Billboard's ANNUAL Talent In Action Year's Most Popular 2800 Recording Stars and their Labels

How you can contact artists and their managers

10,000 Albums and Singles Listed

More than 50 Pop Charts

Also in this issue:

Special Report on Las Vegas Lake Tahoe Reno
THANK YOU RCA AND WILLIAM MORRIS FOR ALL YOUR HELP WITH THE "CHICO AND THE MAN" SCORE.

José Feliciano—And The Feeling's Good

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TOP ARTISTS OF 1974 (Based on Billboard's Charts)
The information compiled for the top artist's survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 24, 1973 through Oct. 26, 1974. Points were assigned to a record's week in weekly order for each chart in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, publisher or producer, and each was known in his or her right, the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. All listings were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Bill Wardlow and Bob White, with assistance from Diane Kirkland, Carrie Otto, Carolyn Thacker, Ann Myer and Gail Rosenbluth.


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LOS ANGELES—The top winners in Billboard's 1974 annual Talent In Action year-end tally continue to demonstrate the overall music trend towards softer, more sophisticated productions that can develop high intensity emotional content without raucousness of ear-splitting volume.

A perfect example of this is the late Jim Croce replacing as top album artist 1973's hard rock Deep Purple.

Elton John's impeccably produced, ballad-oriented "Goodbye, Yellow Brick Road" is top album of 1974, while his more recent "Captain Fantastic and the Brown Dirt Cowboy" which concentrates on driving, uptempo numbers featuring the Tower Of Power horns is only 65. In 1973, the top album was the complex but basically funky, "The World Is A Ghetto" by War.

Gladdy Knight & the Pips, the year's top female artist in pop and soul singles plus soul albums, are also made to order example of achieving universal success by creating musical excitement with polished intimacy and sophistication, rather than crude loudness. Gladys picked up no less than four, one spots this year, as against three last year, by beating out Al Green as top soul album charters.

Charlie Rich's softly progressed crossover sound dominated the country field this year far more than it did in 1973. Rich won more than one spots than anybody this year with six, including top easy listening artist and top male pop vocalist.

Interestingly, Rich won top slots with both current CBS product, "The Man with the Horns", and the old 1957 single "There Won't Be Anymore." RCA beat out CBS for top charted country label of 1974. And Rich's show opener when they both were released, "Olivia Newton-John," is this year's top pop female vocalist.

A surprise winner was soul giant Motown for top easy listening single, Diana Ross's "Tony Orlando Style. "Last Time I Saw Him." And Playboys Records' third c...
Thank you for the way you are,
Barbra Streisand's "The Way We Were."
Voted Billboard's Top Single of the Year 1974.

From all your friends at Columbia Records.
Billboard 1975 Trendsetter Awards Based On Achievements In 1974

JOHN BOYDEN for his work in expanding the UK classical market by creating the Classics for Pleasure budget label, which in four years and sold over 4 million albums.

STIG ANDERSON for his creative abilities as publisher and producer in Scandinavia, most recently in guiding Abba to a number of international successes.

BERNARD CHEVRY for creating MIDEM, an international marketplace for music.

ELTON JOHN for advancing and enhancing the art of musical showmanship and combining the savvy of the businessman with the glamour of the artist.

GARY NASEEF and THE SAHARA HOTEL's LEONARD MARTIN for opening the Las Vegas Strip to regular rock concerts and filling the musical vacuum for contemporary music buffs.

KOKE-FM, AUSTIN, TEXAS for innovating a progressive country format and allowing a new form of country music to gain a public platform.

GEORGE HAMILTON IV, TENNESSEE ERNIE FORD, SANDI BURNETT for taking American country music into the Soviet Union for the first time.

REV. JAMES CLEVELAND for expanding the market for black gospel music through his Gospel Music Workshop of America, thus opening new audiences around the country.

3M for recognizing 8-track's growth by developing a new higher efficiency ferric oxide blank coating.

SCEPTER RECORDS for being the first label to make specialized mixes for discotheques.

CBS INTERNATIONAL for creating an interchange between the U.S. and the U.S.S.R. for the release of pop and classical recordings.
Congratulations!
HELEN REDDY

#1 Female Artist–Albums
THANKS THANKS THANKS

TO OUR FRIENDS FOR MAKING THIS A GREAT YEAR

WHERE YOUR FRIENDS ARE!
Top Pop Singles ARTISTS

Pos. ARTIST (No. of Charted Singles) Label
1. GLADYS KNIGHT & THE PIPS (4) Motown
2. CHARLIE RICH (4) Epic (Columbia) (3) RCA
3. ELTON JOHN (4) MCA
4. JIM CROCE (4) ABC
5. OLIVA NEWTON-JOHN (4) MCA
6. JIM STAFFORD (3) MGM
7. PAUL McCARTNEY AND WINGS (3) Apple (Capitol)
8. HELEN REDDY (5) Capital
9. JOHN DENVER (4) RCA
10. STEVIE WONDER (4) Tamla (Motown)
11. GRAND FUNK RAILROAD (3) Capitol
12. KENNY ROGERS (3) ABC
13. RINGO STARR (3) Apple (Capitol)
14. KOOL & THE GANG (4) De-Lite (P.I.P.)
15. CHICAGO (4) Columbia
16. THREE DOG NIGHT (5) ABC/Dunhill
17. EDIE FERDINANDS (3) Tamla (Motown)
18. BACHMAN-TURNER OVERDRIVE (4) Mercury (Phonogram)
19. ARETHA FRANKLIN (3) Atlantic
20. CHER (4) MCA
21. BILLY PRESTON (3) A&M
22. JAMES BROWN (4) Polydor
23. MAC DAVIS (2) Columbia
24. ANNE MURRAY (2) Capitol
25. BARBRA STREISAND (2) Columbia
26. BARRY WHITE (3) 20th Century
27. O'JAYS (2) Philadelphia International (Columbia)
28. CARPENTERS (2) A&M
29. JONI MITCHELL (3) Asylum
30. BO DONALDSON & THE HEYLEWS (2) ABC
31. BROWNIESVILLE STATION (4) Big Tree (Atlantic)
32. BLUE SUEDE (1) Capitol (EMI (Capitol)
33. AL WILSON (2) Rocky Road (Bell) (1) Bell
34. CARLY SIMON (2) Elektra
35. SPINNERS (3) Atlantic
36. DE FRANCO FAMILY (3) 20th Century
37. CAT STEVENS (2) A&M
38. STAPLE SINGERS (3) Stax (Columbia)
39. EARTH, WIND & FIRE (4) Columbia
40. JACKSON FIVE (3) Motown
41. MAIN INGREDIENT (2) RCA
42. GUESS WHO (2) RCA
43. DIANA ROSS & MARVIN GAYE (3) Motown
44.RAY STEVENS (2) Barnaby
45. ROLLING STONES (3) Rolling Stones (Atlantic)
46. BLUE MAGIC (2) ABC (1) Atlantic
47. RIGHTEOUS BROTHERS (2) Capitol (1) Capitol
48. HEAVEN (2) Capitol
49. MFSL (2) Philadelphia International (Columbia)
50. GORDON LIGHTFOOT (2) Reprise
51. BRUCE SPRINGSTEEN (2) Columbia
52. JIMMY BUFFETT (2) Atlantic
53. Doc & Merle Watson (2) Epic (Columbia)
54. BOB MARLEY (2) Island
55. SIMPLE MINDS (2) Virgin
56. ROBERTO RIVELLO (2) RCA
57. JOHN DENVER (2) Capitol
58. JOHN PRINE (2) Atlantic
59. JOHN LEE HOOKER (2) Blue Sky (Atlantic)
60. BILLY JOEL (2) Columbia
61. BOB SEGER (2) Epic (Columbia)
62. BUCK OWENS (2) Capitol
63. DAVE DEE, DOZY, BUCK & SUE (2) Polydor
64. THE OSPREYS (2) Pye
65. RAY CHARLES (2) Atlantic
66. THE DOOBIE BROTHERS (2) Warner Bros.
67. BOB SEGER & THE RUNNERS (2) Capitol
68. THE BEATLES (2) Parlophone
69. ELTON JOHN (2) RCA
70. ARISTA (2) Arista
71. THE ROLLING STONES (2) RCA
72. THE ROLLING STONES (2) RCA
73. THE ROLLING STONES (2) RCA
74. THE ROLLING STONES (2) RCA
75. THE ROLLING STONES (2) RCA
76. THE ROLLING STONES (2) RCA
77. THE ROLLING STONES (2) RCA
78. THE ROLLING STONES (2) RCA
79. THE ROLLING STONES (2) RCA
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81. THE ROLLING STONES (2) RCA
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83. THE ROLLING STONES (2) RCA
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86. THE ROLLING STONES (2) RCA
87. THE ROLLING STONES (2) RCA
88. THE ROLLING STONES (2) RCA
89. THE ROLLING STONES (2) RCA
90. THE ROLLING STONES (2) RCA
91. THE ROLLING STONES (2) RCA
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93. THE ROLLING STONES (2) RCA
94. THE ROLLING STONES (2) RCA
95. THE ROLLING STONES (2) RCA
96. THE ROLLING STONES (2) RCA
97. THE ROLLING STONES (2) RCA
98. THE ROLLING STONES (2) RCA
99. THE ROLLING STONES (2) RCA
100. THE ROLLING STONES (2) RCA

Top Pop Singles NEW ARTISTS

Pos. ARTIST (No. of Charted Singles) Label
1. BACHMAN-TURNER OVERDRIVE (4) Mercury (Phonogram)
2. BO DONALDSON & THE HEYLEWS (2) ABC
3. BLUE SUEDE (2) EMI (Capitol)
4. BLUE MAGIC (2) ABC
5. MFSB (2) Philadelphia International (Columbia)
6. LAMONT DOZIER (2) ABC
7. WILLIAM DE VAUGHN (3) Roxbury (1) Chelsea
8. ABBA (2) Atlantic
9. MARIA MULDAUR (1) Reprise
10. PAPER LACE (3) Mercury (Phonogram)
11. RUFUS (2) ABC
12. GOLDEN EARRING (2) MCA
13. WET WILLIE (1) Warner Bros. (1)
14. MARVIN HAMLISCH (1) MCA
15. FANCY (3) Big Tree (Atlantic)
16. JOHNNY BRISTOL (1) MCA
17. MOÇEDADES (1) Tara (ABC)
18. DAVE LOGGINS (1) Epic (Columbia)
19. DONNY & MARIE OSMOND (1) MCA
20. BILLY JOEL (3) Columbia
21. SISTER JANET MEAD (1) A&M
22. FIRST CLASS (1) UK (London)
23. RICK DERRINGER (2) Blue Sky (Columbia)
24. CLIFF DE YOUNG (1) MCA
25. MICKEY GILLEY (1) Astro (1) Playboy
THANKS TO ALL FOR A FINE YEAR.

[Alphabetical Order]
BACK DOOR • BAD COMPANY • BEDLAM • MAGGIE BELL
BLACK OAK ARKANSAS • BLACK SABBATH • BROWNSVILLE STATION
JOE COCKER • JAMES COTTON BAND • DAVID CROSBY • EARTH, WIND & FIRE
EMERSON, LAKE & PALMER • FOCUS • FOGHAT • FRAMPTON'S CAMEL
J. GEILS BAND • GENTLE GIANT • GOLDEN EARRING • GROUNDOGS • GRYPHON
HEADS, HANDS & FEET • HUMBLE PIE • JAMES GANG • JETHRO TULL
JO JO GUNNE • KING CRIMSON • LINDISFARNE • REEVE LITTLE
LITTLE FeAT • MARK ALMOND • JOHN MARTYN • DAVE MASON
JAMES MONTGOMERY BAND • MONTROSE • MOUNTAIN • MYLON
GRAHAM NASH • POCO • POUSETTE-DART STRING BAND
PFM (PREMIATA FORNokia MARCONI) • PROCOL HARUM
ROXY MUSIC • SANTANA • JOHN SEBASTIAN • SHARKS
SLADE • SNAFU • SPARKS • SPOOKY TOOTH • STAMPEDEs
STEELYE SPAN • STRAWBS • STRAY DOG • LIVINGSTON TAYLOR
10 c.c. • TEN YEARS AFTER • THE WHO • TIR NA NOG • TRAFFIC
TRANQUILITY • ROBIN TROWER • RICK WAKEMAN • MUDDY WATERS
WILD TURKEY • DUKE WILLIAMS & THE EXTREMES
EDGAR WINTER • JOHNNY WINTER
YES • NEIL YOUNG
### Top Pop Singles MALE VOCALISTS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Singles)</th>
<th>Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHARLIE RICH (4)</td>
<td>Epic (Columbia) (3)</td>
</tr>
<tr>
<td>2.</td>
<td>ELTON JOHN (4)</td>
<td>MCA</td>
</tr>
<tr>
<td>3.</td>
<td>JIM CROCE (5)</td>
<td>ABC</td>
</tr>
<tr>
<td>4.</td>
<td>JIM STAFFORD (3)</td>
<td>MGM</td>
</tr>
<tr>
<td>5.</td>
<td>JOHN DENVER (4)</td>
<td>RCA</td>
</tr>
<tr>
<td>6.</td>
<td>STEF WUNDER (4)</td>
<td>Tamla (Motown)</td>
</tr>
<tr>
<td>7.</td>
<td>RINGO STARR (3)</td>
<td>Apple (Capitol)</td>
</tr>
<tr>
<td>8.</td>
<td>EDDIE KENDRICKS (5)</td>
<td>Tamla (Motown)</td>
</tr>
<tr>
<td>9.</td>
<td>BILLY PRESTON (3)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>10.</td>
<td>JAMES BROWN (4)</td>
<td>Polydor</td>
</tr>
<tr>
<td>11.</td>
<td>MAC DAVIS (2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>12.</td>
<td>BARRY WHITE (3)</td>
<td>20th Century</td>
</tr>
<tr>
<td>13.</td>
<td>AL WILSON (3)</td>
<td>Reprise</td>
</tr>
<tr>
<td>14.</td>
<td>CAT STEVENS (2)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>15.</td>
<td>RAY STEVENS (2)</td>
<td>Barnaby</td>
</tr>
<tr>
<td>16.</td>
<td>GORDON LIGHTFOOT (2)</td>
<td>Reprise</td>
</tr>
<tr>
<td>17.</td>
<td>AL GREEN (3)</td>
<td>EMI</td>
</tr>
<tr>
<td>18.</td>
<td>DAVID ESSEX (2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>19.</td>
<td>TERRY JACKS (2)</td>
<td>Bell</td>
</tr>
<tr>
<td>20.</td>
<td>LAMONT DOZIER (2)</td>
<td>ABC</td>
</tr>
<tr>
<td>21.</td>
<td>STEELY DAN (3)</td>
<td>ABC</td>
</tr>
<tr>
<td>22.</td>
<td>PAUL ANKA (1)</td>
<td>United Artists (1)</td>
</tr>
<tr>
<td>23.</td>
<td>WILLIAM DE VAUGHN (2)</td>
<td>RCA</td>
</tr>
<tr>
<td>24.</td>
<td>ELVIS PRESLEY (3)</td>
<td>RCA</td>
</tr>
<tr>
<td>25.</td>
<td>GEORGE MCLे (2)</td>
<td>TK</td>
</tr>
</tbody>
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### Top Pop Singles FEMALE VOCALISTS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Singles)</th>
<th>Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>OLIVIA NEWTON-JOHN (3)</td>
<td>MCA</td>
</tr>
<tr>
<td>2.</td>
<td>HELEN REDDY (3)</td>
<td>Capitol</td>
</tr>
<tr>
<td>3.</td>
<td>ARETHA FRANKLIN (5)</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4.</td>
<td>CHER (4)</td>
<td>MCA</td>
</tr>
<tr>
<td>5.</td>
<td>ANNE MURRAY (2)</td>
<td>Capitol</td>
</tr>
<tr>
<td>6.</td>
<td>BARBRA STREISAND (2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>7.</td>
<td>JONI MITCHELL (3)</td>
<td>Asylum</td>
</tr>
<tr>
<td>8.</td>
<td>CARLY SIMON (2)</td>
<td>Elektra</td>
</tr>
<tr>
<td>9.</td>
<td>MARIA MULDAUR (1)</td>
<td>Reprise</td>
</tr>
<tr>
<td>10.</td>
<td>ROBERTA FLACK (1)</td>
<td>Atlantic</td>
</tr>
<tr>
<td>11.</td>
<td>DIANA ROSS (2)</td>
<td>Motown</td>
</tr>
<tr>
<td>12.</td>
<td>SISTER JANET MEAD (1)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>13.</td>
<td>CAROLE KING (2)</td>
<td>Asylum</td>
</tr>
<tr>
<td>14.</td>
<td>LINDA RONSTADT (2)</td>
<td>Asylum</td>
</tr>
<tr>
<td>15.</td>
<td>DONNA FARGO (2)</td>
<td>ABC</td>
</tr>
<tr>
<td>16.</td>
<td>TANIA TUCKER (2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>17.</td>
<td>BETTE MIDLER (2)</td>
<td>Atlantic</td>
</tr>
<tr>
<td>18.</td>
<td>ANN PEEBLES (1)</td>
<td>Hi</td>
</tr>
<tr>
<td>19.</td>
<td>MARIE OSMOND (1)</td>
<td>MGM</td>
</tr>
<tr>
<td>20.</td>
<td>MELBA MONTGOMERY (1)</td>
<td>Elektra</td>
</tr>
</tbody>
</table>

