WHOM THE WORLD:

SEALS & CROFTS


HITS OF THE WEEK

**SINGLES**

- **Elvis Presley**, "I'VE GOT A THING ABOUT YOU BABY" (Swamp Fox, White Haven, ASCAP). The King is back with this uptempo tune showing his ability to get as funky as the best of them. Tight and tasty, it should find the number one spot waiting with open arms. RCA APB0-0196.

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

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

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

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

- **Bob Dylan**, "PLANET WAVES." Dylan and The Band... a perfect match disc-wise. In this long-awaited album, shipping gold, the 'Nashville Skyline' sound has grown up and Dylan fluctuates between this and his earlier 'gritty' vocalizing. Cuts with particular dazzle are 'On A Night Like This,' 'Forever Young,' and 'You Angel You.' Elektra/Asylum 7E-1001 (6.98).

**ALBUMS**

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

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

- **Rick Nelson And The Stone Canyon Band**, "WINDFALL." Long overlooked due to pre-conceptions, the validity of Nelson's music is evident in this, his first disc since the successful single "Garden Party." Dennis Lorden (ex-Mother's Son) has joined the band, contributing a bulk of the writing, including co-authorship of the title track with Rick. MCA-383 (5.98).

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**DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY**

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

A special section in conjunction with MIDEM '74
"Just Don’t Want To Be Lonely"

A new single from The Main Ingredient

Everybody played “The Fool” and now “Lonely” is breaking out at the same hit rate. In Dallas, Detroit, Chicago, Buffalo, Cleveland, Mobile, Columbus, Knoxville, Raleigh, Chattanooga, New York, Newark, Baltimore and Richmond.
Dealers Revise Prices Due to Label Increases
By GARY COHEN

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

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

Shorewood vs. AGI In Unipak Action

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

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

(Continued on page 19)

RlAA Certifies 186 Gold Awards In '73

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

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

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

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

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

In his new position, Ralfini will supervise a staff of 15. The first Anchor Records President was, until recently, managing director of WEA Records Ltd., the British arm of the Warner-Elektro-Atlantic group.

Pompadour described the creation of Anchor Records as "a major step in the ABC Leisure Group's development and expansion in the entertainment and music areas." He also commented on (Continued on page 69)

NARAS Names Grammy Nominees; Stevie Wonder, Leonard Bernstein Lead

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

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

Wonder's Six

Stevie Wonder has been nominated for record ("You Are The Sunshine Of My Life"), album ("Innervisions"), song ("You Are . . . ?"), male vocal performance ("You Are . . . ?"), r&b male vocal performance ("Superstition") and r&b song ("Superstition") of the year, a total of six nominations.

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

Also cited three times is Kris Kristofferson: his "Who Me?" was nominated as best country song and country male vocal performance; Kris himself was nominated as part of best country vocal duo/group performance with Rita Coolidge ("From The Bottle To (Continued on page 27)

CBS Group Racks Up Record Gold in '73

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

A breakdown of the 40 gold records by label shows Columbia with 17 (13 albums and 4 singles), Epic with 8 (3 albums and 5 singles), Stax with 5 (3 albums and 2 singles), Philadelphia International with 4 (2 albums and 2 singles), Monument with 3 (2 albums and 1 single), T-Neck with (Continued on page 69)
Stigwood, Delsener In New Copa Negotiations

By ROBERT ADELS

NEW YORK — Robert Stigwood, President of the Robert Stigwood Organization and New York-area concert promoter Ron Delsener, together with successful restaurateur Jerry Brody are collectively negotiating with the estate of the late Jules Podell for the physical plant and name of The Copa, a cabana.

