WHO IN THE WORLD:

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

HITS OF THE WEEK

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

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

THE SYLVERS, "THROUGH THE LOVE IN MY HEART" (prod. by Keg Johnson & Jerry Peters) (Dotted Lion/Sylco, ASCAP). From their 'Sylvers II' LP comes this ballad penned by sibling Leon. And this tasty tidbit is just as good. (Brunswick).

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

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

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

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

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

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

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

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

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

By GARY COHEN

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

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

WCI Joins Top TV Advertisers

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

MCA Renumbering; Increase Ahead?

By GARY COHEN

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

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

MCA, as a corporation with sales of more than $100 million yearly, would have to apply to the Cost of Living Council of its intent to raise prices. Should price controls expire April 30, however, there would be no need to prenotify prior to a price increase.

Oddly, the number changes on some of the early Elton John albums is the second one. The first (Continued on page 19)

Retailers Report Record Christmas

By GARY COHEN

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

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

MCA Closes Warehouse

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

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

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

Mike Lipton

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

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

the past three years. His association with Great Britain's recording industry began in 65 when he joined Philips Records in London as assistant sales manager. He became sales manager of that company in 1968. Previously, he was a sales and marketing executive for one of Britain's most successful pre-packaged food companies.

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

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

Lewis Calls for Vinyl Recycling

SHREVEPORT, LA. — In an attempt to obtain scrap vinyl for use in recycled albums, Stan Lewis, President of Stan's Record Service here, has sent a letter to all of his accounts asking them to send him any available outdated, defective or deejay copies of unwanted albums for him to use in recycling.

In making the request, Lewis told his customers that the recycling of vinyl "might help to relieve some of the shortage pressure." Lewis asked that the albums be returned voluntarily, but offered to credit his customers' accounts at 15 cents per pound for albums, minus covers and sleeves.

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

Capitol Changes Name

HOLLYWOOD, CAL.—Effective January 1, 1974, Capitol Industries Inc., becomes Capitol Industries-EMI Inc. The name change, approved at the annual meeting held October 15, is designed to reflect the company's corporate association with EMI Limited.

Roddon Appointed 20th Century VP

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

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

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

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

MCA Hikes LP Prices

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

Passamano New MCA/Dist VP

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

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

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

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THE ROLLING STONES
NEW SINGLE
"DOO DOO DOO DOO
(HEARTBREAKER)"

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

DISTRIBUTED BY ATLANTIC RECORDS
Joshua White: Rock on the Tube

By FRED GOODMAN

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

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

Joshua White: I left college in 1964 and came back to New York, where I was born, and started to pursue a career as a producer of films and television shows. Not producing myself, but being an associate producer. My father was a television producer so I took care for it particularly, were doing out there in ‘66, and I saw a light show out there. It wasn’t very satisfying. Then I went to San Francisco to see what they were doing there. Those people were coming. And then we got a job to supply psychedelic lighting effects for ‘The San Francisco Week’ at the O’Keefe Center in Toronto and the Center was a theatre. And they had to figure out how to put a West Coast environment into a theatre. And I figured that out, and that’s how I got involved with Graham and the Fillmore.

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

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

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

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

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

“Isn’t really know how to make a good TV show, I know how to make good TV pictures.”

RW: The shots would be the same?

White: Actually, they wouldn’t. Because there’s a whole different technique to video projection. First of all, if you look at those pictures up there you’ll see two pictures. That means that there’s two feeds. Then you’re directing two shows at the same time. In a television show you want to sort of pull back and show a feeling of where you are; you don’t have to do that with video mag because everybody knows where they are. When I see them on tape they’re up close. When I see them in person, they’re up close. When I see them through television eyes before and I know what to look for. I know the details. I know the things that make a show interesting. You go out and mix with the audience, read the audience so that when we did David Cassidy, I knew what would turn the audience on. We sort of found him. He was always somewhere behind Tina and we take. When we did Ike & Tina Turner-I thought that Tina always stands in front of the group and represents it but Ike is a very important force and it would take. When we did Ike & Tina Turner—I thought that Tina always stands in front of the group and represents it but Ike is a very important force and it would become an attitude of being a real close-up, something they wouldn’t see if they were sitting in the front row. His fingers. And then you have to know that a guitar is played with two hands—how to compose it to show two hands as opposed to one hand. It doesn’t mean you only have to do that but you have to be selective. So that when I do an “In Concert” and I see T. Rex. Well, T. Rex is to me is Mark Bolan, but the other players. They’re all very good but without Mark Bolan it means nothing. He wears the brightest clothes, he does all the moving. Black Oak Arkansas is Jim Dandy, not the other musicians. They’re very important but, in my opinion, you should meet the other musicians through the camera, because he really hides—dresses in black and stands in the background. We sort of found him. He was always somewhere behind Tina and we wanted to show the power he has in the group, how they all follow him to the second. And I don’t think it harmed them because you can see Ike & Tina Turner just so many times and then maybe you want (Continued on page 16)
Another year begins for the Princess of Country Music.

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

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

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

THE SERPENT IS RISING
STYX—Wooden Nickel BWL-10287 (RCA) (5.98)
Chicago based group makes fabulous music that runs the gamut from solid rock tunes to intense folky numbers. All the eclecticism is built around truly catchy melodies and terrific vocals. "The Grove of Eglantine," "Young Man" and "Winner Take All" are exceptionally strong songs. Styx in your ear!

CON SAFOS
RUBEN AND THE JETS—Mercury SRM 1-694 (5.981
Ruben de Guevara and the Jets play music that captures the best sounds, feelings, grease and humor of the fifties. The new album has incredibly joyous energy flowing from every cut, whether it be superb versions of oldies like "Spedro," and "A Thousand Miles Away" or new tunes like "Stronger" or "Cruisin' Down Broadway."

CINDERELLA LIBERTY
ORIGIANL SOUNDTRACK—20th Century 5T-100 (5.98)
Mark Rydell's "Cinderella Liberty" has an unusuall fine score written by veteran film musician John Williams and excellent lyrics by the little giant of pop songwriting, Paul Williams. Paul sings two superb songs, "Nice To Be Around" and "Wednesday Special" and the album gets an added boost from the fine playing of Toots Thielmans.

LADY LOVE
BARBARA MASON—Buddah BDS 5140 (5.98)
Barbara has put together a sultry set of soulful songs headed up by "Me and Mr. Jones," "Bed and Board" and a terrific version of "All In Love Is Fair." The lady's singing is always tasteful yet energetic and she is backed by some of Philly's most talented musicians.

THE EBONYS
Philadelphia Intl K2 32419 (Columbia) (5.98)
Kenny Gamble and Leon Huff showcase the talents of the Ebonys with the group's first album, a soulful set produced and largely written by the Philly phenoms. The album has several hits including a Leon Huff tune "It's Forever" and "You're the Reason Why."

SMOKE DREAMS
CAPTAIN MATCHBOX WHOOPEE BAND—ESP 3309 (5.98)
A tremendous album of goodtime jug band music from some Australian crazies will add a festive spirit to holiday gatherings. Songs about chewing tobacco in "Nagasaki," "My Canary Has Circles Under His Eyes," and "Hotsy Totsy" will keep you in high spirits. Whooppee!

ONE AND ONE IS ONE
MEDICINE HEAD—Polydor PD-5532 (5.98)
Good folk rock comes from Medicine Head in the form of tasty ballads and bouncers written by J. Fiddler. The Tony Ashton-produced set features good tunes like the title cut, "Out On the Street," "All the Fallen Teenangels" and "Instant Karma Kid." Take your medicine.

ADRESSED TO THE CENSORS OF LOVE
GARY FARR—Aloe SD 7024 (5.98)
Farr is an uncommonly good songwriter, possessing intelligence and a sense of lyrical artistry all too rare these days. His singing is likewise excellent and he should go Farr with tunes like "General's Daughter," "Faith What A Face," "Certain Lady" and "White Bird."

EVER CHANGING MINSTREL
BILL WILSON—Columbia/Windfall KC 32323 (5.98)
Bill Wilson has a fantastic country rock voice that conveys lots of pain and hard times. Wilson's excellent tunes are well produced by Bob Johnson and special favors include "Rainy Day Resolution," "To Rebecca" and "Monday Morning Strangers." Win with Wilson.

TWO GENERATIONS OF BRUBECK
DAVE BRUBECK—Atlantic SD 1645 (5.98)
Dave Brubeck is back with a fine album that features an expansion of directions for Mr. B, as he plays with his three sons, Darius (keyboard), Chris (bass) and Danny (drums). The sons' different musical interests make for a great blend and lots of energy. Look out Fred MacMurray!

SAY WHAT YOU MEAN
HOT DOGS—Ardent ADS-2805 (Stax) (5.98)
Bill Rennie and Greg Reding are the Hot Dogs, backed by some super session men from Memphis. The album is an entertaining look at a pair of city musicians with a lot of blues in their voices. Solid tunes include "When I Come Home Again," "Lowsdown" and the title cut, which is a strong single.

SERPICO
ORIGINAL SOUNDTRACK—Paramount PAS 1016 (Famous) (5.98)
Mikis Theodorakis' score for the important new Paramount picture starring Al Pacino packs all of the wallop and fury of a slug from a police special. The guny music is played by a superb jazz quintet made up of Thad Jones, Ron Carter, Grady Tate, Vinnie Bell and Bob James.

REM NANTS
THE CRICKETS—Vertigo VEL-1020 (Mercury) (5.98)
Bob Montgomery produced the Crickets' new album, and they have filled it with the kind of great rock and roll that made the '50s tolerable. Among the good funky cuts are "Find Out What's Happening," "Rock and Roll Man," "Losin' Streak" and "I'm Gonna Ruin Your Health."