### Top Pop Singles DUOS, GROUPS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Singles)</th>
<th>Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>GLADYS KNIGHT AND THE PIPS (4)</td>
<td>Buddah (1) Soul (Motown)</td>
</tr>
<tr>
<td>2.</td>
<td>PAUL McCARTNEY AND WINGS (3)</td>
<td>Capitol</td>
</tr>
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<td>3.</td>
<td>STYLSTICS (4)</td>
<td>Arco</td>
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<td>4.</td>
<td>GRAND FUNK RAILROAD (3)</td>
<td>Capitol</td>
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<tr>
<td>5.</td>
<td>KOOL AND THE GANG (4)</td>
<td>De-Lite (PIP)</td>
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<td>6.</td>
<td>CHICAGO (4)</td>
<td>Columbia</td>
</tr>
<tr>
<td>7.</td>
<td>THREE DOG NIGHT (5)</td>
<td>ABC</td>
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<tr>
<td>8.</td>
<td>BACHMAN-TURNER OVERDRIVE (4)</td>
<td>Mercury (Phonogram)</td>
</tr>
<tr>
<td>9.</td>
<td>O'JAYS (2)</td>
<td>Philadelphia International</td>
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<tr>
<td>10.</td>
<td>CARPENTERS (2)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>11.</td>
<td>BO DONALDSON AND THE HEYWOODS</td>
<td>(2) ABC</td>
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<tr>
<td>12.</td>
<td>BROWNSVILLE STATION (4)</td>
<td>Big Tree (Atlantic)</td>
</tr>
<tr>
<td>13.</td>
<td>BLUE SWEDO (1)</td>
<td>Capitol (1) EMI (Capitol)</td>
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<td>14.</td>
<td>SPINNERS (3)</td>
<td>Atlantic</td>
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<td>15.</td>
<td>DE FRANCO FAMILY (3)</td>
<td>20th Century</td>
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<tr>
<td>16.</td>
<td>STAPLE SINGERS (3)</td>
<td>Stax (Columbia)</td>
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<td>17.</td>
<td>EARTH, WIND AND FIRE (4)</td>
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<td>DIANA ROSS AND MARVIN GAYE (3)</td>
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### Top Pop Singles INSTRUMENTALISTS

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<th>ARTIST (No. of Charted Singles)</th>
<th>Label (Distributing Label)</th>
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<td>1.</td>
<td>MARVIN HAMLISCH (1)</td>
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<td>ATLANTA RHYTHM SECTION (1)</td>
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<td>BLACKBYRDS (1)</td>
<td>Fantasy</td>
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<tr>
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<td>HERB ALPERT &amp; TIJUANA BRASS (1)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>8.</td>
<td>CRUSADERS (1)</td>
<td>ABC/Blue Thumb</td>
</tr>
</tbody>
</table>
Intone my servant the verses of your Lord
Intone my servant the verses of your Lord
Let me hear you sing — let your voice ring
Throughout cities of men's hearts
©1973 Dawnbreaker Music (BMI)

Seals & Crofts thank Billboard for naming them 1974's top album duo.

Management
Day Artists Management
811 San Fernando Road — Suite 202
San Fernando, California 91340

Publishing
Dawnbreaker Music (BMI)
811 San Fernando Road — Suite 202
San Fernando, California 91340

Watch for Seals & Crofts' next album, I'll Play For You, on Warner Bros. records and tapes.
### Top Pop PRODUCERS

<table>
<thead>
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<th>Pos.</th>
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<tr>
<td>1.</td>
<td>THOM BELL</td>
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<td>RICHARD PERRY</td>
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### Top Pop PUBLISHERS

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<td>100.</td>
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Thank you for the many awards from our wonderful artists and ourselves.

POPULAR SINGLES
Top Artists
#4 Jim Croce
Top Male Vocalists
#3 Jim Croce
Top Labels
#5 ABC

POPULAR ALBUMS
Top Albums
#5 "You Don't Mess Around With Jim" Croce
Top Artists
#1 Jim Croce
Top Male Artists
#1 Jim Croce

COUNTRY SINGLES
Top Singles
#5 "Rub It In" Craddock

SOUL SINGLES
Top Labels
#4 ABC

EASY LISTENING SINGLES
Top Artists
#3 Jim Croce

GOSPEL ALBUMS
Top Albums
#4 "Don't Let Him Down" Pilgrim Jubilee Singers
#5 "It's Gonna Rain" Sensational Nightingales
Top Labels
#3 Peacock (ABC)

TOP "NEW"
Top New Country Singles Artists
#3 Jim Mundy
Top New Pop Male Singles Artists
#1 Lamont Dozier
Top New Pop Duos/Groups Singles Artists
#2 Bo Donaldson & The Heywoods

Top Album Instrumentalists
#9 Crusaders (Blue Thumb)
Top Singles Instrumentalists
#8 Crusaders (Blue Thumb)
Top New Pop Singles Artists
#2 Bo Donaldson & The Heywoods
#6 Lamont Dozier
#11 Rufus

abc Records
### Top POP ALBUMS

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<th>(Number of Charted Albums)</th>
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<td>TAMLA (Motown) (8)</td>
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<td>22.</td>
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### Top Pop Albums LABELS

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<th>LABEL</th>
<th>(Dist. Label) (Number of Charted Albums)</th>
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<td>22.</td>
<td>TAMLA (Motown) (8)</td>
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Numero Uno

Thanks to Everyone who made it possible

Cheech Marin
Tommy Chong

Produced by Lou Adler
Ode Records, Inc. Distributed by A&M Records, Inc.
### Top Pop Albums ARTISTS

**Pos.** | **ARTIST** (No. of Charted Albums) | **Label**
---|---|---
1. | JIM CROCE (4) | ABC/Dunhill
2. | ELTON JOHN (3) | MCA
3. | CHARLIE RICH (3) | Epic (2) RCA (1) London
4. | JOHN DENVER (4) | RCA
5. | SEALS AND CROFTS (4) | Warner Bros.
6. | GLADYS KNIGHT & THE PIPS (2) | Buddha (3) Soul (Motown)
7. | BACHMAN-TURNER OVERDRIVE (3) | Mercury ( Phonogram)
8. | KENNY LOGGINS / JIM MESSINA (4) | Columbia
9. | GLADYS LOVEUNLIMITED (3) | 20th Century
10. | LYNCH (2) | Polydor
11. | NEIL BAKER (2) | Capitol
12. | CHEECH & CHONG (3) | Int’l (1) Columbia
14. | BARRY WHITE (3) | 20th Century
15. | PAUL McCARTNEY & WINGS (3) | Apple (1) Capitol
16. | MARVIN GAYE (3) | Tamla (Motown)
17. | CHEECH & CHONG (3) | Int’l (1) Columbia
18. | O’JAYS (2) | Philadelphia Int’l (1) Columbia
19. | PAUL McCARTNEY (1) | Apple (1) Capitol
21. | HELEN REDDY (4) | Capitol
22. | NEIL DIAMOND (3) | MCA (2) Columbia
23. | LYNYRD SKynyRD (2) | MCA
24. | LOVE UNLIMITED (3) | 20th Century
25. | WAR (3) | United Artists
26. | STEVIE WONDER (3) | Tamla (Motown)
27. | EMERSON, LAKE & PALMER (2) | Manciere (Atlantic)
28. | BILLY COBHAM (2) | Atlantic
29. | CARPENTERS (2) | A&M
30. | BREAD (2) | Electra
31. | CAT STEVENS (2) | A&M
32. | BEATLES (3) | Apple (Capitol)
33. | BOB DYLAN (2) | Columbia (1) Asylum
34. | HERBIE HANCOCK (2) | Columbia (1) Warner Bros.
35. | ELVIS PRESLEY (9) | RCA
36. | GRAN D Funk (2) | Capitol
37. | JESSE COLLIN YOUNG (2) | Warner Bros. (1) Capitol
38. | STYLISTICS (2) | A&M
39. | Z.Z. TOP (1) | London
40. | GORDON LIGHTFOOT (1) | Reprise (1) United Artists
41. | BEACH BOYS (2) | Reprise (1) Capitol
42. | KOOL & THE GANG (3) | De-Lite (P.I.P.)
43. | JONI MITCHELL (1) | Asylum
44. | MIKE OLDFIELD (2) | Virgin (Atlantic)
45. | MARIA MULDAUR (1) | Reprise
46. | STEELY DAN (3) | A&M
47. | BETTE MIDLER (2) | Atlantic
48. | ROLLING STONES (1) | London (1) Rolling Stones (Atlantic)
49. | BARBRA STREISAND (2) | Columbia
50. | DAVID BOWIE (3) | RCA
51. | JAMES BROWN (2) | Polydor
52. | ALLMAN BROTHERS BAND (1) | Capricorn (Warner Bros.)
53. | CARLY SIMON (2) | Elektra
54. | EDGAR WINTER GROUP (2) | Epic (Columbia)
55. | OLIVIA NEWTON-John (2) | MCA
56. | STEVE MILLER (2) | Capitol
57. | LINDA RONSTADT (1) | Capitol (1) Asylum
58. | RINGO STARR (1) | Apple (Capitol)
59. | ANNE MURRAY (2) | Capitol
60. | GRATEFUL DEAD (2) | Warner Bros.
61. | MOTT THE HOOPLE (2) | Columbia (1) Atlantic
62. | GREGG ALLMAN (1) | Capricorn (Warner Bros.)
63. | MARSHALL TUCKER BAND (2) | Capricorn (Warner Bros.)
64. | ALICE COOPER (3) | Warner Bros.
65. | SANTANA (2) | Columbia
66. | OHIO PLAYERS (1) | Mercury ( Phonogram:1 Westbound (Chess’ Janus)
67. | EAGLES (2) | Asylum
68. | AL GREEN (3) | Hi (London)
69. | ROBIN TROWER (2) | Chrysalis ( Warner Bros.)
70. | AMERICA (2) | Warner Bros.
71. | TODD RUNDGREN (2) | Bearsville ( Warner Bros.)
72. | WHO (2) | MCA
73. | CAROLE KING (3) | ABC (1) Warner Bros.
74. | DIANA ROSS (4) | Motown
75. | MAC DAVIS (4) | Columbia
76. | JACKSON BROWNE (2) | Asylum
77. | TOWER OF POWER (2) | Warner Bros.
78. | MFSB (1) | Philadelphia International (Columbia)
79. | ISLEY BROTHERS (3) | T Neck (Columbia)
80. | LOU REED (3) | RCA
81. | BILLY JOEL (1) | Columbia
82. | FRANK ZAPPA (1) | Discreet ( Warner Bros.)
83. | FRANK SINATRA (2) | Reprise
84. | NEW BIRTH (2) | RCA
85. | ERIC CLAPTON (2) | Reprise (Atlantic)
86. | RICK WAKEMAN (2) | A&M
87. | ISAAC HAYES (3) | Enterprise (Stax)
88. | JIMMY REX & MARVIN GAYE (1) | Motown
89. | THREE DOG NIGHT (2) | ABC / Dunhill
90. | MOTHERS (1) | Discreet ( Warner Bros.)
91. | YES (2) | Atlantic
92. | QUINCY JONES (1) | A&M
93. | TEMPTATIONS (2) | Gordy (Motown)
94. | BLACK SABBATH (1) | Warner Bros.
95. | NEIL YOUNG (2) | Reprise
96. | RICK DERRINGER (1) | Blue Sky (Columbia)
97. |.URAH HEPP (29) | Warner Bros. (1) Mercury ( Phonogram)
98. | GOLDEN EARRING (1) | MCA
99. | J. GEILS BAND (3) | Atlantic

### Top Pop Albums NEW ARTISTS

**Pos.** | **ARTIST** (No. of Charted Albums) | **Label**
---|---|---
1. | JIM STAFFORD (1) | MCA
2. | CURTIS MAYFIELD (2) | ABC/Dunhill
3. | RICHARD PRIOR (1) | Par/Two (Stax)
4. | BOB DYLAN & THE BAND (1) | Asylum
5. | BAD COMPANY (1) | Atlantic
6. | THE SOUTHER-HILLMAN-FURAY BAND (1) | Asylum
7. | HUE’S CORPORATION (1) | RCA
8. | DAVID ESSEX (1) | Columbia
9. | AL WILSON (1) | Bell (1) Rocky Road (Bell)
10. | GEORGE MCCRAE (1) | TK
11. | TROUND & VIBRATIONS (1) | Harvest (Capitol)
12. | CHICK COREA (2) | Polydor
13. | BOY SCOUTS (1) | Columbia (1) Atlantic
14. | THE BLACKBIRDS (1) | Fantasy
15. | NEKTAR (1) | ABC / Passport