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

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

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

Weiss to CMA

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

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

Melanie at the Met

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

A&M Names Childs, Cohen VP's

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

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

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

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

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

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

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

WB Names Bakkemo A&R Exec Director

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

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

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

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

Lambert and Potter Ink ABC Deal

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

Maximus Maximizes; Opens Coast Office

HOLLYWOOD — Jay Morgenstern, co-President with Frank Schekeryk of Music Maximus, has announced the opening of a west coast office for the Maximus group of companies. The address is 6430 Sunset Blvd., Hollywood, California 90028. Phone: (213) 461-4248. Morgenstern will operate from the Hollywood office, with Military in New York.
From Boston to San Francisco to a log cabin in Tennessee where the air was clear and the music was good. Toni Brown. "It's Good For You, Too."
Chappell Increases Activity By Producing, Placing New Masters

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

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

"It's important to note," Weiser told Record World, "that we are not a record company. We will work with artists on a selective basis. We will produce the initial master and then hopefully negotiate a deal with a company. We want to give the writer or creator, especially those who are not performers, an additional boost in their career. We also plan to help the development of artists through workshops."

**'73 Launch**

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

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

Several other signings have already taken place. In California,.

(Continued on page 22)

Rivers to Atlantic

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

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

Columbia Plans To Establish $4.98 LP

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

The three newly-priced albums are: Andre Kostelanelz & His Orchestra's "The Way We Were," Percy Faith & His Orchestra's "Remembering The Hits of the '60s" and Marty Robbins' "Have I Told You Lately That I Love You?"

Meanwhile, scheduled product by the Chuck Wagon Gang, Stonewall Jackson and Michel Legrand will be issued as planned with the original $2.98 list.

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

All $4.98 list albums will be prefixed 'C' and will be pressed with the Columbia logo.

Samuels Joins S/S/R

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

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

Cropper Signs With WB Music

Steve Cropper, of "Midnight Hour," "Duck of the Bay" and "Green Onions" fame, has signed an exclusive songwriters agreement with Warner Bros. Music, according to Executive Vice Presi-

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

Erato Artists Tour U.S.

**NEW YORK**—In conjunction with RCA Records' announcement of its initial release in the United States of six albums from the French Erato catalog, the company has also stated that several

(Continued on page 24)
The Allman Brothers Band and The Marshall Tucker Band wish to thank all those stations who brought their San Francisco New Year's Eve concert to the ears of over 20 million radio listeners.

**40 Million Ears Can't Be Wrong.**

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<th>Station List</th>
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With appreciation, from Capricorn Records, Inc. Macon.
ABC Leisure Names Al Franklin To Head New Retail Division

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

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

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

Atlantic Ups Micki Cochnar

NEW YORK—Dave Glew, Vice President of marketing for Atlantic Records announced that Micki Cochnar had been promoted to mercandising manager for Records and Tapes, a full selection of stereo components and accessories.

Her new responsibilities will include coordination of all merchandising aids and services (including the printing and production of all retail level displays and sales aids) and she will also continue her current position as merchandising manager for Columbia House, CBS Musical Instruments and Creative Playthings Divisions.

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

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

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

Andersen to Head CBS Retail Division

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

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

TV Spot Media Buys

By RAY MORGAN

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

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

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

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

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

These are not the only shows that are good advertising mediums for record companies. In some cities there are afternoon bands and shows with strong followings and there are advertising opportunities in these shows as well as the late night movies on the independent stations. This time period has been used most effectively by the mail-

(Continued on page 61)
Which came first?...

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

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

**ALBUMS**
- "Smokey" #T328L
- Diana Ross
- "Last Time I Saw Him" #M812V1
- Temptations "Lil' Girl" #8068V1
- Eddie Kendricks
- "Boogie Down" #T330V1
- Stevie Wonder
- "Innervisions" #T326L
- "Diana & Marvin" #M803V1
- Edwin Starr
- "Hell Up In Harlem" #M802V1

**SINGLES**
- "Baby Come Close" #T5239F
- "Last Time I Saw Him" #M126F
- "Let Your Hair Down" #G7183F
- "Boogie Down" #T4243F
- "Living For The City" #T4243F
- "My Mistake" #M1209F
- "Don't It Feel Good To Be Free" #M1248F

At Motown We Hatch Hits!
The Solomons on the History of Vanguard

By HOWARD LEVITT

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

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

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

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

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

SS: If you look at an early Schwann catalogue, you'll see about 200 labels, all starting on the same premise that we just outlined. Now, comes in some kind of business sense. So out of the 200, it began to dwindle down over the years until the only two independents that are left that started as classical companies are Vanguard and Vox. . . . from the original 200. Now, the difference between us and the others who died along the way is, I think, the fact that we were able to move with the times. I mean, though we were a classical record company from the beginning, we still weren't exclusively classical from the beginning.