STRAY DOG
Monticello MC 66671 (Atlantic) (5.98)
Another new band from ELP's growing label, Stray Dog is produced by Greg Lake and offers super energy heavy metal music based around the roving guitar of Smuffy. Best cuts: "Speak Of the Devil," "Slave," "Tramp" and "Rocky Mountain Suite." Take home a Stray Dog.
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ASCAP Provides Yuletide Cheer With Multiple Christmas Songs

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

And that’s just songs whose entire title is “Santa Claus.” ASCAP lists more than 1,000 others including Santa Claus and his elves, fairies, friends, helpers, reindeer, relatives, sleigh and toys as well as songs which connect the white-bearded gent with the Three Kings, Uncle Sam, and mother. There are a bunch of songs linking Mr. Claus with mother, and quite a few with father and other relatives. There are seven songs about “The Santa Claus Blues,” six titled “Santa Claus Boogie” and others written in bop and Dixieland style. There are works that explain that Santa Claus has moved to Indiana, Trinidad, Japan, Mexico and Mother Goose Land. He travels by reindeer again and again, but in some songs he is surfing or riding a choo choo train, an airplane or a saucershipe.

There are more than a dozen songs which celebrate the fact that “Santa Claus is Coming,” but the “monster” is “Santa Claus is Comin’ to Town” by ASCAP writers J. Fred Coots and Haven Gillespie. That jolly little number has accounted for the sales of more than 40,000,000 copies and has sold many thousands of Christmas songs, and new ones are being written every week. There are more than 7,000 songs on file with titles that include the word Christmas, but of course, there are also many seasonal favorites bearing titles that do not include (Continued on page 35)

McKuen Glows In Santa Monica

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

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

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

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

Beverly Magid

Alotta Bach

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

FCC Authorizes Early Sign-On for Some Daytime Radio Stations

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

A daytime station is limited to operation between sunrise and sunset because it would cause interference to other stations on the same channel if it were to operate during periods of darkness. Certain daytime stations, which are issued Pre-sunrise Service Authorizations (PSA) by the Commission, may begin operating at 6 a.m. local time with reduced power.
Steve Miller’s No Joke!

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

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

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

After moving to San Francisco, in very short order, became one of the most prominent figures in that city’s burgeoning music scene, both as the leader and namesake of a band that included Tim Davis, Lonnie Turner, Curly Cook, and, on second lead guitar, Boz Scaggs, and as a participant in a number of legendary Fillmore jams with the likes of Buddy Guy and Chuck Berry.

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

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

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

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

They Went One-on-One

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

Mayors Honor Bloodstone

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

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

NARAS Sets Quad Meet

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

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

What do Paul, Robert, Scott have in common?

NEW YORK — English pop group Stray Dog will appear as special guest act with Emerson, Lake & Palmer, both of Manticore Records, on their 1974 North American concert tour. Many of the dates will be on the west coast, since the bulk of the 1973 concerts were on the east coast and south. Atlantic Records distributes Stray Dog and ELP record product.
**Dialogue (Continued from page 6)**

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

That's one of the objections I have to "Midnight Special." I'm beginning to enjoy it more and more. I'm beginning to appreciate it more and more because of the volume of work that they do. But I feel that their greatest work rarely gets recorded. They're trying to touch on it. I thought they did it with Shawn Phillips. They started way up in back and got closer and closer and closer until the whole screen was filled with his teeth. And I loved that. I did the same kind of thing with him afterward when we had him on "In Concert."

**White:** I'd been working from the start with a fellow named Lee Erdman. And when we first went into this, I called Lee in, when Joshua Television was part of a projection company. Lee and I agreed that what we wanted to do was to work in television and we would do anything, cables or produce closed circuit rock concerts. That's exactly what we've done. Whatever job came along, if it was in the medium and it interested us, we did it. Never wanted to do quiz shows or anything like that. We just wanted to work in television and particularly to ease rock music onto television. Because rock music came up flat against the medium and the two of them just collided head on and there was no movement until just this year when it all began. Now, all the rock shows, at least the ABC ones, are all done with our intercom system which we developed specifically to handle the rigors of the sound. We have filters and color wheels and things that we just developed over the years that we use and that are rentable to anybody. All rock and roll TV oriented, all experimental. All we signed so you can stay loose and don't have to lock yourself into anything. So, I first did the "In Concert" as a stage manager. The second show, I was associate producer. Then I became the director. Lee did almost the same thing but he's now working for Donny Kirshner.

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

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

**White:** It's shocking who's good and who's bad. Some groups who you think are going to be so terrible turn out to be fabulous, like the Grass Roots. Grass Roots! Come on, man! And they were terrific. And I have a great fear of large black groups where it's a dozen guys lined up across the front of the stage—maybe they make nice music but I can't stand those kinds of groups. Mandrill, Earth, Wind & Fire. Then I go to see them and they're terrific. Then they get in front of the cameras and they're ten times better than the groups I think are going to be easy. An easy group to me I used to think is four guys singing. But actually, four guys singing is the hardest kind of group to shoot. Especially when they sort of wander around the stage. But when you get a disciplined group like Earth, Wind & Fire or Mandrill they just perform and you have to do is sort of hold on. I'm excited about the shows with Dick Clark. He's got you, you know, deep roots in the business. He's been around for a long time and knows how to make a good TV show. I don't really know how to make a good TV show, I know how to make good TV pictures.

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

**White:** Yes, that's true. But it's not a choosing process now. I don't sit down on these shows and say well, who's we're going to get? We all list who we'd like—the Beatles, the Stones. Then we call managers. You never call artists. Unless it's someone we really know. It's been my experience that if a performer says "yes," and a manager's been uninvolved, he tends to be3650.6370.9780.6070.9350.5590.4360.3130.1810.0590.0370.0150.003

**Dialogue (Continued on page 6)**
An Amazing Visit

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

Delmark Into Mgmt.

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

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

Great Folk Revival

Set for Nassau Coliseum

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

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

Amplex Music Division

Names Sander Rodkin

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

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

A national television, radio and magazine promotional campaign was created by Sander Rodkin Advertising for the division’s current “Soul Sauce” program consisting of its best selection of soul music. Edward Hechtman, agency vice president, will supervise the account.

JMI Realigns

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

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

CBS Int'l. Gets Winter, Derringer Pubrights

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

Genesis Drops In

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

Club Review

Murphy Magic at Max’s

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

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

Robert Nash

Chrysalis Hot on British Charts

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

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

Tomorrow/Today

Does Shukat PR

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

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

Sherman/Kahan

Sign with Scepter

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

Yes Goes Gold in Blighty

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

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

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

What do NEWMAN, REDFORD, JOLPIN have in common?

Carolyn Hester, George Jones, Mike Rutherford, Tony Banks...
### Billboard Singles Chart

**January 5, 1974**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Title/Tv Show</th>
<th>Label/Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Conway Twitty/You'd Be So Easy To Find</td>
<td>RCA Victor 45-6125</td>
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<tr>
<td>2.</td>
<td>The Bee Gees/To Love Somebody</td>
<td>Bell/Par 1546</td>
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<tr>
<td>3.</td>
<td>Stubby Kaye/You're Amazing</td>
<td>Liberty 2004</td>
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<tr>
<td>4.</td>
<td>Scritti Politti/Words That Maketh Thine Ear</td>
<td>A&amp;M 1447</td>
</tr>
<tr>
<td>5.</td>
<td>Sonny &amp; Cher/You Don't Know What Love Is</td>
<td>CBS 6905</td>
</tr>
<tr>
<td>6.</td>
<td>The Staple Singers/Respect</td>
<td>Stax 601</td>
</tr>
<tr>
<td>7.</td>
<td>Three Dog Night/Changes</td>
<td>ABC/Dunhill DD 4462</td>
</tr>
<tr>
<td>8.</td>
<td>The Beatles/typo</td>
<td>Apple 1901</td>
</tr>
<tr>
<td>9.</td>
<td>Sonny &amp; Cher/ apostrophe</td>
<td>CBS 6763</td>
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<tr>
<td>10.</td>
<td>The Righteous Brothers/I Can't Help Myself (Sugar Pie Honey Bunch)</td>
<td>Columbia 45-6121</td>
</tr>
</tbody>
</table>

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**Top 100 Songs of 1974**

- **31.** *Cars* by *Tom Petty and the Heartbreakers* (MCA 15015)
- **32.** *Ain't No Mountain High Enough* by *Marvin Gaye & Tammi Terrell* (Motown T 1503)
- **33.** *You Don't Have to Worry* by *James Brown* (Arista ARS 15015)
- **34.** *Eloquence* by *The Isley Brothers* (BeVista 6060)
- **35.** *Look What You Made Me Do* by *Dolly Parton* (RCA Victor APB-0145)
- **36.** *Elongated Man* by *The Band* (CBS 6985)
- **37.** *Old Songs* by *Perry Como* (Reprise RW 1501)
- **38.** *You Don't Know What You've Got* by *Johnny Mathis* (Columbia 45-4621)
- **39.** *The Night the Lights Went Out in Georgia* by *Georgia Satellites* (RCA Victor APB-0164)
- **40.** *Dancing in the Street* by *Mick Jagger* (Sire 6068)

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**January 5, 1974**

**Singles Chart**

**Alphabetical Listing**

- **T**om Dowd
- **B**ones Howe (Zapata, ASCAP)
- **J**immy Page
- **C**urtis Mayfield
- **W**ilson & Caston
- **B**achman Turner Overdrive
- **D**avid Bowie
- **D**onny Osmond
- **W**alter Meskell
- **J**ohn Rostill
- **D**ick James, BMI
- **B**ob Dylan
- **A**lanson
- **J**ohnny Mathis—Columbia 4-49575
- **A**l Green
- **B**arry White
- **C**hess/Charley Boy, ASCAP
- **D**avid M. Kershenbaum (ABC/Dunhill/DMK)
- **E**.ly - Brian, BMI
- **F**iona May
- **G**us Dudgeon (Dick James, BMI)
- **H**arry Chapin—Elektra 45874 (Story Songs, ASCAP)
- **I**rving/WEP, BMI
- **J**ane March, BMI
- **K**arl Jenkins
- **L**ee Konitz, BMI
- **M**ilt Okun (Cherry Lane, BMI)
- **N**eil Diamond
- **O**scar Piña
- **P**eter Schatken, BMG Rights Management
- **Q**ueen
- **R**ichard W. Podell, BMI
- **S**teve Miller
- **T**erry Jacks
- **U**niversal/Drawbridge, BMI
- **V**incent F. Spada, BMI
- **W**alter Parazaider, BMI
- **X**avier Cugat (Cugat/Camacho, BMI)
- **Y**ellow Dog, BMI
- **Z**oo CD, BMI