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Vesuvio

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### Top Pop Albums MALE ARTISTS

<table>
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<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Albums)</th>
<th>Label</th>
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<td>1.</td>
<td>JIM CROCE (4)</td>
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<td>2.</td>
<td>ELTON JOHN (2)</td>
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<td>3.</td>
<td>CHARLIE RICH (2)</td>
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<td>JOHN DENVER (1)</td>
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<td>PAUL McCARTNEY (1)</td>
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<td>9.</td>
<td>LYNRYD SKYNRYD (2)</td>
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<td>STEVIE WONDER (3)</td>
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<td>CAT STEVENS (2)</td>
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<td>BOB DYLAN (2)</td>
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<td>ELVIS PRESLEY (5)</td>
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<td>AL GREEN (3)</td>
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<td>TODD RUNDGREN (2)</td>
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<td>MAC DAVIS (4)</td>
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### Top Pop Albums FEMALE ARTISTS

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<td>PHOEBE SNOW (1)</td>
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<td>VIKKI CARR (2)</td>
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### Top Pop Albums DUOS, GROUPS

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<td>BACHMAN-TURNER OVERDRIVE (3)</td>
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<td>EMERSON, LAKE &amp; PALMER (2)</td>
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<td>GRAND FUNK (2)</td>
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<td>STYLISTICS (2)</td>
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<td>23.</td>
<td>BEACH BOYS (2)</td>
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<td>24.</td>
<td>Kool and the Gang (3)</td>
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### Top Pop Albums INSTRUMENTALISTS

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<td>HERBIE HANCOCK (1)</td>
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<td>3.</td>
<td>MIKE OLDFIELD (2)</td>
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<td>4.</td>
<td>RICK WAKEMAN (2)</td>
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<td>5.</td>
<td>DONALD BYRD (2)</td>
<td>Blue Note (United Artists)</td>
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<td>MAHAVISHNU ORCHESTRA (2)</td>
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<td>DEODATO (2)</td>
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<td>WEATHER REPORT (1)</td>
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<td>CRUSADERS (3)</td>
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<td>HERBIE MANN (2)</td>
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</tbody>
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Thank you.

BILLY COBHAM '74.

#1 new pop album artist.
#1 new pop male album artist.
#1 top album instrumentalist.

On Atlantic Records and Tapes.

Management: Sid Bernstein.
### Top Country Singles

**Pos.** | **Title** | **Artist** | **Label** (Distributing Label)  
--- | --- | --- | ---  
1. | THERE WON'T BE ANYMORE | Merle Haggard - Capitol  
2. | MAKE IT THROUGH DECEMBER | Marie Osmond - RCA  
3. | LOVE | Tom T. Hall - Mercury ( Phonogram)  
4. | THE GRAND TOUR | George Jones - Epic ( Columbia)  
5. | DRUNKIN' LILY CRASH | Hank Williams, Jr. - Dot  
6. | I'M STILL LOVING YOU | Joe Stampley - ABC/ Dot  
7. | I WISH I NEVER HEARD THE WORD | Melba Montgomery - ABC/ Dot  
8. | YOU WERE THE LADY | Tom & Jerry - ABC/ Dot  
9. | PURE LOVE | Ronnie Milsap - RCA  
10. | I WISH I HAD A "HONEYMOON" | Conway Twitty - MCA  
11. | YOU CAN'T BE BEAUTIFUL IF YOUR LIGHT DON'T SHINE | Donna Fargo - ABC/ Dot  
12. | DEAR JOHN | Conway Twitty - RCA  
13. | THAT'S THE WAY LOVE GOES | Johnny Rodriguez - Mercury ( Phonogram)  
14. | LOVE SONG | Darrell McCallum - Capitol  
15. | HEY LORIETTA | Lorrie Morgan - RCA  
16. | ROOM FULL OF ROSES | Mickey Gilley - Playboys  
17. | I'M NOT TAKING YOU TO THE RIVER | Conway Twitty - MCA  
18. | SWEET MAGNOLIA BLOOM | Billy "Crash" Craddock - ABC  
19. | THAT'S THE WAY IT IS | George Jones - Epic ( Columbia)  
20. | LOVE SONG | Harry Belafonte - RCA  
21. | YOUNG MAN | Don Williams - ABC/ Dot  
22. | ONCE YOU HAD THE BEST | George Jones - Epic ( Columbia)  
23. | HONEY MOON FEELS | Roy Clark - ABC  
24. | DADDY WHAT IF | Bobby Bare - RCA  
25. | I LOVE YOU | David Houston & Barbara Mandrell - Epic ( Columbia)  
26. | STOMP YOUR GRASSES | Melba Montgomery - ABC/ Dot  
27. | THIS IS A HAND ME DOWN | Tom T. Hall - Mercury ( Phonogram)  
28. | HELLO LOVE | Hank Snow - RCA  
29. | AS SOON AS I HANG UP THE PHONE | Lorrie Morgan & Conway Twitty - RCA  
30. | THE LAST LOVE SONG | Hank Williams, Jr. - MGM  
31. | IT'S TIME FOR NIGHT | Jim Ed Brown - RCA  
32. | DRINKIN' THING | Gary Stewart - RCA  
33. | THE WAY YOU DO IT | Freddie Hart - Capitol  
34. | COUNTRY BUMPKIN | Cal Smith - MCA  
35. | THE MOST BEAUTIFUL GIRL | Charlie Rich - Epic ( Columbia)  
36. | LUCKY LADIES | Jenee Fleenor - MGM  
37. | THAT GIRL WHO WANTS YOUR LOVE | Ronnie Milsap - RCA  
38. | THIS TIME | John Gary Jennings - RCA  
39. | STATES A SNARES | Jim Stafford - MGM  
40. | I'VE JUST GOT TO KNOW | Freddy Fender - Columbia

### Top Country Singles ARTISTS

**Pos.** | **Artist** | **No. of Charted Singles** | **Label (Distributing Label)**  
--- | --- | --- | ---  
1. | CHARLIE RICH | 2 | Epic ( Columbia) 
2. | MERLE HAGGARD | 3 | Capitol  
3. | CONWAY TWITTY | 4 | MCA  
4. | DON WILLIAMS | 2 | ABC/ Dot  
5. | RONNIE MILSAP | 3 | RCA  
6. | DOLLY PARTON | 3 | RCA  
7. | TOM T. HALL | 3 | Mercury ( Phonogram)  
8. | JOE STAMPLEY | 6 | ABC/ Dot  
9. | BILLY "CRASH" CRaddock | 3 | ABC/ Dot  
10. | MEL TILLIS | 3 | MGM  
11. | ROY CLARK | 3 | ABC/ Dot  
12. | DONNA FARSO | 4 | ABC/ Dot  
13. | MARTY ROBBINS | 4 | MCA  
14. | OLIVIA NEWTON-John | 3 | MCA  
15. | HANK WILLIAMS JR. | 3 | MGM  
16. | FREDDIE HART | 3 | Capitol  
17. | WAYLON JENNINGS | 3 | RCA  
18. | TOMMY OVERSTREET | 3 | ABC/ Dot  
19. | Loretta Lynn | 3 | RCA  
20. | CHARLEY P宗DE | 3 | Capitol  
21. | DON GIBSON | 4 | Hickory ( MGM)  
22. | BOBBY BARE | 3 | RCA  
23. | GEORGE JONES | 3 | Epic ( Columbia)  
24. | SONNY JAMES | 3 | Columbia (1) Capitol  
25. | BUCK OWENS | 3 | Capitol  
26. | JIM ED BROWN | 4 | RCA  
27. | MARVEL PEETE | 4 | Candid (NSD)  
28. | LYNN ANDERSON | 4 | Columbia (3)  
29. | DAVID HOUeSTON & BARBARA MANDRELL | 3 | Epic ( Columbia)  
30. | FRIDLEY WELLER | 3 | Columbia  
31. | JOHNNY RODRIGUEZ | 3 | Mercury ( Phonogram)  
32. | ELVIS PRESLEY | 4 | RCA  
33. | JONNY PAYCHECK | 3 | Epic ( Columbia)  
34. | TANYA TUCKER | 2 | Columbia  
35. | JOHNNY CARVER | 3 | ABC  
36. | JIM ED BROWN | 3 | ABC/ Dot  
37. | BILL ANDERSON | 3 | RCA  
38. | CONNIE SMITH | 2 | Columbia  
39. | TAMMY WYNETTE | 2 | Epic ( Columbia)  
40. | MELBA MONTGOMERY | 5 | Electra  
41. | JERRY REED | 4 | RCA  
42. | JEAN SHEPARD | 4 | United Artists  
43. | JERRY LEWIS | 4 | Mercury ( Phonogram)  
44. | DOTTIE WEST | 3 | RCA  
45. | GLEN CAMPBELL | 3 | Capitol  
46. | BOB LUMAN | 3 | Epic ( Columbia)  
47. | MICKEY GILLEY | 2 | Playboys  
48. | GEORGE JONES & TAMMY WYNETTE | 3 | Epic ( Columbia)  
49. | BRENDA LEE | 3 | RCA  
50. | CAL SMITH | 3 | MCA

### Top Country Albums

**Pos.** | **Title** | **Label** (Distributing Label) | **No. of Charted Albums**  
--- | --- | --- | ---  
1. | RCA | 47 |  
2. | MCA | 27 |  
3. | EPIC ( Columbia) | 22 |  
4. | COLUMBIA | 21 |  
5. | MERCURY ( Phonogram) | 14 |  
6. | CAPITOL | 20 |  
7. | ABC/ Dot | 13 |  
8. | MGM | 10 |  
9. | MONUMENT | 8 |  
10. | UNITED ARTISTS | 7 |  
11. | RCA/Label | 2 |  
12. | RCA/Label | 2 |  
13. | RCA/Label | 2 |  
14. | RCA/Label | 2 |  
15. | RCA/Label | 2 |  
16. | RCA/Label | 2 |  
17. | RCA/Label | 2 |  
18. | RCA/Label | 2 |  
19. | RCA/Label | 2 |  
20. | RCA/Label | 2 |  
21. | RCA/Label | 2 |  
22. | RCA/Label | 2 |  
23. | RCA/Label | 2 |  
24. | RCA/Label | 2 |  
25. | RCA/Label | 2 |  
26. | RCA/Label | 2 |  
27. | RCA/Label | 2 |  
28. | RCA/Label | 2 |  
29. | RCA/Label | 2 |  
30. | RCA/Label | 2 |  
31. | RCA/Label | 2 |  
32. | RCA/Label | 2 |  
33. | RCA/Label | 2 |  
34. | RCA/Label | 2 |  
35. | RCA/Label | 2 |  
36. | RCA/Label | 2 |  
37. | RCA/Label | 2 |  
38. | RCA/Label | 2 |  
39. | RCA/Label | 2 |  
40. | RCA/Label | 2 |  
41. | RCA/Label | 2 |  
42. | RCA/Label | 2 |  
43. | RCA/Label | 2 |  
44. | RCA/Label | 2 |  
45. | RCA/Label | 2 |  
46. | RCA/Label | 2 |  
47. | RCA/Label | 2 |  
48. | RCA/Label | 2 |  
49. | RCA/Label | 2 |  
50. | RCA/Label | 2 |  

### Top Country NEW ARTISTS

**Pos.** | **Artist** | **No. of Charted Singles** | **Label (Distributing Label)**  
--- | --- | --- | ---  
1. | MICKEY GILLEY | 2 | Playboys  
2. | DICK FELLER | 1 | Asylum ( 2) United Artists  
3. | JOHN DENVER | 4 | RCA  
4. | REX ALLEN JR. | 3 | Warner Bros.  
5. | JIM MUNBY | 3 | ABC  
6. | MOE BANDY | 3 | Epic  
7. | JIM STAFFORD | 3 | MGM  
8. | GARY STEWART | 2 | RCA  
9. | LARRY GATLIN | 2 | Monument  
10. | WILLIAM BURGESS & BUD LOGAN | 2 | Shannon ( N. S. D.)  
11. | LA COSTA | 2 | Capitol  
12. | MACK WHITE | 3 | Commercial  
13. | MARIE OSMOND | 2 | MGM  

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*Source: www.americanradiohistory.com*
All over the world, anytime of the day or night, you’ll hear country talent singing...