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

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

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

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

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

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

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

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

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

—Charles Lindbergh
JERRY REED—RCA APBO-0224
THE CRUDE OIL BLUES (prod. by Chet Atkins & Jerry Reed) (Vector, BMI)
A standout amongst the recent flood of energy-crazed spurns, this country boogie features Reed at his earthiest and powerhouse production from the one-and-only Chet Atkins. A real chooglin' beat earmarks it for hit territory in both country and pop!

TOM MIDDLETON—Columbia 4-45972
IT WOULDN'T HAVE MADE ANY DIFFERENCE (prod. by Mike Picket) (Screen Gems-Cal., BMI)
Penned by the ubiquitous Tadd Rundgren, this number is rhythmically fascinating in a quiet way. With well integrated vocals and instrumentation, disc is already getting some action in the Detroit area. Middleton makes the difference!

DON McLEAN—UA XW363-W
FOOL'S PARADISE (prod. by Ed Freeman) (Nor Va Jac, BMI)
Culled from his "Playin' Favorites" collection, music's premier picker returns to the top with a tune that starts walkin' like blues and ends up runnin' like reggae. McLean shows his versatility on guitar and vocals alike. No foolin'!

STU NUNNERY—Evolution 1088
MADELINE (prod. by Al Gorgon) (Lobek, Eventide, ASCAP)
With one of the year's prettiest tunes, Nunnel can't help but establish himself as a complete artist. His lyrical, instrumental and vocal abilities all stand out on this highly evocative cut from his debut album. Superb!

HERBIE HANCOCK—Columbia 4-46002
CHAMELEON (prod. by David Robinson & Herbie Hancock) (Hancock, BMI)
Herbie's "Headhunters" album is selling like mad, and this is the tune that's doing it. A bouncy, funk-filled number, it should find a comfortable niche at the top in both r&b and pop. May well be the year's top instrumental!

RIPPLE—GRC 1013
WILLIE PASS THE WATER (prod. by Dee Ervin) (Act One, Violand, BMI)
"Sure Is Funky" sure was, and went top r&b. This tune should make it two in a row, as it fairly exudes the stuff of which funk is made. Super-strong rhythm section and driving vocals make crossover success a strong possibility. Pass the gold!

CHARLIE ALLEN & PACIFIC GAS & ELECTRIC—Dunhill D-4374
GUUMSO JONES (prod. by John Hill) (Mom's Best, ASCAP, Pop's Best, BMI)
Charlie and the boys from music's own utility conglomerate are heading for a high chart position with this bouncy good-timer featuring solid, gritty vocals. An extremely well-conceived cut, soup's on with this one!

LITTLE BEAVER—Cat 1991
WISH I HAD A GIRL LIKE YOU (prod. by Rick Finch) (Shelbylin, BMI)
Soulful and simple, this tune will make Little Beaver an r&b chart regular. Vocals are plaintive and poignant with fine back-up work and well-phrased instrumentation. The cat's out of the bag for sure with this one!

BILL AMESBURY—Casablanca NEB 0001
VIRGINIA (TOUCH ME LIKE YOU DO) (prod. by Amesbury and Gilliland) (Bay, BMI)
The first for the new label, this number takes off on a rhythmic excursion well worth noting. Tune shuffles along in an up-tempo vein, with good, gutsy vocals taking off from loose, good-time production. Should touch all the bases!

THE GUESS WHO—RCA APBO-0217
STAR BABY (prod. by Jack Richardson) (Dunbar, Circus, BMI)
Habituial hitmakers come on strong with this hard-driving ditty bound for the top. Tasteful lead guitar licks balance well with strong vocals as uptempo but uncomplicated production adds the finishing touches. Guess who the stars are?

WILLIE NELSON—Atlantic 3088
I STILL CAN'T BELIEVE YOU'RE GONE (prod. by Jerry Wexler) (Willie Nelson, BMI)
Shotgun Willie comes across with a mournful ballad that features straightforward lyrics and slow, sonorous pedal steel. Simple and mellow, the tune should cross-over and make it both country and pop. A believable hit!