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**American Radio History**

- **New York, New York** (1974 film)
- **The Day That Curly Billy Shot Down Crazy Sam McGee** (The Hollies)

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**Record World 150**

**Singles Chart**

**Alphabetical Listing**

- **T**om Dowd
- **B**ones Howe (Zapata, ASCAP)
- **J**immy Page
- **C**urtis Mayfield
- **W**ilson & Caston
- **B**achman Turner Overdrive
- **D**avid Bowie
- **D**onny Osmond
- **W**alter Meskell
- **J**ohn Rostill
- **D**ick James, BMI
- **B**ob Dylan
- **A**lanson
- **J**ohnny Mathis—Columbia 4-49575
- **A**l Green
- **B**arry White
- **C**hess/Charley Boy, ASCAP
- **D**avid M. Kershenbaum (ABC/Dunhill/DMK)
- **E**.ly - Brian, BMI
- **F**iona May
- **G**us Dudgeon (Dick James, BMI)
- **H**arry Chapin—Elektra 45874 (Story Songs, ASCAP)
- **I**rving/WEP, BMI
- **J**ane March, BMI
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- **W**alter Parazaider, BMI
- **X**avier Cugat (Cugat/Camacho, BMI)
- **Y**ellow Dog, BMI
- **Z**oo CD, BMI

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**American Radio History**

- **New York, New York** (1974 film)
- **The Day That Curly Billy Shot Down Crazy Sam McGee** (The Hollies)
Willard Joins WEA

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

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

Retailers Christmas Report

(Continued from page 3)

son. "We found that Christmas albums are only selling well—we sold what we had and had to reorder. Cassette seems to be dead—there was very little action on them," Berger also re- ported good action on the Nat King Cole TV package.

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

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

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

East Coast

• The 12-store Alexander's chain (N.Y.-N.J.-Conn.) reported "very good" sales. Record buyer John Surico reported "That Satur- day was a monster day and Mon- day we did great too." The Nat King Cole and Barbra Streisand Christmas albums were best sell- ing. Croce's products and "tapes picked up all of a sudden . . . maybe because of the fears of the vinyl shortage."

• Harmony Huts: President Jim Schwartz commented "sales were fantastic. The combination of weekend and Monday sales were way above our projections. Just about every store broke records for Saturday, and Monday was better overall than Friday." Schwartz commented that busi- ness actually took off after Thanks- giving and that the entire holiday period was "record-breaking" for the Baltimore-Washington chain.

• Music City & Music World: Howard Ring's four Music City and two Music World stores, in Massachusetts and Connecticut res- pectively, reported sales were very good, and way up over last year. Ring commented that in addition to the first and last Croce albums, his hottest sellers in- cluded the Carpenters and John Denver's Greatest Hits packages and Neil Diamond's "Jonathan Livingston Seagull," and that the $6.98 price tag for these albums "didn't affect them at all."

• King Karol (Metropolitan New York): Owner Ben Karol reported that "sales wound up fantastic and it was the best year we ever had by far, 30 percent over last year." Business, he added, was also good during the week after Christmas. Karol repeated the reasons for the success of his chain. "We pay no attention to what our competitors do. My main concern is to see and that if a record is available, we have it. This Christmas we got calls from Minnesota, Denver and even Australia, from people who know that King Karol stocks every- thing. If it exists, we have it and we'll sell it. We discount about 15 to 16 percent and that's all, and I can't tell you how busy we were."

(Continued on page 38)

Gambe/Huff Pact

With Chess/Janus

■ NEW YORK—Chess/Janus Rec-}
Brenda Lee
Wrong Ideas
MCA-40171

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

MCA RECORDS
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST, Label, Number (Distributing Label)</th>
<th>WKS. ON CHART</th>
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</thead>
<tbody>
<tr>
<td>3 TIME IN A BOTTLE</td>
<td>JIM CROCE/A&amp;O ABC 11405</td>
<td>8</td>
</tr>
<tr>
<td>2 THE MOST BEAUTIFUL GIRL</td>
<td>CHARLIE RICH/Epic 5-11040</td>
<td>14</td>
</tr>
<tr>
<td>4 THE JOKER</td>
<td>STEVE MILLER BAND/Capitol 3732</td>
<td>12</td>
</tr>
<tr>
<td>6 LEAVE ME ALONE (RUBY RED DRESS)</td>
<td>HELEN REDDY/Capitol 3768</td>
<td>10</td>
</tr>
<tr>
<td>5 HELEN WHEELS</td>
<td>PAUL McCARTNEY &amp; WINGS/Apple 1869</td>
<td>8</td>
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<tr>
<td>7 SHOW AND TELL</td>
<td>AL WILSON/Atlanta Road 30083 (Bell)</td>
<td>13</td>
</tr>
<tr>
<td>11 LIVING FOR THE CITY</td>
<td>STEVIE WONDER/Tamla 194238F (Motown)</td>
<td>9</td>
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<tr>
<td>8 SMOKIN’ IN THE BOYS ROOM</td>
<td>BROWNsville STATION/Big Tree 16011 (Bell)</td>
<td>13</td>
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<tr>
<td>9 NEVER, NEVER GONNA GIVE YA UP</td>
<td>BARRY WHITE/20th Century TC 2058</td>
<td>10</td>
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<tr>
<td>12 I’VE GOT TO USE MY IMAGINATION</td>
<td>GLADYS KNIGHT &amp; THE PIPS/Buddah 393</td>
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<td>10 IF YOU’RE READY (COME GO WITH ME)</td>
<td>STAPLE SINGERS/Stax STA 0170</td>
<td>11</td>
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<td>5 HELLO, IT’S ME (TODD RUNDRE)</td>
<td>TIffANY/Osmond/MGM 14672</td>
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<tr>
<td>13 YOU’RE SIXTEEN</td>
<td>RINGO STARR/Apple 1870</td>
<td>4</td>
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<tr>
<td>20 THE WAY WE WERE</td>
<td>BARBRA STREISAND/Columbia 4-45944</td>
<td>6</td>
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<tr>
<td>15 D’YER MAKER’ LED ZEPPELIN</td>
<td>Atlantic 2986</td>
<td>12</td>
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<tr>
<td>16 LET ME BE THERE</td>
<td>OLIVIA NEWTON JOHN/MCA 40101 (Motown)</td>
<td>9</td>
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<tr>
<td>17 MIND GAMES</td>
<td>JOHN LENNON/Apple 1868</td>
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<td>19 ME &amp; BABY BROTHER</td>
<td>WAR/United Artists XW350-W</td>
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<td>27 LOVE’S THEME</td>
<td>LOVE UNLIMITED/20th Century TC 2059</td>
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<td>20 UNTIL YOU COME BACK TO ME</td>
<td>ARETHA FRANKLIN/Atlantic 2995</td>
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<td>21 ARE YOU LONESOME TODAY/TONIGHT</td>
<td>WHEN I FALL IN LOVE</td>
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<tr>
<td>22 JUST YOU ’N ME</td>
<td>CHICAGO/Columbia 4-45933</td>
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<td>23 ROCKIN’ ROLL BABY</td>
<td>STYLISTICS/Avco 4625</td>
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<td>24 SISTER MARY ELEPHANT</td>
<td>CHEECH Y CHONG/Ode 66041 (A&amp;M)</td>
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<td>7 GOODBYE YELLOW BRICK ROAD</td>
<td>ELTON JOHN/MCA 40418</td>
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<td>26 MY MUSIC LOGGINS &amp; MESSINA</td>
<td>Columbia 4-45592</td>
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<td>27 WALK LIKE A MAN</td>
<td>GRAND FUNK Railroad/Capitol 40104 (Capitol)</td>
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<td>28 TELL HER SHE’S LOVELY</td>
<td>EL CHICANO/MCA 40104 (Capitol)</td>
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<td>29 WHO’S IN THE STRAWBERRY PATTY SALLY</td>
<td>TONY ORLANDO &amp; DAWN/Bell 45424</td>
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<td>30 TOP OF THE WORLD</td>
<td>CARPENTERS/A&amp;M 1468</td>
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<td>31 LIVIN’ FOR YOU</td>
<td>EL GREEN/Hi 2257</td>
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<td>32 SPIDERS AND SNakes</td>
<td>JIM STAFFORD/MGM 14648</td>
<td>10</td>
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<td>33 I CAN’T STAND THE RAIN</td>
<td>ANN PEELLES/Hi 2248</td>
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<td>34 PHOTOGRAPHER</td>
<td>RINGO STARR/Apple 1865</td>
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<td>35 AMERICANS MacGregor/Westbound</td>
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<td>36 THE LOVE I LOST</td>
<td>HAROLD MELVIN &amp; THE BLUENOTES/Phila Int 1/SZ-3533          (Columbia)</td>
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<td>37 IF WE MAKE IT THROUGH DECEMBER</td>
<td>MERLE HAGGARD/Capitol 3746</td>
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<td>38 ROCK ON DAVID ESSEX</td>
<td>COLUMBIA 4-45940</td>
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<td>39 THIS TIME I’M GONNA GO FOR GOOD</td>
<td>BOBBY BLUE BLAND/Unid’ Rh 4339</td>
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<td>40 AMERICAN TUNE</td>
<td>PAUL SIMON/Columbia 4-45900</td>
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<td>41 COME GET TO THIS</td>
<td>MARVIN GAYE/Tamla 12421F (Motown)</td>
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<tr>
<td>42 HEARTBEAT—IT’S A LOVEBEAT DE FRANCO FAMILY/20th Century TC 2030</td>
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<td>43 I LOVE T. HALL/Mercury 73436</td>
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<td>44 I’M A NAME JIM CROCE/ABC 1138</td>
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<td>45 JIM DANDY</td>
<td>BLACK OAK ARKANSAS/Atco 6948</td>
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<td>46 BABY COME CLOSE</td>
<td>SMOKEY ROBINSON/Tamla 143239F (Motown)</td>
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<td>47 JUNGLE BOOGIE</td>
<td>KOOL &amp; THE GANG/De-Lite 559</td>
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<td>56 THE RIVER OF LOVE</td>
<td>B. W. STEVENSON/RCA APBO-0171</td>
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<td>49 53 KEEP YOUR HEAD TO THE SKY EARTH</td>
<td>WIND &amp; FIRE/Columbia 4-45053</td>
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<td>50 37 LET ME SERENADE YOU THREE DOG</td>
<td>NIGHT/Dunhill D 4370</td>
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<td>51 55 LOVE HAS NO PRIDE</td>
<td>LINDA RONSTADT/Asylum 11026</td>
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<td>52 59 LET YOUR HAIR DOWN</td>
<td>TEMPTATIONS/Gordy GT 123F</td>
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<td>53 68 LAST TIME I SAW HIM</td>
<td>DIANA ROSS/Motown M1278F</td>
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<td>54 64 I SHALL SING</td>
<td>GARFUNKEL/Columbia 4-45983</td>
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<td>55 57 A SONG I’D LIKE TO SING</td>
<td>KRIS &amp; RITA/A&amp;M 1475</td>
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<td>56 70 PUT YOUR HANDS TOGETHER</td>
<td>O’JAYS/Phil. Int 1/ZS-3535 (Columbia)</td>
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<td>58 58 BLUE COLLAR</td>
<td>BACHMAN TURNER OVERDRIVE/</td>
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<td>59 62 LAST KISS WEDNESDAY</td>
<td>Sussex 507</td>
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<td>60 60 WHAT IT COMES DOWN TO</td>
<td>ISLEY BROS./T-Neck ZST-2252</td>
<td>(Columbia)</td>
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<td>61 60 I FOUND SUNSHINE</td>
<td>CHI-LITES/Bruckswick 5500</td>
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<td>62 78 TEENAGE LAMENT</td>
<td>74 ALICE COOPER/Warner Bros 7762</td>
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<td>63 89 CAN THIS BE REAL REAL NATURAL FOUR</td>
<td>Custom 1994 (Buddah)</td>
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<td>64 73 IT DOESN’T HAVE TO BE THAT WAY</td>
<td>JIM CROCE/ABC 11413</td>
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<td>65 69 LAST KISS J. FRANK WILSON/Virgo</td>
<td>506 (Roulette)</td>
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<td>66 74 JOY, PT. 1 ISAAC HAYES/Enterprise</td>
<td>ENA 9085 (Stax)</td>
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<td>67 67 STONE TO THE BONE</td>
<td>JAMES BROWN/Polydor 14216</td>
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<td>68 75 RAISED ON ROBBERY</td>
<td>JONI MITCHELL/Asylum 11029</td>
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<td>69 71 SHOWBOAT ELECTRIC LIGHT ORCHESTRA</td>
<td>A&amp;M/UX 2339/W (Polydor)</td>
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<td>70 77 MIDNIGHT RIDER</td>
<td>GREG ALMAN/Capricorn 0035 (WB)</td>
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<td>71 76 A FOOL SUCH AS I</td>
<td>BOB DYLAN/Columbia 4-45982</td>
<td>4</td>
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<tr>
<td>72 83 TRYING TO HOLD ON TO MY WOMAN</td>
<td>LAMONT DOZIER/ABC 11407</td>
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<td>73 85 BOOGIE DOWN</td>
<td>EDDIE KENDRICKS/Tamla 17424F</td>
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<td>74 35 PRETTY LADY LIGHHOUSE</td>
<td>Polydor 14198</td>
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<tr>
<td>75 87 A LOVE SONG</td>
<td>ANNE MARRY/Capitol 3776</td>
<td>3</td>
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**CHARTMAKER OF THE WEEK**