My heartiest thanks to everyone that helped make 1974 a big year for me — Al
**Top COUNTRY ALBUMS**

Pos. TITLE - Artist - Label (Distributing Label)
1. BEHIND CLOSED DOORS - Charlie Rich - Epic
2. LET ME BE THERE - Olivia Newton-John - MCA
3. THE LAST SPECIES - Charlie Rich - Epic
4. THERE WONT BE ANYMORE - Charlie Rich - RCA
5. IF YOU LOVE ME LET ME KNOW - Olivia Newton-John - MCA
6. YOUVE NEVER BEEN THIS FAR BEFORE/BABYS GONE - Conway Twitty - MCA
7. A LEGENDARY PERFORMER VOL. 1 - Elvis Presley - ABC
8. STOP & SMELL THE ROSES - Mac Davis - Columbia
9. SPIDERS & SNAKES - Jim Stafford - MGM
10. BACK HOME AGAIN - John Denver - RCA
11. AMAZING LOVE - Charlie Pride - RCA
12. WHERE MY HEART IS - Ronnie Milsap - RCA
13. WERE GOING TO HOLD ON - George Jones & Tammy Wynette - Epic
14. FOR THE PEOPLE IN THE LAST HARD TOWN - Tom T. Hall - Mercury (Phonogram)
15. COUNTRY PARTNERS - Loretta Lynn & Conway Twitty - RCA
16. THIS TIME - Waylon Jennings - RCA
17. BOSB BARE SINGS LULLABIES, LEGENDS & LIES - Bobby Bare - RCA
18. COUNTRY BUMPKIN - Cal Smith - MCA
19. NEW SUNRISE - Brenda Lee - MCA
20. ROY CLARKS FAMILY ALBUM - Roy Clark - ABC/Dot
21. FASTEST HARP IN THE SOUTH - Charlie McCoy - Monument
22. COME LIVE WITH ME - Roy Clark - ABC/Dot
23. SAVIWILL - Mel Tillis - MGM
24. THE BEST OF CHARLIE RICH - Charlie Rich - Epic
25. WOULD YOU LAY WITH ME - Tanya Tucker - Columbia
26. LOVE IS THE FOUNDATION - Loretta Lynn - MCA
27. RUB IT IN - Billy "Crash" Craddock - ABC
28. ENTERTAINER - Roy Clark - ABC/Dot
29. HONKY TONK ANGEL - Conway Twitty - RCA
30. MY THIRD ALBUM - Johnny Rodriguez - Mercury (Phonogram)
31. PURE LOVE - Ronnie Milsap - RCA
32. AN AMERICAN LEGEND - Teri Titter - Capitol
33. THREE GREATEST HITS VOL. III - Loretta Lynn - RCA
34. IF WE MAKE IT THROUGH DECEMBER - Merle Haggard - Capitol
35. JOLENE - Dolly Parton - RCA
36. THE MIDNIGHT OIL - Barbara Mandrell - Columbia
37. ALL ABOUT A FEELIN - Donna Fargo - ABC/Dot
38. ALL I EVER MEANT TO DO WAS SING - Johnny Rodriguez - Mercury (Phonogram)
39. HELLO LOVE - Hank Snow - RCA
40. PRIMROSE LANE/DONT GIVE UP - Jerry Wallace - MCA

**Top Country Albums ARTISTS**

Pos. ARTIST (No. of Charted Albums) Label (Distributing Label)
1. CHARLIE RICH (4) - Epic (Columbia)
2. OLIVIA NEWTON-JOHN (2) - MCA
3. ROY CLARK (3) - ABC/Dot (Capitol)
4. ELVIS PRESLEY (4) - RCA
5. CHARLEY PRIDE (4) - RCA
6. LORIETTA LYNNE (4) - RCA
7. RONNIE MILSAP (2) - RCA
8. JOHNNY RODRIGUEZ (3) - Mercury (Phonogram)
9. FREDDIE HART (3) - Capitol
10. TOM T. HALL (2) - Mercury (Phonogram)
11. COUNTRY TWITTY (2) - RCA
12. DOLLY PARTON (2) - RCA
13. MAC DAVIS (2) - Columbia
14. JERRY LEE LEWIS (2) - Mercury (Phonogram)
15. MARIE OSMOND (2) - MGM
16. JIM STAFFORD (1) - MGM
17. JOHN DENVER (1) - RCA
18. WAYLON JENNINGS (2) - RCA
19. LORIETTA LYNNE & CONWAY TWITTY (2) - RCA
20. BRENDA LEE (2) - RCA
21. CHARLIE MCCOY (2) - Monument (Columbia)
22. MEL TILLIS (2) - MGM
23. BILLY "CRASH" CRADDOCK (2) - ABC
24. GEORGE JONES & TAMMY WYNETTE (1) - Epic
25. TANYA TUCKER (2) - Columbia
26. MERLE HAGGARD (3) - Capitol
27. BOBBY BARE (2) - RCA
28. RAY STEVENS (3) - Barnaby
29. LYNN ANDERSON (2) - Columbia
30. CAL SMITH (2) - Capitol
31. GLEN CAMPBELL (2) - Capitol
32. JEANNE PRUETT (2) - RCA
33. CONNIE SMITH (2) - Columbia (RCA)
34. KRIS KRISTOFFERSON (2) - Monument (Columbia)
35. BARBARA MANDRELL (2) - Columbia
36. HANK SNOW (2) - RCA
37. JENNY WALLACE (2) - RCA
38. GEORGE JONES (2) - Epic (Columbia)
39. BARBARA FAIRCHILD (3) - Columbia
40. TER RITTER (1) - Capitol
41. DON GIBSON (2) - Hickory (MGM)
42. JOHNNY PAYCHECK (2) - Epic (Columbia)
43. DONNA FARGO (1) - ABC/Dot
44. STANLEY JONES (2) - Mercury (Phonogram)
45. JIM REEVES (2) - RCA
46. JERRY REED (2) - RCA
47. DANNY DAVIS & THE NASHVILLE BRASS (2) - RCA
48. DON WILLIAMS (1) - JIM
49. JOHNNY CASH (3) - Columbia
50. PORTER WAGONER & DOLLY PARTON (2) - RCA

**Top Country PUBLISHERS**

Pos. PUBLISHER, Licensee (No. of Charted Singles)
1. TREE, BMI (41)
2. ALGEE, BMI (22)
3. JACK & BILL, ASCAP (18)
4. AL GALLOD, BMI (19)
5. BLUE BOOK, BMI (14)
6. EASY EYE, BMI (7)
7. OWESAR, BMI (5)
8. KOFF-ROSE, BMI (5)
9. HILL & RANGE, BMI (10)
10. BLUE CREST, BMI (9)
11. FOUR STAR, BMI (11)
12. JACK, BMI (12)
13. HALLNOTE, BMI (7)
14. SHADE TREE, BMI (4)
15. SAWGRASS, BMI (6)
16. TWITTY BIRD, BMI (5)
17. ACOUSTIC, BMI (4)
18. RICCI MORENO, SESAC (4)
19. SCREEN GEMS-COLUMBIA, BMI (10)
20. DANOR, BMI (6)
21. ROSE BRIDGE, BMI (3)
22. MILENE, ASCAP (10)
23. GOLDEN HORN, ASCAP (6)
24. KECA, ASCAP (5)
25. BEN PETERSON, BMI (6)
26. TIE CHAPPELL & CO., ASCAP (5)
27. CEDARWOOD, BMI (6)
28. AHAB, BMI (2)
29. COMBINE, BMI (4)
30. WINDOW, BMI (7)
31. MARUPOSA, BMI (3)
32. STALLION, BMI (5)
33. GALLICO, BMI (2)
34. HANK WILLIAMS JR., BMI (2)
35. BARON, BMI (2)
36. CHARLEY PRIDE, ASCAP (4)
37. HOUSE OF GOLD, BMI (4)
38. DUCHES, BMI (2)
39. PEAR INTERNATIONAL, BMI (4)
40. WILDERNESS, BMI (3)
41. PRIMA DONA, BMI (3)
42. FIRST GENERATION, BMI (4)
43. WARNER BROS., ASCAP (5)
44. CENTRAL SONGS, BMI (5)
45. BLUE ECHO, ASCAP (5)
46. AMERICAN COWBOY, BMI (3)
47. BARRACK PATCH, BMI (5)
48. CHARLES RICH, BMI (1)
49. LADY JANE, BMI (3)
50. ROADMASTER, BMI (3)
Congratulations, Mickey Gilley on having just been named Billboard's "Top New Country Singles Artist," and Radio & Records "New Country Artist Of The Year."
Top SOUL SINGLES

Pos. TITLE—Artist—Label (Distributing Label)
1. FEEL LIKE MAKING LOVE—Roberta Flack—Atlantic—ABC
2. BOOGIE DOWN—Eddie Kendricks—Tamla (Motown)
3. JUNGLE BOOGIE—Kool and the Gang—De-Lite (P.I.P.)
4. BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & the Pips—Buddah
5. LOOKIN’ FOR LOVE—Bobby Womack—United Artists
6. ROCK YOUR BABY—George McCrae—T.K.
7. THE PAYBACK—James Brown—Polydor
8. MIGHTY LOVE, Part 1—Spinners—Atlantic
9. DANCING MACHINE—Jackson Five—Motown
10. SEXY MAMA—Moments—Stax (All Platinum)
11. PUT YOUR HANDS TOGETHER—O.J.ays—Philadelphia International
12. ROCK THE BOAT—Hues Corporation—RCA
13. TSOP—MSFB—Philadelphia Int’l (Columbia)
14. I'M IN LOVE—Aretha Franklin—Atlantic
15. CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White—20th Century
16. TRYING TO HOLD ON TO MY WOMAN—Deodato—Columbia
17. OUTSIDE WOMAN—Bloodstone—London
18. BE THANKFUL FOR WHAT YOU GOT—William DeVaughn—Roxbury
19. TELL ME SOMETHING GOOD—Rufus featuring Chaka Khan—ABC
20. LIVIN' FOR YOU—Al Green—Hi (London)
21. LET YOUR HAIR DOWN—Temptations—Gordy (Motown)
22. I LIKE TO LIVE THE LOVE—B.B. King—ABC
23. TILL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin—Atlantic
24. IF YOU'RE READY, COME GO WITH ME—Staple Singers—Stax (Columbia)
25. HAND ON IN THERE BABY—Johnny Bristol—Mom
26. I'LL BE THE OTHER WOMAN—Soul Children—Stax (Columbia)
27. LIVING FOR THE CITY—Stevie Wonder—Tamla (Motown)
28. LET'S GET MARRIED—Al Green—Hi (London)
29. TOUCH A HAND, MAKE A FRIEND—Staple Singers—Stax (Columbia)
30. I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips—Buddah
31. HOLLYWOOD SWINGIN'—Kool and the Gang—De-Lite (P.I.P.)
32. MIGHTY, MIGHTY—Earth, Wind & Fire—Columbia
33. JUST DON'T WANT TO BE LONELY—Main Ingredient—RCA
34. YOU HAVEN'T DONE NOthin'—Stevie Wonder—Tamla (Motown)
35. WE'RE GETTING CARELESS WITH OUR LOVE—Johnny Taylor—Stax (Columbia)
36. SIDE SHOW—Blue Magic—Atco (Atlantic)
37. ON AND ON—Gladys Knight & the Pips—Buddah
38. HOMELY GIRL—Chi-Lites—Brunswick
39. CAN THIS BE REAL—Natural Four—Curtoon (Buddah)
40. YOU MAKE ME FEEL BRAND NEW—Stylistics—Avco
41. KUNG FU—Curtis Mayfield—Curtoon (Buddah)
42. IT'S BEEN A LONG TIME—New Birth—RCA
43. HONEY PLEASE CAN'T YOU SEE—Barry White—Curtom
44. DON'T YOU WORRY 'BOUT A THING—Stevie Wonder—Tamla (Motown)
45. STONED TO THE BONE—James Brown—Polydor
46. DO IT BABY—Miracles—Tamla (Motown)
47. THANKS FOR SAVING MY LIFE—Bobby Darin—Philips Int’l (Columbia)
48. LOVE'S THEME—Love Unlimited Orchestra—20th Century
49. JOY—Isaac Hayes—Enterprise
50. BABY COME CLOSE—Smoky Robinson—Tamla (Motown)

Top Soul Singles ARTISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. GLADI'S KNIGHT & THE PIPS (3) Buddah—Motown
2. JAMES BROWN (5) Polydor
4. EDDIE KENDRICKS (4) Tamla (Motown)
5. STEVIE WONDER (4) Tamla (Motown)
6. CHI-LITES (4) Brunswick
7. STAPLE SINGERS (3) Stax (Columbia)
8. TEMPTATIONS (4) Gordy (Motown)
9. BARRY WHITE (2) 20th Century
10. ARETHA FRANKLIN (3) Atlantic
11. FOUR TOPS (4) ABC/Darnell
12. STYLISTICS (4) Avco
13. ISLEY BROTHERS (1) Columbia (3) T-Neck (Columbia)
14. EARTH, WIND & FIRE (4) Columbia
15. TYRONNE DAVIS (4) Dakar (Brunswick)
16. JOHNNIE TAYLOR (4) Stax (Columbia)
17. AL GREEN (3) Hi (London)
18. INDEPENDENTS (4) Wand (Scepter)
19. SPINNERS (3) Atlantic
20. BOBBY WOSSACK (4) United Artists
21. BOBBY BLUE BLAND (3) ABC/Darnell
22. DELLS (4) Cotel (Chess / Janus)
23. O'JAYS (2) Philadelphia Int’l (Columbia)
24. NATURAL FOUR (3) Curtom (Buddah)
25. CURTIS MAYFIELD (4) Curtom (Buddah)
26. TAYLORS (4) Capitol
27. BILLY PRESTON (2) ALM
28. SMEY ROBINSON (3) Tamla (Motown)
29. MOMENTS (3) Stang (All Platinum)
30. BILLY SIMON (3) Spring (Polydor)
31. BLUE MAGIC (2) Atco (1) Atlantic
32. LAMONT DOZIER (2) ABC
33. NEW BIRTH (3) RCA
34. DRAMATICS (2) Cotel (Chess / Janus)
35. BLOODSTONE (3) London
36. B.J. KING (3) ABC
37. MILLIE JACKSON (3) Spring (Polydor)
38. SHARON, JESSICA, AND PAIN (3) Roulette
39. OHIO PLAYERS (2) Mercury (Phonogram)
40. ISAC HAYES (3) Enterprise
41. MARVIN GAYE (3) Tamla (Motown)
42. AL WILSON (3) Rocky Road (Bell)
43. TOWER OF POWER (3) Warner Brothers
44. JACKSON FIVE (3) Motown
45. ROBERTA FLACK (2) Atlantic
46. WILLIAM DE VAUGHN (2) Roxbury
47. HAROLD MELVIN AND THE BLUE NOTES (2) Philadelphia International (Columbia)
48. RUFUS (3) ABC
49. FRED WESLEY AND THE J.B.'s (4) People (Polydor)
50. RIPPLE (4) GRC

Top Soul Singles LABELS

1. ATLANTIC (24)
2. TAMLA (Motown) (16)
3. STAX (Columbia) (21)
4. ABC (14)
5. PHILADELPHIA INTERNATIONAL (Columbia) (10)
6. MOTOWN (20)
7. 20TH CENTURY (13)
8. CURTOM (Buddah) (11)
9. RCA (14)
10. COLUMBIA (13)

Top Soul Albums LABELS

Pos. LABEL (Dist. Label) (Number of Charted Albums)
1. PHILADELPHIA INTERNATIONAL (Columbia) (9)
2. MOTOWN (18)
3. TAMLA (Motown) (8)
4. COLUMBIA (8)
5. 20TH CENTURY (11)
6. UNITED ARTISTS (6)
7. BUDDAH (5)
8. ATLANTIC (11)
9. RCA (5)
10. POLYDOR (5)
A NICE BIG JUICY THANK YOU FROM THE O'JAYS.

For everybody who helped make "Ship Ahoy" the Top Soul Album of the Year, and P.I.R. the Top Soul Company of the Year, a tall, cool, freshly squeezed thanks.

