol 3776	6
17	17	BIFF, THE FRIENDLY PURPLE BEAR DICK FELLER—United Artists UA XW 316W	10
18	20	THE RIVER'S TOO WIDE JIM MUNDY—ABC 11400	7
19	24	I'VE JUST GOT TO KNOW FREDDY WELLER—Columbia 4-45968	6
20	28	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195	5
21	26	SOMETIME SUNSHINE JIM ED BROWN—RCA APBO-0180	9
22	27	LUCKY LADIES JEANNIE SEELY—MCA 40162	7
23	23	SHE MET A STRANGER, I MET A TRAIN TOMMY CASH—Epic 5-11057	9
24	33	THAT'S THE WAY LOVE GOES JOHNNY RODRIGUEZ—Mercury 73446	5
25	36	ANOTHER LONELY SONG TAMMY WYNETTE—Epic 5-11079	4
26	7	STILL LOVING YOU BOB LUMAN—Epic 5-11039	14
27	25	THE HOUSE OF THE RISING SUN JODY MILLER—Epic 5-11056	9
28	35	DADDY WHAT IF BOBBY BARE—RCA APBO-0197	5
29	37	WHEN I GET MY HANDS ON YOU DIANA TRASK—Dot DOA 17486	6
30	32	UPTOWN POKER CLUB JERRY REED—RCA APBO-0194	6
31	31	I'VE ALREADY STAYED TOO LONG DON ADAMS—Atlantic CY 4009	8
32	15	ROSIE CRIES A LOT FERLIN HUSKY—ABC 11395	12

33	18	ATTA WAY TO GO DON WILLIAMS—JMI 32	11
34	41	TOO MUCH PRIDE MACK WHITE—Commercial C 1314	9
35	22	LET'S GO ALL THE WAY MEL TILLIS & SHERRY BRYCE—MGM K14660	10
36	43	I LOVE YOU, I LOVE YOU DAVID HOUSTON & BARBARA MANDRELL—Epic 5-11068	5
37	44	TONIGHT SOMEONE'S FALLING IN LOVE JOHNNY CARVER—ABC 11403	7
38	38	WE'RE BACK IN LOVE AGAIN JOHNNY BUSH—RCA APBO-0164	7
39	49	SNAP YOUR FINGERS DON GIBSON—Hickory (MGM) K312	4
40	42	JUST ONE MORE SONG JACK BLANCHARD & MISTY MORGAN—Epic 5-11058	8
41	52	LOVING YOU HAS CHANGED MY LIFE DAVID ROGERS—Atlantic CY-4012	3
42	55	SWEET MAGNOLIA BLOSSOM BILLY "CRASH" CRADDOCK—ABC 11412	3
43	45	PLEASE DADDY JOHN DENVER—RCA APBO-0182	6
44	46	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM K14672	6
45	57	WHATEVER HAPPENED TO RANDOLPH SCOTT STATLER BROTHERS—Mercury 73448	3
46	63	THERE'S A HONKY TONK ANGEL CONWAY TWITTY—MCA 40173	2
47	53	RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN—MCA 40159	4
48	48	COME ON PHONE JEAN SHEPARD—United Artists UA W 317-W	10
49	54	GEORGE LEROY CHICKASHEA PORTER WAGONER—RCA APBO-0187	5
50	50	AMARILLO BY MORNING TERRY STAFFORD—Atlantic 4006	7
51	51	DARLIN' RAY GRIFF—Dot DOA 17471	8
52	59	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	3
53	64	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia 4-45991	2
54	62	TURN ON YOUR LIGHT KENNY PRICE—RCA APBO-0198	3
55	58	I DON'T PLAN ON LOSING YOU BRIAN COLLINS—Dot DOA 17483	5
56	56	DON'T FORGET TO REMEMBER SKEETER DAVIS—RCA APBO-0188	6
57	67	AMERICANS TEX RITTER—Capitol 3814	2
58	72	WRONG IDEAS BRENDA LEE—MCA 40171	2
59	68	WAKE ME INTO LOVE BUD LOGAN & WILMA BURGESS—Shannon 5816A	3
60	65	I JUST HAD YOU ON MY MIND SUE RICHARDS—Dot DOA-17431	4
61	66	LOOKING BACK JERRY FOSTER—Cinnamon C774	4
62	61	SURPRISE, SURPRISE SONNY JAMES—Capitol 3779	5
63	74	YOU'RE GONNA HURT ME PATTI PAGE—Epic 5-11072	2
64	—	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon C779	1
65	—	TWENTIETH CENTURY DRIFTER MARTY ROBBINS—MCA 40172	1
66	69	DADDY NUMBER TWO GLENN BARBER—Hickory 311	4
67	71	HAPPY HOUR TONY BOOTH—Capitol 3795	3
68	75	COUNTRYFIED RAY PILLOW—Mega MR-202	2
69	—	THE RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MR-204	1
70	—	CHIP, CHIP PATSY SLEDD—Mega MR-203	1
71	73	NOT THAT GOOD AT GOODBYE MARY KAY JAMES—JMI 31	4
72	—	SIX PACK TO GO HANK WILSON—Shelter 7338	1
73	—	JULY, YOU'RE A WOMAN RED, WHITE & BLUEGRASS—GRC 1009	1
74	—	GOOD ENOUGH TO BE YOUR MAN BRIAN SHAW—RCA APBO-0186	1
75	—	TRACES OF LIFE LONZO & OSCAR—GRC 1006	1

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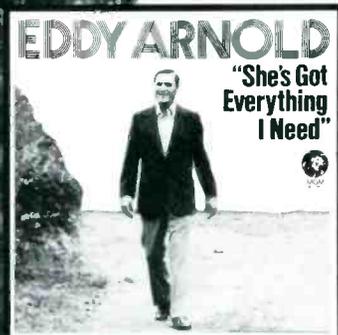
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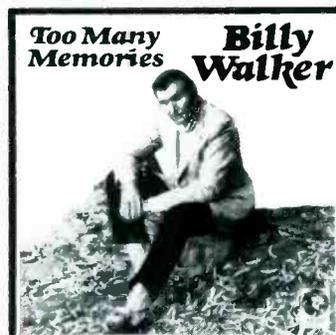
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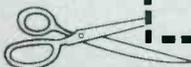
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