| NUMBER 78                                  | COME AND GET YOUR LOVE                   | REBONDE Epic 5-11035 | 1 |

**THE SINGLES CHART**

**PRODUCERS AND PUBLISHERS ON PAGE 18**
JANUARY 5, 1974

THE FM AIRPLAY REPORT

FLASHMAKER OF THE WEEK

WILD TALES
GRAHAM NASH
Atlantic

TOP FM AIRPLAY THIS WEEK

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

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

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

KUOL-FM/KANSAS CITY
ATOMIC ROOSTER—IV—Elektra
I GOT A SONG—Sugarloaf—Brut
SLIDEWINDER—J.B. Hurts—Delmark
WILD TALES—Graham Nash—Atlantic

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

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

KSAN-FM/SAN FRANCISCO
CATALYST—Willie Dixon—Ovation
GIANT BOX—Don Sebesky—CTI
JAMES GANG BANG—Atco
SKYMONSTERS—Hamid Hamilton Camp—Elektra
TEXAS TORNADO—Sir Douglas Band—Atlantic

KZEL-FM/EUGENE, ORE.
BACHMAN-TURNER OVERDRIVE II—Mercury
BLACK EYE BLUES—Esther Phillips—Motown
COAST TO COAST—Rod Stewart/Faces—Mercury
LAST TIME I SAW HIM—Diana Ross—Motown
LIVIN’ FOR YOU—Al Green—Hi
NEKT—Sensational Alex Harvey Band—Vertigo
60 MINUTES WITH CLARENCE CARTER—Fame

CHUM-FM/TORONTO
A NICE PAIR—Pink Floyd—Harvest
HAVE A GOOD TIME FOR ME—Jonathan Edwards—Atco
JAMES GANG BANG—Atco
ROCK ON—David Essex—Col
SABBATH BLOODY SABBATH—Black Sabbath—WB (Canada)
SKYMONSTERS—Hamid Hamilton Camp—Elektra
SLEWFOOT—David Rado—Col/Windfall
### JANUARY 5, 1974

#### SALESMAKER OF THE WEEK

**I GOT A NAME** - Jim Croce
**ABC**

#### TOP RETAIL SALES THIS WEEK

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>Goodbye Yellow Brick Road</td>
<td>Elton John</td>
<td>MCA</td>
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<tr>
<td>The Joker - Steve Miller Band</td>
<td>Capitol</td>
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<tr>
<td>The Singles 1969-1973</td>
<td>Steve Miller Band</td>
<td>Capital</td>
</tr>
</tbody>
</table>

#### RECORD REVOLUTION/CLEVE

- Bette Midler - Atlantic
- Between Nothingness & Eternity - Mahavishnu Orchestra
- Brain Salad Surgery - Emerson, Lake & Palmer
- Friends & Legends - Michael Stanley
- MCA

#### DISC SHOP/EAST LACING

- All American Boy - Elton John
- Brain Salad Surgery - Emerson, Lake & Palmer
- I Got A Name - Jim Croce
- Led Zeppelin 4 - Atlantic

#### TOWER/SAN DIEGO

- Full Sail - Loggins & Messina
- Goodbye Yellow Brick Road - Elton John
- Michael McDonald - Atlantic

**THE RETAIL REPORT**

A survey of Christmas-week product sales in the nation's leading retail outlets listed alphabetically.
United Artists recording stars, Bobby Goldsboro and Bobby Womack meet for the first time and exchange musical greetings. The scene is the nationally syndicated Bobby Goldsboro TV Show on which Womack guested recently.Shown from left, Bobby Goldsboro, UA's Lloyd Leipzig and Womack.

Crusaders' Disc Set

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

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

JANUARY 5, 1974

1. SPECTRUM
   BUDDY COCHRAN—Atlantic 7266
2. HEADHUNTERS
   HERBIE HANCOCK—Columbia KC 32731
3. TURTLE BAY
   HERBIE HANCOCK—Atlantic SD 1642
4. WELCOME
   SANTANA—Columbia PC 32445
5. BETWEEN NOTHINGNESS & ETERNITY
   MANHATTAN SHU SHU ORCHESTRA—Columbia KC 32762
6. HYMN OF THE SEVENTH GALAXY
   RETURN TO FOREVER FEATURING CHICK COREá—Polydor PD 3526
7. UNSUNG HEROES
   JAMES BROWN & THE J.T.'S—The Thumb BTS 6007
8. DEODATO 2
   DEODATO—CTI 6009
9. SUPER SPUTTER
   FUNK INC.—Prestige 10071
10. GATO BARBIERI—Impulse AS 9248 (ABC)
11. BLACK BYRD
    DON body BYRD—Blue Note BN LA047 (FA)
12. DREAMSPEAKER
    JOHN COLTRANE—Impulse AS 9262 (ABC)
13. INTENSITY
    CRUSADERS—Blue Thumb BTS 7000
14. LIVE CONCERT IN JAPAN
    LENNY KRAVITZ—A&M SP 3041
15. FORT YAWUH
    RAMSEY LEWIS—Columbia KC 32490
16. SASSY SOUL STRUT
    CRUSADERS—Blue Thumb BTS 6007
17. BASIC MILES
    DONALD WILLIAMS—Imperial ASH 9253.3
18. FASCINATING RHYTHM
    CHICK COREA—Polydor PD 5536
19. CHARLEY BROWN
    GATO BARBIERI—Impulse AS 9236-2
20. HEADHUNTERS
    TIM WEISBERG—A&M SP 3041
21. LIGHT AS A FEATHER
    CHICK COREA—Polydor PD 5523
22. JAMAL '73
    CRUSADERS—Blue Thumb BTS 7000
23. JAMAL '73
    CRUSADERS—Blue Thumb BTS 7000
24. DANCE ME IN HARMONY
    AL KIDD—Imperial ASH 9238-1
25. JAMAL '73
    CRUSADERS—Blue Thumb BTS 7000
26. DANCE ME IN HARMONY
    AL KIDD—Imperial ASH 9238-1
27. JAMAL '73
    CRUSADERS—Blue Thumb BTS 7000
28. DANCE ME IN HARMONY
    AL KIDD—Imperial ASH 9238-1
29. JAMAL '73
    CRUSADERS—Blue Thumb BTS 7000
30. DANCE ME IN HARMONY
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    AL KIDD—Imperial ASH 9238-1
34. DANCE ME IN HARMONY
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    AL KIDD—Imperial ASH 9238-1
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37. DANCE ME IN HARMONY
    AL KIDD—Imperial ASH 9238-1
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    AL KIDD—Imperial ASH 9238-1
39. DANCE ME IN HARMONY
    AL KIDD—Imperial ASH 9238-1
40. DANCE ME IN HARMONY
    AL KIDD—Imperial ASH 9238-1

The Jazz World

January 5, 1974

A recent trip to New Orleans and to Louisiana's bayou country provided some great musical listening experiences, including Billie and DeDe Pierce at Preservation Hall. But the most memorable music I heard was from Clifton Chenier, the black cajun-blues accordionian player. I had been familiar with Chenier's excellent, funky unique music through his several excellent albums on Arhoolie. But hearing him in his most comfortable environment, a black cajun dance club just outside of Lafayette, Louisiana, added new elements to his music and a new standard of performance for him and his band.