On Philadelphia International Records and Tapes
Distributed by Columbia/Epic Records
Top SOUL ALBUMS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>GLADYS KNIGHT AND THE PIPS</td>
<td>Love is Like a Heat Wave (Motown)</td>
</tr>
<tr>
<td>2.</td>
<td>MAX MARVIN</td>
<td>Max (Motown)</td>
</tr>
<tr>
<td>3.</td>
<td>BARRY WHITE</td>
<td>Love Isn't it (Motown)</td>
</tr>
<tr>
<td>4.</td>
<td>MARVIN GAYE</td>
<td>Love is a Wonderful Feeling (Motown)</td>
</tr>
<tr>
<td>5.</td>
<td>AL GREEN</td>
<td>Love Is Here (Motown)</td>
</tr>
<tr>
<td>6.</td>
<td>BILL WITHERS</td>
<td>Love Is a Wonderful Feeling (Motown)</td>
</tr>
<tr>
<td>7.</td>
<td>HERBIE HANCOCK</td>
<td>Love Is Here (Motown)</td>
</tr>
<tr>
<td>8.</td>
<td>OHIO PLAYERS</td>
<td>Love Is Here (Motown)</td>
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Top SOUL ARTISTS

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</tr>
<tr>
<td>6</td>
<td>BILL WITHERS</td>
<td>Love Is a Wonderful Feeling (Motown)</td>
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<td>HERBIE HANCOCK</td>
<td>Love Is Here (Motown)</td>
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<td>OHIO PLAYERS</td>
<td>Love Is Here (Motown)</td>
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Top SOUL PUBLISHERS

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<th>PUBLISHER, LICENSEE</th>
<th>No. of Charted Singles</th>
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<tr>
<td>1</td>
<td>MIGHTY THREE, BMI</td>
<td>30</td>
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<td>2</td>
<td>JOBETTE, ASCAP</td>
<td>23</td>
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<tr>
<td>3</td>
<td>STONE FIRE, BMI</td>
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<tr>
<td>4</td>
<td>JULIO-BRIAN, BMI</td>
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<td>SHERLON, BMI</td>
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<td>6</td>
<td>EAST/MEMPHIS, BMI</td>
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<td>GROOVESVILLE, BMI</td>
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<td>BELINDA, BMI</td>
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<td>ABC/DUNHILL, BMI</td>
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<td>INTERIOR, BMI</td>
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<td>GAMI, BMI</td>
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<td>JEC, BMI</td>
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<td>BUTLER, ASCAP</td>
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<td>16</td>
<td>STEIN &amp; VAN STOCK, ASCAP</td>
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<td>17</td>
<td>BUSHKA, ASCAP</td>
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<td>BULLETT-PROOF, BMI</td>
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<td>19</td>
<td>DYNATONE, BMI</td>
<td>13</td>
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<tr>
<td>20</td>
<td>ACT I, BMI</td>
<td>7</td>
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<tr>
<td>21</td>
<td>AGAFIRE, BMI</td>
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<tr>
<td>22</td>
<td>BLACK BULL, ASCAP</td>
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<tr>
<td>23</td>
<td>JANUARY, BMI</td>
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<td>24</td>
<td>TIE-SA-VETTE, BMI</td>
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<tr>
<td>25</td>
<td>BONYA, ASCAP</td>
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<td>26</td>
<td>TREL, BM 3</td>
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<td>27</td>
<td>GOLDEN FLEACE, BM 7</td>
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<td>28</td>
<td>GANG, BM 5</td>
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Tie: DELIGHTFUL, BMI (5)

30. CURTOM, BMI (6)
31. KASIS, BMI (2)
32. SIX STRINGS, BMI (6)
33. NICK-O-VAL, ASCAP (5)
34. STONE FIRE, BMI (4)
35. LIFESTYLE, BMI (6)
36. SKYFIRE, BMI (1)
37. FULLNESS, BMI (2)
38. WARNER BROTHERS, ASCAP (4)
39. FAME, BMI (3)
40. BRIDGEPORT, BMI (7)
41. COTILLION, BMI (8)
42. SILENT GIANT, ASCAP (5)
43. BLACKWOOD, BMI (7)
44. AL GREEN, BMI (3)
45. MUSCLE SHOALS SOUND, BMI (6)
46. HIGHGROUND, BMI (1)
47. AVCO EMBASSY, ASCAP (4)
48. GAUCHO, BMI (6)
49. AOPA, ASCAP (4)
50. INCENSE, BMI (3)
NUMBER ONE MOR MUSIC PUBLISHER OF 1974.
MOST SINGLES ON EASY LISTENING CHARTS/NUMBER FIVE MUSIC PUBLISHER IN THE WORLD.

IRVING/ALMO/RONDOR
Top EASY LISTENING SINGLES

Pos.  TITLE—Artist—Label (Distributing Label)
---
1. LAST TIME I SAW HIM—Diana Ross—Motown
2. THE WAY WE WERE—Barbra Streisand—Columbia
3. EYES TO TOUCH THE WORLD—Mecadones—Tara (ARC)
4. LEAVE ME ALONE (DUTY RED DRESS)—Heine Reddy—Capitol
5. ANNIE'S SONG—John Denver—RCA
6. LOVE'S THEME—Love Unlimited Orchestra—20th Century
7. TIME IN A BOTTLE—Jim Croce—ABC
8. YOU AND ME AGAINST THE WORLD—Heine Reddy—Capitol
9. THE ENTERTAINER—Marie Hamilton—MCA
10. SUNSHINE ON MY SHOULDER—John Denver—RCA
11. KELP ME—Jim Wathen—A&M (Extra/Reprise)
12. SEASONS IN THE SUN—Terry Jacks—Bell
14. YOU WON'T SEE ME—Anne Murray—Capitol
15. A VERY SPECIAL LOVE SONG—Charlie Rich—Epic
17. THE MOST MUSICAL GIRL—Charlie Rich—Epic
18. ME TO BOSTON—Dave Loggins—Epic
19. LET ME BE THERE—Olivia Newton-John—MCA
20. IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA
21. FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
22. OH VERY YOUNG—Cat Stevens—A&M
23. KEEP ON SINGING—Heine Reddy—Capitol
24. LOVE SONG—Anne Murray—Capitol
25. I LOVE YOU, I HONESTLY DO—Olivia Newton-John—MCA
26. I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce—ABC
27. I WON'T LAST A DAY WITHOUT YOU—Carpenters—A&M
28. SHOW & TELL—Al Wilson—Rocky Road Bell
29. WWW.AMERICANHISTORY.COM

Top Easy Listening SINGLES ARTISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
---
1. CHARLIE RICH (3) Epic (Columbia) (2) RCA
2. HELEN REDDY (3) Capitol
3. JIM CROCE (4) ABC
4. OLIVIA NEWTON-JOHN (3) MCA
5. CHICAGO (4) Columbia
6. ANNE MURRAY (2) Capitol
7. CHER (4) MCA
8. JOHN MELLETT (3) Asylum
9. BARBRA STREISAND (3) Columbia
10. RINGO STARR (3) Apple (Capitol)
11. GORDON LIGHTFOOT (2) Reprise (Warner Bros.)
12. CARPENTERS (2) A&M
13. ELTON JOHN (2) RCA
14. CAT STEVENS (2) A&M
15. ART GARTFUNKEL (4) Columbia
16. DIANA ROSS (5) Motown
17. LOVE UNLIMITED ORCHESTRA (2) 20th Century
18. ROCES (2) Tara (ABC)
19. FRANK SINATRA (4) Reprise (Warner Bros.)
20. TERRY JACKS (2) Bell
21. PERRY COMO (3) RCA
22. ROBERTA FLACK (2) Atlantic
23. MARVIN HAMLIN (1) MCA
24. JOHNNY MATHIS (3) Columbia
25. ELVIS PRESLEY (3) RCA
26. T. HALL (2) Mercury (Phonogram)
27. STYLISTICS (3) A
capella
28. JIM STAFFORD (3) MGM
29. DAVE LOGGINS (1) Epic (Columbia)
30. AL WILSON (2) Rocky Road (Bell)
31. EDDIE KING (2) A&M (A&M)
32. NEIL DIAMOND (3) Columbia
33. JIMMY BUFFETT (2) ABC/Dunhill
34. LORO (3) Big Tree (Atlantic)
35. KISS KRISTOFERSON & RITA COOLIDGE (2) A&M
36. MAUREEN McGOVERN (3) 20th Century
37. BILLY JOEL (2) Columbia
38. CARLY SIMON (1) Elektra
39. MAC & MESSINA (2) Columbia
40. CLIFF DE YOUNG (1) MCA
41. PAUL ANKA (1) Fame (United Artists) (1) Limited Artists
42. DONNY & MARIE OSMOND (1) MGM
43. SAMI JO (2) MGM
44. ANDY WILLIAMS (3) Columbia
45. TONY ORLANDO & DAWN (1) Bell
46. GEORGE FISCHHOFF (1) United Artists
47. ALBERT HAMMOND (2) Murm

Top Easy Listening PUBLISHERS

Pos. PUBLISHER, Licensee (No. of Charted Singles)
---
1. ALMO, ASCAP (13)
2. CHERRY LANE, ASCAP (4)
3. LEEDS, ASCAP (4)
4. MIGHTY THREE, BMI (8)
5. AL GALLO, BMI (4)
6. ALBEE, BMI (4)
7. COLGEMS, ASCAP (4)
8. BIG EK, ASCAP (4)
9. AMERICAN BROADCASTING, ASCAP (6)
10. JOBETTE, ASCAP (3)
11. SCREEN GEMS-COLUMBIA, BMI (7)
12. CRAY BOW, BMI (2)
13. MOOS, CAPAC (2)
14. SHON, ASCAP (3)
15. VIRGIN, ASCAP (2)
16. BLENDINGWELL, BMI (4)
17. RADMUS, ASCAP (3)
18. SPANKA, BMI (5)
19. WARNER BROS., ASCAP (4)
20. LEVINE & BROWN, BMI (3)
21. ABC DHUILL, BMI (3)
22. KECA, ASCAP (6)
23. E. B. MARKS, BMI (2)
24. HALLNICK, BMI (2)
25. SA VETTE, BMI (5)
26. JANUARY, BMI (5)
27. MACLENN, BMI (1)
28. FULLNESS, BMI (2)
29. SKYFOREST, BMI (1)
30. ROBBINS, ASCAP (3)
31. ACKEL, ASCAP (1)
32. STONE BROOKS, ASCAP (3)
33. POCKET FULL OF RAINBOWS, BMI (1)
34. COMBINE, BMI (3)
35. DICK JAMES, BMI (2)
36. GNOSSOS, ASCAP (3)
37. GUITAR MAYA, ASCAP (1)
38. VENICE, BMI (1)
39. VIVA, BMI (1)
40. UNITED ARTISTS, ASCAP (1)
41. UNART, BMI (2)
42. STEIN & VAN STOCK, ASCAP (1)
43. KABER, ASCAP (4)
44. ANNE RACHEL, ASCAP (1)
45. BURLINGTON, ASCAP (1)
46. JAMES, BMI (2)
47. RAM'S HORN, ASCAP (2)
48. HUDSON BAY, BMI (1)
49. SONG PAINTER, BMI (2)
50. PAUL SIMON, BMI (2)

Top Easy Listening LABELS

Pos. LABEL (Distributing Label) (No. of Charted Singles)
---
1. COLUMBIA (35)
2. RCA (22)
3. A&M (20)
4. MARC (15)
5. CAPITOL (13)
6. ABC (10)
7. CBS (10)
8. MCA (12)
9. ORCHID (12)
10. BELLE (5)
11. RCA (22)
12. ABC (10)
13. CBS (10)
14. MCA (12)
15. ORCHID (12)
16. BELLE (5)
Wishing you an SRO '75

Tony Bennett

Personal Manager
ROLLINS & JOFFE
130 West 57th Street
New York, N.Y. 10019
(212) 582-1940

Public Relations
GINO EMPRY
105 Carlton Street
Toronto 2, Ont. Canada
(416) 364-1153

www.americanradiohistory.com
### Top JAZZ ALBUMS

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<th>Label</th>
<th>(Dist. Label)</th>
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<tr>
<td>1.</td>
<td>HEAD HUNTERS</td>
<td>Herbie Hancock</td>
<td>Columbia</td>
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<td>2.</td>
<td>SPECTRUM</td>
<td>Billy Cobham</td>
<td>Atlantic</td>
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<tr>
<td>3.</td>
<td>BLACK BYRD</td>
<td>Donald Byrd</td>
<td>Blue Note</td>
<td>(U.A.)</td>
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<tr>
<td>4.</td>
<td>SWEET NIGHTER</td>
<td>Weather Report</td>
<td>Columbia</td>
<td></td>
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<tr>
<td>5.</td>
<td>LIGHT AS A FEATHER</td>
<td>Chick Corea</td>
<td>Polydor</td>
<td></td>
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<tr>
<td>6.</td>
<td>CLOSER TO IT!</td>
<td>Brian Auger's Oblivion</td>
<td>Express</td>
<td>RCA</td>
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<td>7.</td>
<td>BODY TALK</td>
<td>George Benson</td>
<td>CTI</td>
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<td>9.</td>
<td>DON'T MESS WITH MR. T</td>
<td>Stanley Turrentine</td>
<td>CTI</td>
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<tr>
<td>10.</td>
<td>BLACKS &amp; BLUES</td>
<td>Bobbi Humphrey</td>
<td>Blue Note</td>
<td>(UA)</td>
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<td>SUPERSAX PLAYS BYRD</td>
<td>Bobbi Humphrey</td>
<td>Blue Note</td>
<td>(UA)</td>
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<td>12.</td>
<td>SOUL BOX</td>
<td>Grover Washington Jr.</td>
<td>Kudu</td>
<td>(CTI)</td>
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<td>STREET LADY</td>
<td>Donald Byrd</td>
<td>Blue Note</td>
<td>(U.A.)</td>
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<td>14.</td>
<td>BODY HEAT</td>
<td>Quincy Jones</td>
<td>A&amp;M</td>
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<td>YOU'VE GOT IT BAD, GIRL</td>
<td>Quincy Jones</td>
<td>A&amp;M</td>
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<td>16.</td>
<td>MR. BOJANGLES</td>
<td>Sonny Stitt</td>
<td>Cadet</td>
<td>(Chess / Janus)</td>
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<td>17.</td>
<td>CROSSWINDS</td>
<td>Billy Cobham</td>
<td>Atlantic</td>
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<td>LAYERS</td>
<td>Les McCann</td>
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<td>UNSUNG HEROES</td>
<td>Crusaders</td>
<td>ABC/Blue Thumb</td>
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<td>LAND OF MAKE BELIEVE</td>
<td>Chuck Mangione</td>
<td>Mercury</td>
<td>(Phonogram)</td>
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<td>21.</td>
<td>HYMN OF THE SEVENTH GALAXY</td>
<td>Chick Corea</td>
<td>Polydor</td>
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<td>BLACK EYED BLUES</td>
<td>Esther Phillips</td>
<td>Kudu</td>
<td>(CTI)</td>
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<td>23.</td>
<td>TURTLE BAY</td>
<td>Herbie Mann</td>
<td>Atlantic</td>
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<td>24.</td>
<td>CHAPTER ONE</td>
<td>Gato Barbieri</td>
<td>Impulse</td>
<td>(ABC)</td>
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<td>SCRATCH</td>
<td>Crusaders</td>
<td>ABC/Blue Thumb</td>
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<td>CONCERT IN JAPAN</td>
<td>John Coltrane</td>
<td>Impulse</td>
<td>(ABC)</td>
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<td>LOVE IS THE MESSAGE</td>
<td>MFSB</td>
<td>Philadelphia Intl.</td>
<td>(Columbia)</td>
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<td>28.</td>
<td>I AM SONG</td>
<td>Cleo Laine</td>
<td>RCA</td>
<td></td>
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<tr>
<td>29.</td>
<td>BIG BAD JOE</td>
<td>Gene Ammons</td>
<td>Prestige</td>
<td>(Fantasy)</td>
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<tr>
<td>30.</td>
<td>STRAIGHT AHEAD</td>
<td>Brian Auger's Oblivion</td>
<td>Express</td>
<td>RCA</td>
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<td>SECOND CRUSADE</td>
<td>Crusaders</td>
<td>ABC/Blue Thumb</td>
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<td>SUPER FUNK</td>
<td>Funk Inc.</td>
<td>Prestige</td>
<td>(Fantasy)</td>
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<td>ELEVENTH HOUSE WITH LARRY</td>
<td>Coryell</td>
<td>Vanguard</td>
<td>(Fantasy)</td>
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<td>PRELUDE</td>
<td>Deodato</td>
<td>CTI</td>
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<td>35.</td>
<td>WILDFLOWER</td>
<td>Hank Crawford</td>
<td>Kudu</td>
<td>(CTI)</td>
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<td>36.</td>
<td>BIG FUN</td>
<td>Miles Davis</td>
<td>Columbia</td>
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<td>37.</td>
<td>73</td>
<td>Ahmad Jamal</td>
<td>20th Century</td>
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<td>38.</td>
<td>2 GENERATIONS</td>
<td>Dave Brubeck</td>
<td>Atlantic</td>
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<td>39.</td>
<td>MYSTERIOUS TRAVELLER</td>
<td>Weather Report</td>
<td>Columbia</td>
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<td>40.</td>
<td>OOOH, SO GOOD 'N BLUE</td>
<td>Taj Mahal</td>
<td>Columbia</td>
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### Top Jazz LABELS

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<th>Number of Charted Albums</th>
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<td>1.</td>
<td>COLUMBIA 16</td>
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<td>CTI 17</td>
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<td>ATLANTIC 12</td>
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<td>BLUE NOTE (UA) 5</td>
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<td>POLYDOR 5</td>
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<td>7.</td>
<td>ABC/IMPULSE 7</td>
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<td>8.</td>
<td>KUDU (CTI) 4</td>
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<td>ABC/BLUE THUMB 4</td>
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<td>10.</td>
<td>PRESTIGE (Fantasy) 6</td>
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### Top Jazz Albums ARTISTS

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<th>No. of Charted Albums</th>
<th>Label (Dist. Label)</th>
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<tbody>
<tr>
<td>1.</td>
<td>MILES DAVIS 2 (Columbia)</td>
<td></td>
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<tr>
<td>2.</td>
<td>GATO BARBIERI 5 (Flying Dutchman)</td>
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<tr>
<td>3.</td>
<td>ESTHER PHILLIPS 2 (Kudu / CTI)</td>
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<tr>
<td>4.</td>
<td>GENE AMMOND 3 (Prestige / Fantasy)</td>
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<td>5.</td>
<td>DONALD BYRD 2 (Atlantic)</td>
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<td>6.</td>
<td>BOBBI HUMPHREY 1 (Blue Note / UA)</td>
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<td>7.</td>
<td>DONALD BYRD 2 (Blue Note / UA)</td>
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<td>BOBBI HUMPHREY 1 (Blue Note / UA)</td>
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<td>BOBBI HUMPHREY 1 (Blue Note / UA)</td>
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<td>10.</td>
<td>BOBBI HUMPHREY 1 (Blue Note / UA)</td>
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</table>

**ARTISTS:**
- MILES DAVIS (Columbia)
- GATO BARBIERI (Flying Dutchman)
- ESTHER PHILLIPS (Kudu / CTI)
- GENE AMMOND (Prestige / Fantasy)
- DONALD BYRD (Atlantic)
- BOBBI HUMPHREY (Blue Note / UA)
- BOBBI HUMPHREY (Blue Note / UA)
- BOBBI HUMPHREY (Blue Note / UA)
- BOBBI HUMPHREY (Blue Note / UA)
- BOBBI HUMPHREY (Blue Note / UA)
UPCOMING CONCERT TOUR

Dec. 31 ............... Colony Hill, N.Y.       Jan. 17 ............... In Concert, ABC-TV
Jan. 4 ............... Chester, Pa.             Jan. 23 ............... Utica, N.Y.
Jan. 8 ............... Dinah Shore-TV           Jan. 26 ............... Brooklyn, N.Y.
Jan. 10 .............. Milwaukee, Wisc.         Jan. 27-30 ........... Toronto, Canada—TV Special
Jan. 11 .............. Detroit, Mich.            Jan. 31-Feb. 2 ........ Cleveland, Ohio
Jan. 12 .............. Columbus, Ohio
Jan. 13 .............. Toledo, Ohio
Jan. 15 .............. Cincinnati, Ohio
Jan. 16 .............. Ft. Wayne, Ind.

WILLIAM MORRIS
AGENCY, INC.
### Top CLASSICAL ALBUMS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
<th>(Dist. Label)</th>
<th>(Number of Charted Albums)</th>
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<td>1.</td>
<td>LONDON</td>
<td>(31)</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>RCA</td>
<td>(17)</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ANGEL</td>
<td>(Capitol) (16)</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>NORMA</td>
<td>(Decca) (17)</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>COLUMBIA</td>
<td>(15)</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ODYSSEY</td>
<td>(Columbia) (3)</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>DGG</td>
<td>(Polydor) (14)</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>PHILIPS</td>
<td>(Phonogram) (5)</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>MELOS</td>
<td>(Capitol) (1)</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>VANGUARD</td>
<td>(9)</td>
<td></td>
</tr>
</tbody>
</table>

### Top GOSPEL ALBUMS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>LABEL</th>
<th>(Dist. Label)</th>
<th>(Number of Charted Albums)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SAVOY</td>
<td>(8)</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>JEWEL</td>
<td>(9)</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ABC</td>
<td>PEACOCK (7)</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>GOSPEL TRUTH</td>
<td>(7)</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>LIGHT</td>
<td>(ABC) (5)</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>CREED</td>
<td>(Nashboro) (4)</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ROB</td>
<td>(Scepter) (5)</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>ABC</td>
<td>SONGBIRD (2)</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>ATLANTIC</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>SPECIALTY</td>
<td>(1)</td>
<td></td>
</tr>
</tbody>
</table>

### Top COMEDY Singles

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>(No. of Charted Singles)</th>
<th>Label</th>
<th>(Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>HAY</td>
<td>STEVENS</td>
<td>(2) Boz Scaggs 1984</td>
<td>Label</td>
</tr>
<tr>
<td>2.</td>
<td>CHEECH &amp; CHONG</td>
<td>(3) Ode (A&amp;M)</td>
<td>Label</td>
<td>1.  RICHARD Pryor (1) 1967</td>
</tr>
</tbody>
</table>

### Top COMEDY Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST</th>
<th>(No. of Charted Albums)</th>
<th>Label</th>
<th>(Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>CHEECH &amp; CHONG</td>
<td>(3) Ode (A&amp;M)</td>
<td>Label</td>
<td>1.  RICHARD Pryor (1) 1967</td>
</tr>
</tbody>
</table>

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### Honor Roll Of New ALBUM ARTISTS

<table>
<thead>
<tr>
<th>ARTIST, Label (Distributing Label)</th>
<th>Title on Album Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAD COMPANY, Atlantic: Bad Company</td>
<td>15.</td>
</tr>
<tr>
<td>HUES CORPORATION, RCA: Freedom For The Station</td>
<td>17.</td>
</tr>
<tr>
<td>DAVID ESSEX, Columbia: Rock On</td>
<td>18.</td>
</tr>
<tr>
<td>AL WILSON, Bell: Rocky Road (Bell): La La Peace Song; Shoo &amp; Tell</td>
<td>19.</td>
</tr>
<tr>
<td>BOZ SCAGGS, Columbia: Atlantic: Slow Dancer; Boz Scaggs</td>
<td>22.</td>
</tr>
<tr>
<td>THE BLACKBYRDS, Fantasy:</td>
<td>23.</td>
</tr>
</tbody>
</table>

### Honor Roll Of New HOT 100 ARTISTS

<table>
<thead>
<tr>
<th>ARTIST, Label (Distributing Label)</th>
<th>Title on Hot 100 Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACHMAN-TURNER OVERDRIVE, Mercury (Phonogram): Blue Collar, Let It Ride; Taking Care of Business; You Ain't Seen Nothing Yet</td>
<td>1.</td>
</tr>
<tr>
<td>BO DONALDSON &amp; THE HEYWOODS, ABC: Billy Don't Be A Hero; Who Do You Think You Are</td>
<td>2.</td>
</tr>
<tr>
<td>BLUE SWEDEN, EMI (Capitol): Hooked On A Feeling; Silly Honey</td>
<td>3.</td>
</tr>
<tr>
<td>BLUE MAGIC, Atco: Shop To Start; Side Show; Three Rings Circus</td>
<td>4.</td>
</tr>
<tr>
<td>LAMONT DOOZE, ABC: Trying To Hold On To My Woman; Fish Ain't Bitin'</td>
<td>6.</td>
</tr>
<tr>
<td>ARRA, Atlantic: Waterford; Honey, Honey</td>
<td>8.</td>
</tr>
<tr>
<td>MARIA MULDAUR, Reprise: Midnight At The Oasis</td>
<td>9.</td>
</tr>
<tr>
<td>PAPERMACE, Mercury (Phonogram): Billy Don't Be A Hero; The Night Chicago Died; The Black-Eyed Boys</td>
<td>10.</td>
</tr>
<tr>
<td>RUFUS, ABC: You Got The Love; Tell Me Something Good</td>
<td>11.</td>
</tr>
<tr>
<td>GOLDEN EARRING, MCA: Radar Love; Candy's Gonna; Bad</td>
<td>12.</td>
</tr>
</tbody>
</table>

### Top Pop Singles NEW MALE ARTISTS

1. LAMONT DOOZE (2) ABC
2. WILLIAM DE VAUGHN (2) Roxbury (1)
3. MARVIN HAMLISCH (1) MCA

### Top Pop Singles NEW FEMALE ARTISTS

1. MARIA MULDAUR (1) Reprise
2. SISTER JANET MEAD (1) A&M
3. MELBA MONTGOMERY (1) Elektra

### Top Pop Singles NEW DUOS, GROUPS

1. BACHMAN-TURNER OVERDRIVE (4) Mercury (Phonogram)
2. BO DONALDSON & THE HEYWOODS (2) ABC
3. BLUE SWEDEN (2) EMI (Capitol)

### Top Soul Singles NEW ARTISTS

1. ECSTASY, PASSION & PAIN (3) Roulette
2. WILLIAM DE VAUGHN (2) Roxbury
3. MFSB (2) Philadelphia International (Columbia)
4. GEORGE MCCRAE (2) TK Records
5. HUES CORPORATION (2) Victor
6. LEON HAYWOOD (3) 20th Century
7. LATIMORE (3) Gladys (T K)
8. JOHN EDWARDS (1) SRC (3) Aware
9. JOHNNY BRISTOL (1) MOM
10. JONESES (2) Mercury (Phonogram)
11. COMMODORES (1) Motown
12. B. T. EXPRESS (1) Scepter
13. K. C. SUNSHINE JUNKANOO BAND (2) TK
14. BROTHER TO BROTHER (1) Turbo (All Platinum)
15. GENERAL CROOK (3) Wand (Scepter)

### Top Pop Albums NEW MALE ARTISTS

1. BILLY COBHAM (2) Atlantic
2. GREGG ALLMAN (1) Capricorn (Warner Bros.)
3. BILLY JOEL (1) Columbia
4. DIANA ROSS & MARVIN GAYE (1) Motown
5. GOLDEN EARRING (1) MCA
6. DIANE'S (2) Charisma (Atlantic) (1) London

### Top Pop Albums NEW FEMALE ARTISTS

1. MINNIE RIPERTON (1) Epic (Columbia)
2. SYREETA (1) Motown
3. SUZI QUATRO (2) Bell

### Top Pop Albums NEW DUOS, GROUPS

1. DIANA ROSS & MARVIN GAYE (1) Motown
2. GOLDEN EARRING (1) MCA
3. COMMODORES (2) Charisma (Atlantic) (1) London

### Top SOUNDTRACKS

- Pos. TITLE, Label
  - 1. AMERICAN GRAFFITI, MCA
  - 2. INCREDIBLES, MCA
  - 3. SUNSHINE, MCA
You could make $30,500 with that song that left the music heavies cold.

Remember that song of yours that the "right" people gave the cold shoulder to? The one you knew would click. But somehow never got the chance it deserved because it wasn't a reggae, a high-energy rocker, or a low-key ballad.

Well, lucky you saved it. It could win you some big money.

As it did last year, the 1975 American Song Festival is giving songwriters a crack at a total of $129,776 in cash prizes. The most offered by any musical competition in the world.

But even more important to your career, your song will get invaluable exposure. Not only with the A&R pros, publishers, and music executives who are our screeners and judges, but also with the public on our LP of the Festival, and on national TV if your song is a finalist.

There are professional and amateur divisions, with categories for rock, country, folk, easy listening, soul, and gospel.

Last year, writers like Kenny Loggins and Bobby Goldsboro entered and made it to the finals. But you don't have to be a "name" to win. Because to ensure fairness, songs are identified by a number only. And none of the judges know whose songs they're listening to.

The 1975 American Song Festival just might be the break you've been looking for. We are accepting entries now, so mail the coupon today for complete information and an official entry form.

The 1975 American Song Festival
An International Songwriting Competition
LAS VEGAS RETAINS ITS MOR LEGACY

THE SAHARA’S SERIES OF ROCK CONCERTS IS THE ONLY RADICAL PROGRAMMING CHANGE

By Eliot Tiegel

One experiment launched this fall seems to have paid off for the Sahara and outside concert promoter Gary Nassed. The Sahara has become the champion for rock music along the Strip, with a series of concerts called “Command Performances” in the hotel’s space center convention facility with a 4,200 seating capacity cabaret style.

Although there have been rock concerts at the Las Vegas Convention Center and the Las Vegas Stadium, there has never been a regular series of rock concerts at any hotel, with the Sahara’s series already presenting Sly and the Family Stone and Eric Burdon, Richie Havens and the Mahawishu Orchestra. Loggins and Messina and slated for Dec. 29 the Beach Boys.

Leonard Martin, the Sahara’s aggressive entertainment director, counters the attitude of the other hotel buyers by emphasizing that the 21-35 age group “is our market and it hasn’t been developed before.”

Sixty percent of the people coming to Las Vegas are between 21-35, Martin says, citing a recent survey by the local Hotel Resort Assn. “It’s a market here that no one’s taking care of.”