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

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

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

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

Layne Reps Ember

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

Pirate Arrested

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

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

Mike McCulloch Solos on RSO

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

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

The Jazz World

By Michael Cuscuna

Short Signature

Atlantic recording artist Bobby Short was present to autograph copies of his new album at Kervere's in Manhattan recently. The 3-1/2 set, entitled "Bobby Short Is K-RA-ZY For Gershwin," is a hot seller.

The Jazz World

By Michael Cuscuna

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Voice Over Books

Records Best Sellers

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

Voice Over Books plans to release recorded versions of the three books in the month. The company's "Jazz" titles recordings of her new 90-minute standard duo cassettes to libraries, schools, book shops, record stores, gift and card shops, music stores, and hospitals.

Michaels Sets Tour,
The Complete Album

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

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

Thumb Sets Butts Date

LOS ANGELES — Blue Thumb Records has announced January 15 as the release date for The Butts Band's debut album, "Butts Band." The band is led by former Doors members drummer John Densmore and guitarist Robby Krieger. While in London last year, the two musicians met lead singer Jess Roden, bassist Phillip Chen and keyboardist Roy Davies to form the band.

Hancock Does 'Sonic

Herbie Hancock performed recently at Ultrasonic. Recording Studies, as part of the weekly live concerts broadcast over WLRK-FM. Pictures above are (from left) Ultrasonic's Mike Colichamino, engineer Steve Goetz, Herbie Hancock and WLRK program director Ken Kahl.
**CLUB REVIEW**

**Dramatics, Hicks, Winfield on Target**

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

Joe Hicks and the Team completely filled the opening slot with such tunes as Neil Young's "Cowgirl in the Sand." They finished their set with a highly interpreted, effective version of Mel Tillis' "Ruby." In between Hicks and the Dramatics was black humorist Roger Winfield. Winfield, directed on target, demonstrating keen satiric insight into the realities of contemporary black culture.

**Stars Added to 'Exp '74' Roster**

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

**Brothers All**

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

**CONCERT REVIEW**

**Reed Spellbinding At Academy**

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

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

Robert Nash

**They're the Limit!**

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

**Guitar Club Institute Formed**

- NEW YORK — Jeff Baxter and Denny Dias of Steely Dan, along with Rick Derringer and Elliott Randall, have formed the "Guitar Club Institute of the Electric Guitar" and will ultimately record an album. Several other name guitarists are expected to join shortly. The purpose is to gather at least seven or eight members to work, with rhythm section to be supplied by members of Steely Dan.
By DEDE DABNEY

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

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

"That's The Sound That Lonely Makes" — Tavares (Capitol);

"Mighty Mighty Dollar" — Stone Dogg (Stone Dogg);

"Wonderful World Of Children" — Leon Gardner (Igloo);

That's What The Blues Is All About" — Albert King (Stax);

"Da-De-Ta (This Girl's In Love)" — René Scott (Epic);

"I Wish It Was Me" — Tyrone Davis (Dakar).

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

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

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

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

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

Early in December Jo Bridges, at the We Produce (Continued on page 30)
Three New Singles
From Brunswick & Dakar

CHI-LITES
"HOMELY GIRL"
BR 55505
From Brunswick L.P.
BL 754197

TYRONE DAVIS
"I WISH IT WAS ME"
DK 4529
From Dakar L.P.
DK 76909

BOHANNON
"THE FAT MAN"
DK 4528

Also on Ampeg 8 track and cassette.
The Independents Meet 'The Ray'

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

Soul Truth

(Continued from page 28)

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

"Show and Tell" Al Wilson showed up at Record World to tell all. Wilson, who currently has a number one smash hit single, started in the business in 1989 with the recording group known as The Jewels. He, along with his brother, later reorganized the group, changing the name to the Rollers. The Rollers recorded the original "Continental Walk," and he and his brother created the dance. During this time, while the group wasn't working, he recited poetry in coffee houses in Los Angeles. He then formed his own group — The Souls.

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

**Bluesmen in Boston**

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

**Jazz Party Set**

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

**Nick Ashford of Ashford and Simpson and Mavis Staples of the Staple Singers**

**Soul Meetin'**

**Jazz Party Set**

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Dialogue (Continued from page 16)

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

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

White: Because it hadn't been tested. They had no knowledge of it. To them, television had always been a tremendous rip-off. Quick shots on the Paar Show, Johnny Carson, two minutes on Ed Sullivan, the staging was "cute"—airplanes for Jefferson Airplane, Halloween for The Grateful Dead. Now there's a whole technical difference. Good sound, a late night audience, better stagings, audiences, even if you didn't last seeing mikes, speakers, etc. But now you see all of that right down to the beer cans. Of course, Chipmonck goes around putting tape around the labels of the cans.

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

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

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

White: Every artist gets scale. It has been rumored that other rock and roll shows, syndicated ones, have been paying over scale, which is not a good thing if it's true. Not because we want to fleece anybody, but if you pay an artist triple or quadruple scale, you're paying him a thousand dollars, maybe. Normally, he'd make $300. Compared to the bring in a deejay kind of school. And so I did two. I was very happy to develop a new relationship with Calello, November and the others, and I did two. I was very happy to develop a new relationship with ABC.

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

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

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

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

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

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

ASCAP's Herman Finkelstein Honored

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

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

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

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

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

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

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

RW: What about cartridge television?

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

Roberto Torres: un hombre joven que siente predilección, por la expresión artística de sus sentimientos y es feliz cultivando las formas musicales típicas de su pueblo.

Nació en Guines, provincia de La Habana, Cuba. Desde pequeño se destacó entre sus compañeros por su carácter vivaracho y dispuesto, así como por su indiscutible talento musical. Estas fueron las cualidades que le valieron su "primer estrellato" ya que se convirtió en la figura principal de todas las actividades musicales y culturales del Colegio San Julián donde cursó sus primeros estudios.

A los 17 años se unió al Conjunto Universal de Melena del Sur, cantando en programas de Radio Cadena Habana. Como era el más joven del conjunto, los compañeros por bromear le decían que por ser "casi un niño" resultaría de más en el grupo, pero el público decidió a su favor, ya que desde el primer momento contó con el apoyo y el entusiasmo de todos los oyentes.

De inmediato comenzó a cantar la orquesta "Swing Casino" y después trabajó en programas conocidos en La Habana, como "El Show del Mediodía" y otros.

Al trasladarse de su tierra natal a la ciudad de Nueva York, fundó la Orquesta Broadway y más tarde comenzó a cantar con la Sonora Matancera.

Su primera grabación para Mericana Records fue cantando como solista de conjunto Latin Dimensions. Este incluye números tan conocidos como "Son" y "Comparación."

Roberto se encuentra actualmente en la etapa más prometedora de su carrera, ya que se ha separado de la orquesta para poder dedicar a su público su estilo personal y su sendita interpretación, tanto de los ritmos típicos de salsa como de las melodías románticas que llegan al corazón.

Acaba de grabar un elepé con el título Roberto Torres, "El Casteñador," donde interpreta los números de sus dos sencillos. El primero con las selecciones "El Caminante" y "Pan de Piquito," esta última inspirada en el tema del pregón criollo, y el segundo con los temas "En Casa de mi Compay" y "Echale Salsita," que estará próximamente en el mercado. "El Caminante" le ha abierto las puertas del éxito, ocupando los primeros lugares de las tablas de éxito de Puerto Rico y Nueva York, donde su grabación ha roto records de ventas. En el área de Miami, el número "Soy Guinero" le ha colmado de éxito. Como solista, Roberto Torres ha traspasado los umbrales del triunfo con gran fuerza, impulsado por su don de gentes, sencillez y gran talento interpretativo.

Ray Barretto
"INDESTRUCTIBLE"
THE TITLE TUNE
"INDESTRUCTIBLE"
IS A SMASH 45 RPM

Compatible Stereo SLP 00456

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By TOMAS FUNDORA
(This column appears first in Spanish and then in English.)

La noticia de la semana, sin lugar a dudas, la constituye la firma entre John Bush, en representación de Capitol de México y Pepe García de G&G Records de Los Angeles, del documento por el cual Don Pepe obtiene los derechos de prensaje y distribución del producto de Capitol de México, para Estados Unidos y Puerto Rico. No dudo que esta firma sitúa así esta producción en manos conocedoras y reconocidas por su trabajo arduo y total empeño. ¡Es un gran paso para ambas partes! Ninguno mejor... y una oportunidad enorme, para demostrar que no hay sustituto para el gran trabajo y la absoluta dedicación. ¡Sobre todo que "el triunfo no es un accidente." El gran problema del disco se presenta cada vez que alguien que sólo ve en uno de ellos una posibilidad de hacer dinero, elimina todo concepto del alma. Las gentes del disco, los profesionales, los dedicados, los que piensan en, por y para el disco serán al fin de cuentas los que queden al final de toda esta confusión. Y Pepe García, querido por muchos, traicionado por unos cuantos golpistas y mal agradecidos, incomprendido por unos cuantos amigos, usado por dos o tres "gringuitos de mala madre," es indiscutiblemente... un hombre del disco. ¡Y eso, tampoco tiene sustitución alguna! ¡Felicitades Pepe!