As for booking rock bands into the main rooms, Martin says the “hotels aren’t bending with the times.” He feels people like James Taylor can be a showroom headliner.

Neil Diamond has been approached by several hotels, Martin claims, but none can pay his price. Today, the open concerts at the sports arenas or auditoriums are Las Vegas’ chief competition, paying more money for a concert appearance than this city can dish out and so the acts, from the newer, younger superstars to the more established names like Frank Sinatra, know that one-nighters at the night show mass audience potential palace are the answer.

Sid Gathrid, Caesars Palace entertainment director since the hotel opened in 1966, says that Sinatra can make more money one night in Cleveland than “I can pay him for a week.” Sinatra, of course, is Caesar’s highest paid entertainer (working without a contract).

One innovation which is tied inexorably to the bottle of making more money at a time when profit margins are being squeezed, is offering the public the two headliners.

The Riviera this year has found that by pairing Petula Clark (dropped by Caesars) with Frank Gorshin, the 5th Dimension and Paul Williams, Don Rickles and the Mills Brothers, Joel Grey and Liza Minnelli, “it brings in a lot more people,” says Rivera executive Tony Zoppi. (Ed Torres is the hotel’s president-talent buyer, but never seems to be available to discuss the hotel’s entertainment policies.)

The Riviera is aware of the potential of contemporary acts: in fact Zoppi went to Long Beach, Calif., to scout Kris Kristofferson and was turned off by the singer’s onstage language.

In order for an act to play a main room here, it has to be non-gratifying to the adults, who after all, are being enticed to stay in a hotel after the show to play in the casino.

Money is on everyone’s minds every moment. Caesars Palace, in order to meet its commitment of having nothing but superstars everywhere, is paying spectacular salaries. The MGM Grand, which celebrated its first birthday Dec. 5, has also been paying more than top dollar for acts to get itself going with a roster.

By contrast, the Sands’ Walter Kane, who books an infinitely smaller showroom than Caesars, the Grand or Hilton, says emphatically: “We’re trying to prevent what I saw happen to Hollywood. Hollywood priced itself out of existence. We try to keep prices down, including keeping the salaries for entertainers in a sensible area.”

When Sammy Davis worked the Sands he was paid a reported $65,000 a week. Moving to Caesars (after working out his own negotiations to leave the Sands where he owed them 12 weeks and 4 days and the Trooper engaged to play) he had points and a pact not to play for any other hotel. Davis opened last November for a reported $175,000 a week. Other Caesars headliners salaries are Sinatra, a reported $240,000 a week and Johnny Carson a reported $200,000 a week.

Kane claims the weekly entertainment for all the Hughes hotels is less than what Caesars pays out.

Caesars’ Gathrid, in emphasizing the hotel’s “determination” to book 59 weeks of “absolute superstars,” says that means having to pay the top dollar.

The hotel’s lineup includes Steve and Eydie, Alan King, Andy Williams, Paul Anka, Diana Ross, Tom Jones, Davis and Sinatra, with an option for Cher as a bigger-name negotiation going on to have Bob Hope make his Vegas debut.

“Because of the number of stars we have,” Gathrid says, “we cannot give extended weeks of engagements; we can only give them a maximum of six weeks. Because of this, we have to pay them more money.”

Caesars (which has bought an ice show for between $70,000 and $75,000 as an opening act), has the distinction of charging the highest ticket for dinner; $35 plus tax for the night’s engagement.

Admits Gathrid: “We don’t know where the prices are going. Musicians union prices went up in November. It’s very difficult to make a commitment of having nothing but superstars everywhere, is paying spectacular salaries. The MGM Grand, which celebrated its first birthday Dec. 5, has also been paying more than top dollar for acts to get itself going with a roster.

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any showroom pay for itself. We were the first to raise our showroom prices last year from $15 to $17.50 for Tom Jones and then Andy Williams. It's reasonable to assume our prices will go up more, but I will not raise the other showroom prices.

Gathrid says the people at the Sands are "living in the past when the 'Rat Pack' (Sinatra-Dean Martin-Davis Joely Bishop, Peter Lawford) was riding high and $40,000 to $50,000 was the salary high. The cost for talent today has increased radically.

Las Vegas has ceased being a "bargain town" dollar-wise. The cost of everything has gone up and the hotels are cognizant that the public could react — in fact there has been some reaction to the higher costs of the shows. But in the main, the city remains unique and consequently people from all over the world now flock here.

Cost of seeing a dinner show run from Grand $15; Sands and Frontier $12.50 to $15; Desert Inn $10 to $12.50; Hilton $17.50; Sahara $15; Riviera $15 to $22.50; Caesar's $17.50 to $35; Fremont $6.75; Thunderbird $9.50; Hacienda $7.95.

Gathrid points out one important fact: in Vegas there are no covers added on top of the minimums. While in what night clubs are remaining in New York and Miami, the audience is hit with both.

This fading away of the niteries which often allowed an act to develop itself, has affected Vegas. "There is no grooming area anymore," Gathrid says. "So you stick with the established names, but some miracle always happens.

The executive acknowledges that the "new important stars are record artists and they fit into the genre which is not suitable for our showrooms. You cannot use a rock group here.

Walter Kane second the lack of spacing grounds, adding that we too is teaming dual attractions to keep up the death of new stars. Jerry Vale and comic impressionist Rich Little are the Sands newest combination.

Coupled with a general emphasis on MOR type acts, the city has reverted back to the nostalgic feel of open lounges in the casinos. The expensive mini-theater lounges, active in the late 1960s are gone. high costs of operation and no dollar returns, even though major names played these rooms. Now these lounges play unknown names but provide an opportunity for a new act to gain exposure and build an audience and then possibly given the nod from the entertainment director, move into the main room.

On a hotel by hotel basis, these are capsule items:

MGM Grand: Giving first exposure to Helen Reddy, Jackson 5, Shirley McLaine working in the 2,108 seat Celebrity room.

Louie Bell, Fabian, Roger Williams (in February, Johnny Hackett is booked, George Maharis (in January) are all names in Den lounge attractions. Notes entertainment director Rothkopf: "All we need is seven top names. All we have open is four weeks for the rest of the 1975. Hotel president Al Benedict says the facility is over its projection by 50-60 percent. "The public doesn't complain about the $15 dinner show cost after 1975," notes Rothkopf.

Dean Martin is the hotel's top draw. It's been said that Frank Sinatra would move to the Grand. Rothkopf smiles: "I've talked casually to the people he's with. I think he'd like to play three-four weeks in Vegas. We'd work with him.

Hughes Hotels: Walter Kane, the entertainment director since 1971, says he's had to rebuild the "Sands roster after the Sinatra clan left with Wayne Newton, Phyllis Diller, Bob Newhart, Lena Horne, Dana Trask (out a month), Clarkson show which plays the frontier), Rich Little.

The Sands closed its lounge in mid-1971 in favor of a free-flow spot lounge with acts like Sonny King and Bobby Gourtof Capitol of Canada a favorite MOR singer.

The Frontier also operates an open lounge, with a $1.25 minimum and unknown acts. Of all its attractions, Wayne Newton and Debbie Reynolds at the Desert Inn bring in their own shows and Hughes pays them for the package. Next January Kane presents the Buck Owens show at the Frontier based on Wayne Newton's recommendation. Kane says the corporation pays Newton, Robert Goulet and Debbie Reynolds "well over $1 million a year.

The DI with its 600 seat Chrysler Room headlines Julie Prowse, Bobbi Gentry and Debbie Reynolds. With Jimmy Dean just retiring, Kane has to fill six weeks. Dinner shows run in January to $15 at the Sands and Frontier.

Kane says that Howard Hughes gets daily reports on who's playing where. Kane was in Freeport last September at the time when Hughes was also there. Did he see his old friend? "I saw a saying," Kane says, leaning forward. "Who said they see him don't and those who see him don't say."

Hilton Hotels! the Flamingo which eliminated its dinner policy in the Flamingo Room in favor of cocktails, folded the showroom in early December. Entertainers moved to a new area called the Casino Lounge with 550 seating. Lounge acts have moved to the Hilton's lounge which has been closed since August. Entertainment director Dick Lane says he hasn't negotiated any new contract for as much as he has done in the past. "And I don't intend to," he plans keeping some kind of lounge open in the Hilton, either the Casino room or the smaller Yestal Virgin (where Louis Prima and Mort Sahl play), Lane, who has been in the job one year, is still playing off paper he inherited. The hotel's top attractions are Elvis Presley, Liberace, Charlie Rich, Glen Campbell, Perry Como, Bill Cosby, Johnny Cash, Gladys Knight and the Pips.

The Flamingo headlines the Lettermen, Sandier and
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Paul Anka: Multi-Talented Artist
Singer, Composer Turned Singer Again Rides the Crest of New-Found Popularity

Paul Anka the singer has arrived . . . again. Although many of the performers of the 50s and 60s have moved on to new projects, Anka is one of the few early rock stars to transcend the nostalgia audience and establish himself as a major creative force.

Now Paul Anka is establishing himself as the next superstar sex symbol. Paul Anka?
He is five feet, six inches tall. He has his choice of having tailored made clothes or shopping in the 3rds. More than one columnist has openly insinuated that there is a bald spot there somewhere. As a singer, he works with a limited voice. He delivers, he projects style and honesty that assault the senses. Wearing a three piece suit, he holds his head at a cocky angle, the mike cord spread between his two hands and takes a straight stance. The lips twitch to accentuate certain words. He looks great. He's worked at it.

But it's his personality that captures and enthralls the women. While Tom Jones, Engelbert Humperdinck and Presley have the risque jokes, indiscriminately kiss the women, not really caring whose napkin they use to wipe their face, or whose hand they place a scarf, Anka totally conveys the idea that he really cares. You leave the showroom positive that the next morning he'd remember your name. He imparts a tenderness to women that most male singers don't. And it's that tenderness that sets him apart from the others.

It is also that tenderness and sensitivity that trademarks Anka's lyric. From the frustrations and loneliness of youth, to the sadness of test love to the eyes of parenthood, Anka captures emotions in gutty lyrics, backed by an untrained ability to write simple harmony.

His ability to understand emotions gives him the unique ability to go inside another artist's soul. "My Way," written for Sinatra, describes the singer's life so accurately that many fans first believed Sinatra penned it.

The right to remain an individual is important to Anka, as shown in his songs, "I'm Not Anyone," and "My Way." In "While We're Still Young," Anka's lyrics capture the raw emotions of lost love.

The perception and living in Anka's lyrics can be attributed to his background. "Look, when I was 13, I was working a strip joint in Canada. My professional training was high school hops. In between jobs I worked as a waiter, I collected soup labels and won a contest that sent me on my first trip to New York to see an Alan Freed rock and roll show. The second time I came to New York I lived in a bathtub and a bongo player lent me money so I could live on coffee and cornflakes," he recalls.

"When I was young I had big dreams and a lack of common sense. I had energy and desire, but I had no idea of what I was doing," he says seriously. "I didn't know if I wanted to be a lawyer or be in show business. Writing and recording 'Diana' crystallized my direction. It happened very fast."

He was the youngest performer to headline the Copacabana in New York when he was 19. His hits from the 50s reflect the universal timeless emotions of youth. "Puppy Love," "You Are My Destiny," "Put Your Head On My Shoulders"—songs that while musically limited, nevertheless earned him a popular foundation for a career and $1 million by the time he was 17.

He has been through a lot of changes and doesn't dwell on the past, believing in today's music. "I believe in change and never put down what is currently happening in music," he says, "it you don't change naturally, if you don't adapt, you get caught in a groove and your work is quickly eclipsed by other fresher performers."

He has had over 20 million selling records to his credit. His new approach makes you realize just how far he has come. His hit "(You're) Having My Baby," mirrors but doesn't copy a similar sound of the soul group. The Stylistics, and a much earlier pop group, Paul & Paula.

His music is still influenced by the earlier rhythm and blues and rock 'n roll of Chuck Berry, Fats Domino and Sonny James. But it has matured, grown up, along with two generations of fans. Anka has the gift of not only sniffing out trends and following them but also of starting them.

Early recording hits by Anka are going to be reissued. Paul bought back the rights to his earlier hits on ABC-Paramount in 1960 for $250,000 because he knew his voice and style were changing and he wanted to keep the earlier records off the market.

However, they became the subject of black market and bootlegging operations, and so has leased the rights back for five years.

Anka has just made a "$100,000 deal" with Bill Buster of American Record Sales against royalties to release many of the old songs on albums. All cuts are from the original recordings and were not redone, though they've been rechanneled for stereo.

"With the nostalgia thing, we've been getting lots of calls, but until recently we just held them back. Original singles of the early years have been getting $50 and $100 apiece," he comments.

In 1971 Gordon Mills bought Anka's Spanka Music for $500,000 in cash and tied Anka up for five years, of which a year is left.

Because of his new hits on United Artists, plus changing management to Alan Carr, Anka is now working harder than he has in years. He completed a cross-country sellout concert tour. He has extremely lucrative contracts with Harran's in both Reno and Tahoe, the Fontainebleau in Miami Beach and is currently starring at Caesar's Palace, Las Vegas.

Whether in nightclubs or in theaters Anka works alone. "I had to fight to do a one-man show. They wanted an opening act. But I convinced them all," he stresses.

"Few places allow a chance for the audience rapport I want and need. I turn down more job offers than I take. New York has had it as a nightclub town. You have a better chance of being showcased properly in Nevada and a little more freedom," he states.

Anka takes sound seriously. He endorses Shure sound equipment, carries and uses Vocal Master. When singing at Caesars Palace he uses 12 brass, 30 violins and percussion. "Technically the more strings the better," he emphasizes. "You never have enough. With less you only hear a technical sound and they tend to press."

During a year's period he may employ six arrangers. He frequently utilizes four arrangers to put together a song. He has the habit of giving two arrangers the same song. When recording he picks the arranger for the type of music.

He has predicted that Nevada hotels will eventually get down to one show a night, and eliminate the food. At his recent engagement at the Fontainebleau, all tables were cleared from the room in deference to Anka's preference of being presented "in concert." He also personally supervised the complete revision of the stage sound system so as to simulate the sound of a recording studio, and individually raised every instrument in the orchestra. For the first time plexiglass separators between band sections were seen on the Fontainebleau's stage.

His opinions are definite, but his life has changed with the times.

"The big change in my life came with 'My Way,'" he says. "Everything that's happened to me, made me write 'My Way.' It crystallized as a song for Frank Sinatra."

"People who didn't realize my credentials as a songwriter then discovered that I wrote the theme music for 'The Longest Day' and the theme for 'The Tonight Show.' Johnny's theme earns him over $20,000 yearly in royalties.