Otra noticia es la retirada por parte de CBS de los derechos de prensaje y distribución de los discos 45 r.p.m. y "extended play" a la firma Miami Records de Carlos Díaz Granados. Haverá al acetato la enormemente talentosa Elvira Ríos, iniciadora de toda una época. Elvira grabará de nuevo para Mariano Rivera Conde, pero en esta oportunidad será para Orfeón. Siempre he encontrado inexplicable que las grabaciones de Elvira Ríos en RCA, no hayan sido reeditadas en Estados Unidos. Ello ha sido un pecado mortal, ya que mantiene Elvira un potencial de ventas incalculable que la empresa Sonido y Discos Inc. de la Florida haya pasado a manos de una gran corporación americana. Y siempre he pensado que el adjetivo grande (o grande) en esta vida, me entra un estado de confusión mental enorme. Hay grandes que son enanos y hay enanos que son grandes. Todo depende del concepto moral, espiritual o anímico del que define.

"Downbeat" clasificó a "The Other Road," long playing de Ray Barretto, con la distinción de "5 Estrellas," la más alta en su tabla. Ahora Barretto ha colocado su "Indestructible" en las tablas de éxitos de Nueva York, Puerto Rico y Miami, a tiempo en que su nuevo long playing con este título sale al mercado.

Oreuesta están en Puerto Rico hasta el 24 de Diciembre. Pelín estarán actuando en el International Ballroom de Chicago durante esta semana... Frankie Dante y la Orquesta Flamboyan actuarán en este mismo salon en Diciembre 22... Eddie Palmieri actuará en el Afghan Ballroom of Chicago el día 12 de Enero, presentado por Latin Explosion Productions, brindando una actuación a beneficiocíe la St. Thomas Canterbury School de Chicago. ... Prepara Fania con el próximo lanzamiento de la primera grabación de la enorme Celia Cruz en su sello... Emilio Gálvez acaba de grabar en México un "álbum" titulado "El Indio Grande de la Canción Ranchera," en el cual se han reunido las canciones más

(Continued on page 33)
**LATIN AMERICAN HIT PARADE**

**New York Salsa**

By JOE GAINES—WEVD

1. INDIES DEL SUR
   - RAY BARRETTO—Fania
2. VIRALO AL REYES
   - BENNY PACHECO—Fania
3. ELIMINACION DE FEOS
   - EL GRAN COMBO—EGC
4. LA VECINA
   - CHARLIE PALMIERI—Alegre
5. CUI CU
   - ROBERTO ROENA Y SU APOLLO
6. EL DIA DE SUERTE
   - WILLIE COLON—Fania
7. 110ST. AT 5TH AVE.
   - PA HUBLE
8. PA HUBLE
   - EDGIO PALMIERI—Coco
9. LUCUMI
   - JOE CURA—Tino
10. LECHE AL VARIATA
    - PELLENO RODRIGUEZ—Boricua

**Los Angeles, Cal.**

By KALI

1. TUS OJOS
   - JOSE JOSE—RCA
2. AGENTE VIAJERO
   - ANTONIO ZARON—Capitol
3. ME Voy PAL A OTRO LADO
   - GERARDO REYES—EGC
4. JUEGOS EN MI MENTE
   - ROBERTO JORDON—RCA
5. ERES TU
   - MOCADRES—Tara
6. MIS NOCHES SIN TI
   - NINO BRAVO—Miami
7. AMOR POR TI
   - ROCKIN' DEVILS—Orion
8. PLAYA DE SAN PEDRO
   - ROY MONTELONGO Y ORZ—Musimex
9. QUIERO MAS AMOR
   - MARIANA DE LA CRUZ—Magda
10. HUEVOS CON JAMON
    - LOS PSICOSIS—Musart

**Chicago (Salsa)**

By WEOD

1. THERE'S NO ONE TO BLAME
   - LANDY NOVA—Inca
2. TRAICIONERA
   - LOS SATELITES—Discolando
3. BABY YOU'RE EVERYTHING
   - JOE CURA—EGC
4. ELIMINACION DE FEOS
   - GRAN COMBO—EGC
5. PUERTO RICO
   - E. PALMIERI—El Paso
6. EVERYBODY KNOWS
   - JOE CUBA—Selecta
7. CALLE LUNA
   - VELLECO—Fania
8. THERE'S NO FEELING
   - P. PAUL—Mango

**Puerto Rico**

By WKAO

1. LA LUZ
   - ALFONSO VELEZ
2. CUENTA Y
   - NYDIA CARO
3. POEMA
   - PRIMITIVO SANTOS
4. ELIMINACION DE FEOS
   - GRAN COMBO
5. MAIA NOCHE
   - CHIVICIO SAVILLA
6. PREnda PERDIDA
   - LEBON BROTHERS
7. ERES TU
   - MOCADRES
8. PARRANDA SELECTA
   - LA SELECTA
9. EL DIA DE MI SUERTE
   - WILLIE COLON
10. ASI SE COMPONE UN SON
    - ISMAEL MIRANDA

**Nuestro Rincon** (Continued from page 32)

populares del desaparecido autor guanajuatense, Jose Alfredo Jimenez. Saldra al mercado en el sello Rex . . . Polo Marquez anda de esito con el numero "Cuando Estemos Viejos" de Julio Gutierrez en la ciudad labor promontario ha llegado a cargo del mercado de Microfon. El representante de Parnaso en el area floridana . . . Firmaron en el Club Alemán de Buenos Aires los señores Bostedt y Mario Kaminsky de BASF y Microfon respectivamente, el contrato por el cual la firma BASF Aktiengesellschaft de Alemania concede a Microfon los derechos de edicion de los catalogos BASF, M.P.S. y Harmonia Mundi. A su vez, Microfon concede los derechos a la empresa alemana para el lanzamiento de su produccion en ese territorio. Entre los artistas Microfon que seran lanzados inmediatamente figuran Ginamaria Hidalgo, Los Cantores de Quilla Huai y Los Hermanos Abalos.

Reciproc os saludos y felicitaciones a postales navidenas de: Celia Cruz y Pedro Knight, Marcelo Najera de Ecuador, Sr. y Sra. Faustin Fuentes de Discos Fuentes, Colombia y Joe Flores, Vaya Records . . .

**Record World in Texas**

By CRUZ GUERRERO

- Desde Houston, Texas, la ciudad del Espacio . . . tuvimos el gusto de saludar al gran Gleston Fonce Castellanos, y esta muy contento porque parece que ahora se le peg6 al "gordo" con su grupo conocido como el Con junto Tropical Costa Azul, que graba para la marca Novavox que tene el grupo dirigido por Augusto primo Marquez. Hits. "Lo unico, que nos hace falta es que los grupos visiten con mas frecuencia esa area;" cosa que ya nos ha mencionado en varias ocasiones M. B. Krupp.

La compania El Zarape como siempre lanz6 otro hitazo con Augustine Ramirez titulado "Augustine Ramirez y su Orquesta." Despues de escuchar este album nos damos cuenta una vez mas porque Augustine ocupa siempre los primeros lugares de la Ona Chicana. El Paso, Tx. . . . Anray Records Dist., una de las distribuidoras me sor organizadas bajo la direccion de Andy Montes, nos dice su negocio propio bien trabajando todos los "labels" y todos los hits. "Lo unico, que nos hace falta es que los grupos visiten con mas frecuencia esa area;" cosa que ya nos ha mencionado en varias oca- siones M. B. Krupp.

**LA SUPER ESTRELLA DEL SELLO ALEGRE (EL GIGANTE) CHARLIE PALMIERI**

"VUELO EL GIGANTE" CHARLIE PALMIERI Y SU ORQUESTA

CANTA: VIÑIT AVILES

ESTE LP CONTIENE LOS HITS

"LA VECINA"

"NOW I KNOW THE FEELING"

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33
**JAPAN'S TOP 10**

**SINGLES**

1. AI NO JUJUKA
   NITZEN SAUDE—RCA Victor
2. THE SECRET OF MONALIZA
   HIDROMI—COCBS
3. MAIS DANS LA LUMIERE
   KENJI SAWADA—Polydor
4. KOI NO DIAL 6700
   FINGER S—Philips/Phonogram
5. LITTLE LOVE STORY
   AGNES CHAN—Warner/Pioneer
6. FUJI NO TABI
   SHINICHI MORI—Victor
7. KANDA RIVER
   K. MINAMI & KAGUYAHIME—Panero/Crown
8. A WHITE GUITAR
   MERRY—Victor
9. KOKORO MOYO
   YOSUI INOUE—Polydor
10. KOJIN JUGYO
    FINGER S—Philips/Phonogram

**ALBUMS**

1. KOHRI NO SEKAI
   YOSUI INOUE—Polydor
2. BEST COLLECTION '74
   CHERISH—Vicotor/SF
3. THE SECRET OF MONALIZA
   HIDROMI—COCBS
4. YOSUI INOUE LIVE
   YOSUI INOUE—Polydor
5. KAGUYAHIME THIRD
   K. MINAMI & KAGUYAHIME—Panero/Crown
6. SUPER DELUXE
   CHERISH—Vicotor/SF
7. FLOWER CONCERT
   AGNES CHAN—Warner/Pioneer
8. KOJIN JUGYO
   FINGER S—Philips/Phonogram
9. NOW AND THEN
   CARPENTERS—A&M/King
10. PERFECT 20
    GORD NOGUCHI—Polydor

**BORDER LINES**

**By LARRY LeBLANC**

**TORONTO: CHEK-TV's (Victoria, B.C.) Bruce Payne is completing a series of entertainment pilot films for CTV which will be submitted to the network in early February. Payne is currently hosting the "Island Good Morning Show" and giving much-needed exposure to west coast artists. The new Joey Grogans' side for Polydor were recorded at Trans Maximus Studios in Memphis with producer Ron Capone, Steve Cropper, co-owner of the studio, did not co-produce the sessions as it was reported here earlier. A&M Records has released a single by Jeff St. John titled "Yesterday Music." The tune was written by David Clayton Thomas and William "Smitty" Smith. MCA Records (Canada) has released its fourth version of "Jesus Christ Superstar." The new set is a French version in time for the French issue of the movie in Quebec. There are no plans by MCA to make the new record available in France.

**LOOKING BACK ON '73 AND FORWARD TO '74**

By PAUL SIEGEL

**GERMANY**

By LARRY LeBLANC

**By LARRY LeBLANC**

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ENGLAND

By RON McCRIEHT

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

CBS’s publishing arm, April Music, has captured the Jeff Wayne Music catalogue which includes compositions written and recorded by the hardest hit if that occurs. CBS, owned by Essex’s producer Jeff Wayne, agreed on a 50-50 split deal with April over a three-year-period throughout the world. Meanwhile Essex has announced his intention to return to America on January 15 to complete four major television appearances including a return to “Midnight Special” to be taped on the west coast where it seems he is rapidly becoming something of a cult figure.

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

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

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

Ranieri Visits CBS Int.

Massimo Ranieri, Italian vocalist, was in New York recently where he visited with Walter Yemikoff, President of CBS International following his concert at Madison Square Garden. His latest single, “Tu Sei Bella Com mi Sola,” (Paul Anka's “My Love”), has just been released in Europe and is released through Peters International here. Seen in the photo (standing, from left) are: Eral Price, CBS Intl.’s classic &; Fosuto Lo Bianco, Ranieri’s manager; Nick Cirillo, CBS Intl.’s Vice President; Ulpio Minucci, CBS Intl.; pap o&a;: Felix Benvenuto, Peters Intl.; manager of Italian product. Seated (from left) are Walter Yemikoff, CBS Intl.’s President; Ranieri and Vincent Fragole, organizer of Ranieri’s tours.

Philthy Soul In Old Blighty

(Continued from page 14)

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

White Christmas

Figures on the successes of the ASCAP Christmas songs that have become standards around the world are huge. Irving Berlin’s “White Christmas” has thus far sold more than 92 million records in 430 to 440 versions in a score of languages, an average of some five million per year. The song has also generated the sale of some five and a half million copies of sheet music in the U.S. and Canada alone, and is still good for 90 thousand copies annually. “Rudolph the Red-Nosed Reindeer” by ASCAP writer Johnny Marks may well be the biggest selling yuletide bonanza of all time with record sales of 100 million records, 67 million in America and 33 million abroad—including versions in Norwegian, Danish, Swedish, French, Spanish, Italian, Portuguese, Japanese, South American, German, Chinese, Indian and several Slavic tongues. Johnny Marks, who has practically cornered a fair piece of the yuletide season, is also the creative parent of “Rockin’ Around the Christmas Tree” which has sold five million discs and “Holly Jolly Christmas” —a comfortable one million seller. “I Heard the Bells on Christmas Day”—adapted from a Longfellow poem—has sold four million.

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

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

Border Lines (Continued from page 34)

play at the Grandstand next summer. Big money is one of the attractions.

New single for the Bells is “Hey My Love” pulled from their Polydor LP “Pieces Rising.” CBC-TV has initiated “Marc’s Grab Bag” as a new series. The show features performer Marc Stone and features interviews with young, talented Canadians who are achieving recognition in their chosen performing art. ... A note: I have been named managing editor of the “Muntz Tape Guide,” a nationally distributed tape magazine.
London's New Super Promotions
By SPEIGHT JENKINS

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

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

When Mayor Joseph Alioto of San Francisco, one of the few opera buffs among U.S. politicians, hailed Miss Sutherland as the "voice of the century," Terry McEwen, Vice President and chief of London's classical division, had the idea that the diva's fame equalled that of the "Swedish Nightingale," Jenny Lind, who was probably the most famous singer of last century. In those days busts of Jenny adorned many a home, so McEwen and John Harper, the company's west coast promotion manager, commissioned the prominent California sculptress Joyce Christopher to do a bust of Miss Sutherland. Copies of the bust are being sent out to record store buyers and personnel of important classical radio stations.

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

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

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

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

Thomas Ramos Wooldridge, a California based aerodynamics firm, built the Pioneer 10 spacecraft which recently got the first close-up view of the "magnificent planet Jupiter." If either idea boosts record sales as much as the company's promotion of its recording of Prokofiev's Romeo and Juliet (a play on three firsts: the first recording of the piece, the first recording of the Cleveland Orchestra on London and the first recording by Maazel, the orchestra's new conductor) the new year should open with soaring receipts.

JANUARY 5, 1974
CLASSIC OF THE WEEK

HARVARD COOP/CAMBRIDGE
BACH: BRANDENBURG CONCERTOS—Ashkenazy, Solti—London
JOPLIN: ORGAN MUSIC—Biggs—Columbia
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel
BOLET: PIANO RAGS—Livre—Angel
BIZET: CARMEN—Home, McCracken, Bernstein—DG
HANDEL: MESSIAH—Davis—Philips
SCHEIN: ALLEGRO CONCERTO—Krause—BMG
SUSSANNA: OPERA—Krause—BMG
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel
JANUARY 12, 1974
CLASSIC OF THE WEEK

JOPLIN: ORGAN MUSIC—Biggs—Columbia
SCOTT: VIRGIN OF THE STEPPES—Feng—Angel
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel
BIZET: CARMEN—Home, McCracken, Bernstein—DG
HANDEL: MESSIAH—Davis—Philips
HARVARD COOP/CAMBRIDGE
BACH: BRANDENBURG CONCERTOS—Ashkenazy, Solti—London
JOPLIN: ORGAN MUSIC—Biggs—Columbia
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel
BOLET: PIANO RAGS—Livre—Angel
BIZET: CARMEN—Home, McCracken, Bernstein—DG
HANDEL: MESSIAH—Davis—Philips
SCHEIN: ALLEGRO CONCERTO—Krause—BMG
SUSSANNA: OPERA—Krause—BMG
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel
BACH: CHRISTMAS ORATORIO—Barenboim—DG
HANDEL: MESSIAH—Davis—Philips
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel
JANUARY 19, 1974
CLASSIC OF THE WEEK

BACH: CHRISTMAS ORATORIO—Barenboim—DG
HANDEL: MESSIAH—Davis—Philips
ROSSINI: WILLIAM TELL—Caballe, Gedda, Bacquier, Garedelli—Angel

London's New Super Promotions

Sutherland Statue

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Scott Joplin
The King of Ragtime

The unmistakable sound of Scott Joplin's ragtime music is currently enjoying a long overdue resurgence. "The Sting," a Universal-George Roy Hill film, starring Paul Newman, Robert Redford, and Robert Shaw, features the piano rags of Scott Joplin. MCA Records recently released The Original Motion Picture Soundtrack from "The Sting," conducted and adapted by Marvin Hamlisch. Hamlisch, notable composer and conductor, not only plays Joplin's piano rags on the album, but also composed three songs for the soundtrack in the Scott Joplin vein. Hamlisch is credited with writing and conducting the musical scores for "Kotch," "Save The Tiger," and the Streisand-Redford film, "The Way We Were."

Join MCA in a deliciously marvelous excursion into our past.
Longines Reorganizes

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

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

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

Garzilli Takes 1st In Burkan Competition

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

Dory Previn
(Continued from page 12)
past, as she proved with an amazingly comfortable and successful concert at New York's Carnegie Hall several months ago. The concert received such critical and public acclaim that UA Records released a double album of the performance.

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

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

She has definite feelings about the Women's Liberation movement but feels that her songs are relevant not only to women. "If I'm taken with the idea of being a woman," she explains, "but I've lived long enough to see the other side of the picture. I understand that in many ways the myths that have been passed on to us about men and women make life difficult for both sexes. One of my songs, 'Don't Put Him Down,' deals with the fact that in sex there is a definite standard of performance that a man is expected to maintain at all times, and that the constant challenge can be frustrating and humiliating for men. So in the song I try to explain that and I urge both men and women to overcome that kind of macho myth. Look, each of us is a universe and a totality unto ourselves, but we're all part of some minority. Once you can be comfortable with yourself you can try to be sensitive to all other minorities and their problems. I don't think I write songs that talk about liberating women any more than they talk about liberating men."

Ms. Previn says that writing is a compulsion for her, but she takes great pride in her sense of craft. As the songwriter for many movie soundtracks, such as the lyrics to the theme from "Last Tango in Paris," she has had to adapt her art to many forms. She maintains that the biggest battle is not to totally master the technical aspects of songwriting, but to force herself to forget rules so still jammed with people after Christmas. For a little while we were worried with the snow and ice that hit us, but then the stores started picking up. Three of our stores broke records with the highest single day in our history. Monday was great also." Franklin is now at a total of eight stores.

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

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

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

"Americans" Red Hot

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

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

Dory Previn

(Continued from page 38)

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

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

Jonathan King

records in the top 50, all sung by me," said King. "In 1971, one out of every three records that I made or released was a top 30 record in England. Because of that, a question is raised as to why all those hits in England resulted in only limited success over here, and King has definite feelings about the phenomenon.

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

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

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

Right now, 10CC, an innovative bunch of musicians that seem to be developing in King's madcap mold, are the company's meat-and-potatoes group, and King speaks of them with nothing less than total exuberance. "I feel that 'progressive' heads are ready for this kind of 'different' music, because, unfortunately, over the past years, if you said 'progressive' about a record, it boxed it in a very small area. They had to have distorting guitars and pseudo-intellectual riffs and runs. I think 10CC came in with a totally different approach to forward-thinking music. They're very economical in their sound and very intelligent and humorous in their lyrics."

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

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

CONCERT REVIEW

Collins Glows At Carnegie

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

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

Lenny Beer

Bette Goes Gold

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

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

Get the Hook!

Sned at a recent pre-Christmas bash at the Troubadour on Dr. Hook and the Medicine Show's opening night were (from left) Michael Dilberk, west coast a&r, Columbia Records; Goddard Lieber, President of CBS Records; Peter Greenberg, Newswise; Ron Hoffkins, Dr. Hook's manager and Dr. Hook member Dennis Locastiere.

(Continued from page 12)
By RED O’DONNELL

20th Century-Fox is going to shoot a full length movie in Nashville during March and April. Titled “W.W. and the Dixie Dancekings,” it will star Burt Reynolds. Many Nashville-based country & western entertainers have parts in the picture, but they are under a gag order not to be disclosed.

Country music is one of RCA’s meat-and-bread divisions. Last year the label turned out 126 albums of country cuts, an average of over one a week. Country music was responsible for 13 percent of RCA’s sales volume.

As a result, RCA’s paring of its roster doesn’t involve its Nashville artists, mainly the ‘faces’ of the label. In fact, RCA is trying to beef up the Nashville scene with the help of a new producer, Greg Garrison. Garrison is also tabs with a new producer, Greg Garrison.