"I trapped myself once," he confesses. "I wrote all my hits until as a songwriter I went down. After that, if I offered one of my songs to another singer, they'd say 'if it's not good enough for him, who needs it?' So I decided there would be two Paul Ankas."

"But you've got to separate each career, to give respect to the business. Each thing leads to something else. The Vegas thing didn't happen overnight. I had to build a following. You have to give up a certain amount of time for each thing. You can't all of a sudden go heavy rock, that's not what I'm about. It was better for me to give away 'She's A Lady' to Tom Jones than keep it for myself. A writer must respect his song and do what's best for it. Otherwise, I'd have too many of them fishing around, and you can't release them all at once."

His songwriting commitments now are for friends. I show them what I'm into and it..." (Continued on page 49)
Harrah’s two luxury resort hotels are alive with non-stop excitement, superb dining, excellent accommodations and the world’s greatest entertainers.

Coming to life on stage are these top names in show business:

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<tr>
<th>Location</th>
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<td>Tahoe</td>
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Lake Tahoe-Reno
Hotels Score Entertainment Coup, Do Well Despite Seasonal Conditions

By Laura Deni

“A Great Place to Gamble” is not only the logo of the Sahara-Tahoe, but be it gambler or gambler, that seems to be the prevailing attitude for 1975 regarding all hotels in the Reno-Tahoe area.

During 1974 several entertainment shows were announced, expansion wasn’t just a press release, but an actual fact and corporate officers smiled a lot, despite the energy crisis, inflation, high interest rates and the nation’s political climate.

While, in contrast, more than one Las Vegas hotel is in serious financial shape, expansion was an unfulfilled dream up north.

Why the enormous differences in financial success between the Northern and Southern entertainment and gambling meccas?

“Good management,” neatly sums up Tony Atchley, assistant general manager of the Sahara-Tahoe.

In a unique meld of talents, managers of Northern Nevada hotels, be it through corporate structure or a Quill Board, understand two strange breeds of people; entertainers and gamblers. Tahoe Reno hotel officials are quick to think, prepare rather than panic, aren’t afraid to be innovative, while simultaneously keeping an eye on the ledger sheet.

Bill Harrah has two hotels, Harrah’s-Tahoe and 56 miles away Harrah’s Reno. Business at both hotels weathered the year of inflation and recession quite well. Profits from any Nevada hotel result from the casino.

“T’put it simply, as the dollar becomes smaller, the bets get larger,” explains Harrah who serves as chairman of the board and chief executive officer.

During recent years Harrah’s has tried to hold entertainment expenditures to less than 10 percent of volume. For the fiscal year ending June 30, 1972 the total entertainment expense was $8,287,000. For the fiscal year ending June 30, 1973 it was $8,6 million, which included 35 stars, an equal number of supporting acts, 136 cabaret attractions and two orchestras.

These entertainers performed before over one million customers.

Harrah’s entertainment expense for the fiscal year ended June 30, 1974 was $9.4 million. Besides the operation of two theatres-restaurants and two cabarets, the expense also includes payment to 33 star attractions, 50 supporting acts, 136 cabaret acts and two full-time orchestras.

Harrah’s scored three significant entertainment coups during 1974; the announcement in May of the signing of Frank Sinatra, the return of the Smothers Brothers to show business, and Herb Alpert’s return to the entertainment circuit.

Sinatra’s appearance in the South Shore Room at Harrah’s-Tahoe beginning September 4 marked his return to the Tahoe area after a 12 year absence. It was also his first nightclub appearance with both his daughter Nancy and Frank Jr.

The Smothers Brothers introduced a new act at Harrah’s-Reno, after a four year absence from nightclubs.

Herb Alpert’s appearance at the Tahoe hotel, after a five-year hiatus, also received excellent response from critics. The same show died in Las Vegas.

Charlie Pride also played his first Northern Nevada engagement at Harrah’s-Tahoe during August.

The presentation of the Mike Douglas television show from Harrah’s-Tahoe was another important entertainment event. An estimated 15 million people viewed the show when it was telecast for two weeks and 1,200 people attended each show in the South Shore room. The amount of exposure for Harrah’s nationwide was unprecedented.

Bill Harrah is noted for treating entertainers like visiting royalty. He purchased a Grumman Gulfstream II $4 million jet which brings special customers and entertainers to the Reno and Tahoe hotels.

Lounges are also going strong in Northern Nevada. “I understand that the Las Vegas clubs are really cutting back on lounge entertainment,” remarks Ted Danbar, director of press relations for both of Harrah’s hotels.

“If that’s true, it certainly isn’t here. The lounges at both Reno and Tahoe are going stronger than ever, and there’s no cutback at all now or in the planning for the future.”

Harvey’s, across from Harrah’s, used to play name acts in a small room. Now it concentrates on non name power acts in its Theater Lounge like Showmarq Ltd., Zella Lerh, Arlo Thomas, Linda Luntz.

Down the street at the Sahara-Tahoe Tony Atchley stresses that “the Sahara-Tahoe lounge is one of the few in the state that is really doing well.

“We have a really strong lineup with never less than five groups. The lounge pays for itself and we spend a lot of money for entertainment. We pay what it takes to get the top people, either for the main room or for the lounge,” Atchley adds that the “hotel also caters to the stars. In many instances money isn’t important to the entertainer, but a question of fringe benefits and the courtesy shown by the hotel.”

Corporate officials of Del Webb credit the Sahara Tahoe for being the entity which allowed the corporation to show a profit. The corporation also expanded its hotel holding to four in the state when it purchased the Primmadora casino in Reno.

According to Atchley, the Sahara-Tahoe is heading into its seventh straight record-breaking month. It recently signed Dean Martin and Glad Knight and the Pips.

Atchley, who worked his way up through the corporation ranks in publicity, advertising and promotion to management, is openly credited by Del Webb corporate officials as responsible for the enormous financial success of the Sahara-Tahoe.

The Tahoe-Reno area is far more seasonal than Las Vegas. Consequently all hotels operate on an off-season and on-season policy.

The Sahara-Tahoe initiated a fight against inflation by offering entertainment during the off-season, which began Oct. 18, for a $7.50 charge for the complete prime-rib dinner show and $6 for the midnight cocktail show.

“The lower priced shows are particularly exciting because the general trend other showrooms have followed is to raise the price of entertainment, Shows normally cost between $15 and $20 and, to my knowledge, our hotel is the only showroom to greatly reduce the price of shows.”

Back at Harrah’s, Ted Danbar says: “Our showroom dinner prices differ according to the day of the week and the season. The highest minimums are $13.50 for Reno and $15 for Tahoe, though they may be higher on rare occasions for ‘special’ shows, We have cocktail shows for a minimums as low as $7.”

While patrons in Las Vegas paid $35 minimums to see Sinatra and Family at Caesars Palace in September, the same show could have been seen a week earlier at Harrah’s-Tahoe for $17.50.

For the first time Sahara-Tahoe superstar Elvis Presley played the hotel twice in one year:

His Oct. 11, 13 engagement marked a departure from the hotel’s traditional dinner and cocktail show format. No telephone reservations were accepted. Instead, Elvis concert tickets went on sale in the hotel lobby Monday, Sept. 2 at 9 a.m.

All tickets were $17.50, which included all tips and taxes. Sales were held to a maximum of six tickets per party per performance.

“The Sahara-Tahoe has been an innovator of entertainment.” Atchley says: “We have the only hotel where Presley, Tom Jones and Engelbert Humperdink play.”
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Vegas Legacy

Young, Bobby Vinton, Jack Jones. Lane is now switching acts between the two hotels.

Sahara: The Conga room is adding 300 more seats to its 700 which will put it in the market for superstars, says booker Leonard Martin. Formerly a bastion for comedians like (Rickies, Car-

son), the hotel now fills in dates with Eddie Arnold, Marty Robbins, Jim Nabors and Chico. The hotel's rock concerts in its space center have a $5.95 and $6.50 door lab for two shows at 8 p.m. and 2 a.m. The Casbar Lounge has been repositioned and runs until 5 a.m. There is a Sahara lounge which

lounges into the wee hours. Plans to tear down the existing hotel and rebuild it as the Marc Anthony have been delayed.

Tropicana: new management and a departure of a number of superstars leaves the hotel in trouble. Entertainment director Alan Lee chooses not to talk about his plans. One of two showrooms is closed.

Freemont: hasn't booked name act in two years for its Fiesta Room. Runs burlesque revue. Renovation work will give the hotel more room for a new lounge.

Argent Corp., which owns the Fremont and Stardust also owns the Hacienda which has an ice show in its main room and acts like Jay Orlando and Summer's Son in its Sombrero lounge.

Paul Anka

there is enthusiasm about the song I'm working on— I say— I'll finish it for you.

On that basis he composed for the 5th Dimension, Sonny & Cher, Engelbert Humperdinck, Andy Williams and the Partridge Family. Anka's "Let Me Try Again" was the highlight of Sinatra's return to show business.

I like to write for great artists; specifically taller songs for them," he explains. "Any kind of writing is a lonely exist-

ence but the rewards are very unjust, very unique. There's no ques-

tion this is the most gratifying aspect of my career.

The songwriter performer is here to stay for a long time, and the songwriter who can't perform has a problem. But if

you have a good song, it'll get out. Publishers will take a song and place it if it's good.

When I starts saying, "She's a marvelous musician and

and I'm just not a performer. I'd be just as insecure, as basty as any of them.

For Paul Anka the singer of his own songs it was 15 years between gold records, 1959 and "Lonely Boy" that earned him his last gold record. On October 10, opening night at Caes-

ars Palace United Artists Records' president AL Teller and ha-

lls The Man. They present Paul with a gold record for "(You're) Having My Baby." Anka had tears in his

eyes.

The National Organization for Women (NOW) spanned him with one of its annual "Keep Her In Her Place" awards. Even more inlzed was Ellen Peck, the founder of NDN (Na-

tional Organization for Non-Parents). "We're 16 and preg-

nant, that song could keep me pregnant," she fumed.

"It's the personal statement of a man caught up in the

fascination and joy of childbirth," Anka countered. But the

feminists got to him. Midway through the cross-country tour Anka changed the lyrics to "having OUR baby.

He defends the lyrics saying it's a personal song, written for hiself and his wife, Anne. He explains that the changes in

lyric is "to concession to Women's Lib.

I'll never retire completely," says the 33-year-old Las Vegas resident. "But I want to exist in a sensible manner. No

routine or work pattern, and I don't want to do anything that

isn't becoming to my expectations. My goal is only to

enjoy life and stay healthy.

Anka is a great promoter of others. He discovered Odia
coates, who sings with him on "(You're) Having My Baby" and

Lanny Ross, the vocalist-female impersonator of the "Casbar

Lounge which has been successuful in the West. Anka was

present with him in his nightclub act. He is putting together an album

for him.

He is currently the only major singing star to have a female

accompanist, Kelly Stevens. Anka says Kelly also will be doing

a solo album soon. Hiring Kelly had nothing to do with

Women's Lib, he says. "It's just a matter of finding

singers who can sing and fit in beautifully with the band. And when it comes to that, I'm for Everybody's Lib."
Charlie Rich is a crossover country/pop artist popular in Las Vegas.

Lake Tahoe/Reno

"We aren't afraid to take chances and experiment. We might make a mistake now and then, but we only make the mistake once," he emphasizes.

Another major hotel adding glamour to the Tahoe-Reno area is John Ascuaga's Nugget in Sparks, two miles outside of Reno. It's showroom features such stars as Roger Miller, Pearl Bailey, Rowan and Martin, Liberace, Jimmy Dean, Debbie Reynolds and Ray Stevens. Like the Sahara-Tahoe and the Harrah's hotels, the Nugget's lounge is going strong with three acts playing nightly. Lounge headliners include: Four Freshmen, Hank Thompson, The Kirby Stone Co., Ray Anthony.

The Nugget is family oriented. Jim Thompson director of entertainment won't book an act unless it is fit entertainment for the entire family.

Reno and Lake Tahoe, until the early 1970s were very separate and distinct. Now, whether the competitive spirit between the two places shows it or not, Reno and Lake Tahoe are a single recreational area. Of the over 15 million people who came to the area this year, most of them visited the picturesque area.

Vegas-Tahoe-Reno art direction: Bernie Rollins
For all the obvious reasons and a few that maybe aren't so obvious, I would like to take this opportunity to thank United Artists Records and radio programmers across America for helping make 1974 a very exciting year for me.

I will be appearing at Caesars Palace from December 26 through January 15. Stop in and say hello if you're in Las Vegas.

Sincerely,

PAUL ANKA
Blue Swede

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Frituna Produktion AB
Värtavägen 15, 11528 Stockholm, Sweden
Telephone (08)631345

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TAYLOR, LITTLE JOHNNY (Vocals). Rivi; BA: CMA, PRY. Working Men in MI. "You’re Soin’ Your Best Lovin’ For Me." PRY. 0.01.
TAYLOR, LIVESTRONG (In Vocals; Group; Cap- tain.) BA: PRY. "We’re Together." 0.01.
TAYLOR, RICK (Composed: Mas.) 0.01.
TENHO, NIMO, AAM; BA: George Bruff El- der; BA: Mighty B. "Paul Wall." 0.01.
TENPEERS, M. (Composed; Songwriter; Group; Mic.) BA: Continental An- nually. "Love Me." 0.01.
TILE, MEL, EL THE STATTERERS (In Vocals; Group; Mic.) BA: B. PRY. "Hey, Baby, Don’t You Ever Feel Sad." 0.01.
TILLET, J. (Composed; Mic; Songwriter). BA: PRY. "The Shores." 0.01.
TILTON, S., (Composed; Mic; Songwriter). BA: PRY. "Love’s So Sweet." 0.01.
TOBIAS, M.; PRY. "Snowflakes Are Dancing." 0.01.
TONIGHT'S PROMISE (Vocals; Group; Capital. BA: PRY. "That’s What I Do Want." 0.01.
TOMMY, M. (Composed; Mic; Songwriter). BA: PRY. "Snowflakes Are Dancing." 0.01.
TOSSATON, S., (Composed; Mic; Songwriter). BA: PRY. "Snowflakes Are Dancing." 0.01.
TOPOL, MALDYN (Vocals; Rock; Mic). BA: PRY. "Snowflakes Are Dancing." 0.01.
TOWER OF POWER (Vocals; Group; Mic; Musicali- ty; Organist). BA: PRY. "Snowflakes Are Dancing." 0.01.
TRACY, M. (Composed; Mic; Songwriter). BA: PRY. "Snowflakes Are Dancing." 0.01.
TRASH, K. (Composed; Mic; Songwriter). BA: PRY. "Snowflakes Are Dancing." 0.01.
TREASURE ISLAND, GOLDEN (Vocals; Group; Mic. BA: PRY. "Snowflakes Are Dancing." 0.01.
TRAVIS, M. (Composed; Mic; Songwriter). BA: PRY. "Snowflakes Are Dancing." 0.01.
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