Twitty Signed To TVer

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

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

Dudley Keeps On Truckin’

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

Davis’ Delight

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

The late Bobby Darin, scheduled to be here March 15 and 16, with ’74 headquarters being moved to the Hilton Inn. An anticipated attendance of over 300 registrants necessitated the relocation into large facilities. However, this year’s site should be enhanced by an additional convenience factor, inasmuch as the hotel is situated within 2 blocks of Music City’s Airport.

Stations already approving attendance of the ’74 session include such country broadcasters as Bob Mitchell, KCKC in San Bernadino, Calif.; Ric Libby, KENR in Houston, Tex.; Mac Allen, KKKK in Houston, Tex.; Terry Wood, WON in Dayton, Ohio; Jon Frcke, KFOX in Long Beach, Calif.; Sammy Taylor, KJJJ in Portland, Ore.; and Jay Heffer, KRAK in Sacramento, Calif.

Registration is based upon a $50.00 fee per person and further information may be obtained by contacting Charlie Monk, (615) 244-3936, c/o ASCAP, 700 Seventeenth Avenue South, Nashville, Tenn. 37203.

Light Agency Represents Shaver

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

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

COUNTRY PICKS OF THE WEEK

NARVEL FELTS, “WHEN YOUR GOOD LOVE WAS MINE” (Jack & Bill, ASCAP). Narvel’s third release for the hot indie label is, for, his best yet. Certainly a strong bid for #1, as Jerry Foster and Bill Rice just keep getting better and better.

Felts is thoroughly into a winning groove that will keep him hot for some time to come. A strong vocal outing, with a memorable chorus that hooks listeners. Cinnamon 779.

JIMMY ELLIS, “I USE HER TO REMIND ME OF YOU” (Canbrio, BMI). Ellis has a voice reminiscent of Elvis and Jerry Wallace and uses it effectively in delivering a winning ballad. A very commercial story line and smooth production will get the Sun label back in the charts. Comron Holland inks this tune masterfully and connects with emotion and believability. Contains all the potential of a guaranteed hit. Sun S1-1131.

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

JANUARY 5, 1974

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<td>LOVE IS THE FOUNDATION</td>
<td>MCA 355</td>
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<td>3</td>
<td>5</td>
<td>ROY CLARK'S FAMILY ALBUM</td>
<td>Dot DOS 26018</td>
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<td>4</td>
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<td>WHERE MY HEART IS RONNIE MILSAP</td>
<td>RCA APL1-0338</td>
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<td>INTRODUCING JOHNNY RODRIGUEZ</td>
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<td>57</td>
<td>WHAT'S YOUR MAMA'S NAME TANYA TUCKER</td>
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<td>61</td>
<td>LOVE AND HONOR KENNY SERRAT</td>
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<td>I'M GONNA CRY IN THE MORNING DON GODWIN</td>
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<td>GREAT MOMENTS WITH JIM REEVES</td>
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<td>IF YOU CAN'T FEEL IT FREDDIE HARRIET</td>
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<td>78</td>
<td>THE FASTEST HARP IN THE SOUTH CHARLES MCCOY</td>
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By MARIE RATLIFF

Station Check List

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<td>KYYX, Wheeling</td>
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<td>WMGA, Fort Worth</td>
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Headlined UNBELIEVABLE, FANTASTIC, ONCE IN A DECADE!! It's Byron MacGregor's ode to the 'Americans,' the Canadian's release on Westbound, it's obviously H I P B O U N D !

A Mega Monster! Sammi Smith's just shipped "Rainbow In Daddy's Eyes" is a potent platter! KRUV and WIRE made it an instant pick; Wichita and Norfolk starting heavy!

Rex Allen, Jr.'s "Great Mail Robbery" is a sleeper that's wakening to heavy chart action. It will be a biggie in the New Year!

Left Fielder: Logan Smith's "Little Man" is growing into a giant! It's getting a good run in Memphis, Ft. Worth and Wichita.

Mel Tillis plainly has a winner; "Midnight, Me and The Blues" getting all-day play at WUNI, WMC, WOCS, KBUR, WBAP.

Tanya Tucker getting early action on "Would You Lay With Me" in the Midwest.

"Whatever Happened To Randolph Scott?" the Statler Brothers' nostalgic ditty is off and running in Ft. Worth, Indianapolis and Norfolk.

Hank Wilson's revival of Hank Thompson's "Six Pack To Go" is going, and the direction is UP! It'll be a heavy charter!

Regionally Rated: Roger Bowling's "I Want To See You" on Fraternity is picked by Bruce Nelson at KENR; Jimmy Buffet's "He Went To Paris" is a hot chart at KBUC; George Hamilton IV's "Claim On Me" good in Norfolk; Sam Durrence's "You've Given Me A Feeling" added at WOJO; Dorsey Burnette's "It Happens Every Time" most requested in Mobile; Marty Brown's "The Single Girl" drawing phones at KDFI.

Connie Cato's "Superskirt" whirling in Houston and Indianapolis. Continued heavy action for David Rogers, Crash Craddock.

Stonewall Jackson's "Ol' Blue" picked by Bill Rohde at KYYX; moving in Indianapolis.

Jim, Jesse, Bryte Join Opryland

Opryland Records has announced the signing of Jim & Jesse and Judy Bryce as additions to the label's roster. Pictured (left photo) are Jim Bowen, Opryland Records a&r director; Jesse McReynolds; Jim McReynolds and Bud Wendell, manager of the Grand Ole Opry. The right photo shows Bowen, Judy Bryce and Wendell.
## THE COUNTRY SINGLES CHART

**JANUARY 5, 1974**

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<th>#</th>
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<th>Title</th>
<th>Position</th>
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<td>Roy Clark</td>
<td>Dot DOA</td>
<td>Somewhere Between Love and Tomorrow</td>
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<td>2</td>
<td>Johnny Cash</td>
<td>Columbia</td>
<td>I Believe in Sunshine</td>
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<tr>
<td>3</td>
<td>Don Williams</td>
<td>ABC 11400</td>
<td>I'm Still Loving You</td>
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<td>4</td>
<td>The Statler Brothers</td>
<td>Mercury</td>
<td>That's the Way Love Was Made</td>
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<td>Charley Pride</td>
<td>RCA</td>
<td>Louvin' on Borrowed Time</td>
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<td>George Jones</td>
<td>RCA</td>
<td>Always for Me</td>
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<td>Melba Montgomery</td>
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<td>Red Sovine</td>
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<td>I Don't Care</td>
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<td>Tammy Wynette</td>
<td>Epic</td>
<td>Something's Going On</td>
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**Country Single Picks**

**Country Song of the Week**

**THE STATLER BROTHERS**—Mercury 73448

**WHATEVER HAPPENED TO RANDOLPH SCOTT** (American Cowboy, BMI)

**THE STRAND** (American Cowboy, BMI)

They've done it again! A unique nostalgic novelty number that will stir everyone who ever paid a dime to see a Saturday matinee. Perfect programming at 1:52!

**SAMMI SMITH**—Mega 204

**THE RAINBOW IN DADDY'S EYES** (Blue Crest, BMI)

**BIRMINGHAM MISTAKE** (Two Rivers, ASCAP)

A tender emotional ballad that receives Sammi's adeptness to deliver feeling. Easily one of her very best since "Help Me Make It Through The Night."

**BILLY JOE SHAW**—Monument ZS7-8593

**BLACK ROSE** (Retum, BMI)

From Billy Joe's first lp comes his second single that again incisively delivers strong lyrical content. Programmers are behind schedule in showcasing this superwriter!

**TROY SEALS**—Atlantic CY-4013

**YOU CAN'T JUDGE A BOOK BY THE COVER** (Arc, BMI)

**STAR OF THE BAR** (Danor, BMI)

Willie Dixon penned this Bo Diddley hit and it's a perfect release for writer/artist Troy Seals. Troy's making his mark and this item can be the big one!

**PATSY SLEDD**—Mega 203

**CHIP CHIP** (Viva, BMI)

This cute ditty is a former popper that is already gathering strength for Patsy. Certain to do more than chip into the charts.

**NEIL HARBUS**—Evolution 1087

**PLEASE COME TO NASHVILLE** (Dunber, BMI/Sunser, SESAC)

Evolution brings its second release to the country field and again they supply an original touch. Gypsy Nick Shrode had a hand in penning this intriguing tune.

**STONEWALL JACKSON**—MGM K-14675

**OL' BLUE** (Jargon & Bill, ASCAP)

A left field story line is a positive ear bender from the Foster and Rice team. Stonewall continues his finest recent surge!

**LARRY B—Toast 313**

**I'VE TRADED BETTER FOR WORSE** (Cinnamon/Mar-Tay, ASCAP)

The WUBE PD hooks into a meat-and-potatoes song that'll be a bread-winner on the boxes. Good material with potent lines.

**LEDA RAY—Allied Artists 003**

**EYES OF A FOOL** (Kii-Rey, BMI)

Leda continues to show the strength of a bright future and this funky, happy-sung track has the songs to pull heavy play.

**Nashville Report** (Continued from page 40) (
"Paper Roses") Osmond for a new-artist-of-the-year award—"because she doesn't look like her brothers."

Nice guy Carl Perkins is back with "My Kind of Country," as his debut Mercury album .... Roy Orbison is going to host and perform on an NBC-TV "Midnight Special" in early 1974 .... Birthdaying: Rex Allen, Roger Miller, Leon McAllister, Lorenne Mann, Autry Inman, Hap Peebles, Bobby Lord and Earl Scruggs ....

Roy Clark and Diana Trask open a two-week engagement Wednesday at the Frontier Hotel in Las Vegas. .... By the way, that picture pose of the lovely, sultry Diana on the cover of her new Dot album, "It's A Man's World," is anything but mannish—it's super-sexy and feminine ....

Quite a few nice things have happened to quite a few nice people in the music-recording business during 1973 but no singer deserves it more than Charlie ("The Silver Fox") Rich.
“THINGS MONEY WON’T DO”

(AS-101)

Flip: Goody, Goody, People

LARRY STEELE

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

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

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

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AND CONGRATULATIONS TO RUSS REGAN FOR HIS FIRST SENSATIONAL YEAR

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

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