GENE CHANDLER—Custum 1992
WITHOUT YOU HERE (prod. by Gene Chandler) (Defrande Manique, ASCAP)
The Duke of Earl remains royalty with a tune that should see nothing but success in both the r&b and pop fields. This self-produced effort is both pretty and powerful, with some smooth, muted wah-wah guitar under the vocals. Without a doubt!

SOUTHCO—Buddha 399
SHE (prod. by Hilly Leopold) (Snowberry, CAPAC, Buddha, ASCAP)

SAM JO—MGM South S 7029
TELL ME A LIE (prod. by Sonny Limbo) (Fame, BMI)

JIM GILSTRAP—Bell 435
AIRPORT (prod. by Jerry Fuller) (WB, Brown's Mill, ASCAP)

HERBIE MANN—Atlantic 3009
SPIN BALL (prod. by Georgios Holomos) (Herbie Mann, ASCAP)

LEON THOMAS—Flying Dutchman 26026
NEVER LET ME GO (prod. by Bob Thiele) (Fye, BMI)

BOBBY RUSSELL—Columbia 4-45977
I WOULDN'T HAVE IT ANY OTHER WAY (prod. by Bob Montgomery) (Pixsus, ASCAP)

NEW RIDERS OF THE PURPLE SAGE—Columbia 4-45976
PANAMA RED (prod. by Norbert Punnum) (Kown, Open End, BMI)

MICHAEL STANLEY—MCA 40177
YOURS FOR A SONG (prod. by Bill Smyczyn) (Duchess, Chrissica, BMI)

JERRY FULLER—Bell 433
ARIANNE (prod. by Jerry Fuller) (Edwin H. Morris, ASCAP)

PAUL & PAULA—LeCar 305
ALL I WANT IS YOU (prod. by Maj. Bill Smith) (LeBill, BMI)

SHIRLEY CAESAR—Hob 139 (Scepter)
ANOTHER DAY'S JOURNEY (prod. by John Bowden) (Our Children's, BMI)

GENTLEMEN & THEIR LADIES—Jean 731 (Alithia)
PARTY BUMP (prod. by George Kerr) (Sound Ideas, BMI)

ENERGY—Shout 302
FUNCTION AT THE JUNCTION (prod. by R. Braddy & J. Cash) (Jaweb, ASCAP)
YES ON TOUR

LOOKIN' FOR A LOVE AGAIN
BOBBY WOMACK—UA-1199-0 (6.98)
This self-produced album should continue Bobby's important cross-over action from R&B to pop, which he has so successfully earned. These tight tracks flaunt Bobby's versatility by sliding from funky, chugging numbers like "Lookin' For A Love," to a warm and touching rendition of the folk standard "Copper Kettle."

ICE WATER
LEO KOTKIE—Capitol ST-11262 (5.98)
Guitar virtuoso Leo Kottke comes forth with a second album featuring this renowned instrumentalist's vocal capabilities. Always well-received on the FM stations, this disc will be no exception. Strumming up a storm, standouts include "Pamela Brown" and "Born To Be With You." Expect it to make big waves!

SILVERBIRD
LEO SAYER—Chrysalis BS 2738 (Warner Bros.) (5.98)
The man who wrote the music for Roger Daltry's solo album emerges with a sizzling album of his own, with dazzling co-production from Adam Faith and Dave Courtney. Especially euphuous are the beautifully string-backed "Don't Say It's Over" and "The Show Must Go On," which has already achieved hit status in England. Sayer's "Silverbird" may shed its feathers and turn gold!

MATINEE WEEPERS
MARTHA VILEZ—Sire SAS 7409 (Famous) (5.98)
Continuing her recording career, this disc should bring Martha Vilez the recognition that has deservedly been hers for some time now. In this superb production by Mike Vernon (of Bloodstone fame), this rich-voiced artiste never sounded better. Sure-fire winners include the driving "Best Thing On The Block" and a unique sweet-toned version of "Mocking Bird."

THE BEST OF JOHN MAYALL
JOHN MAYALL—Polydor PD-2-3006 (7.98)
This two-disc package is sure to titilate Mayall devotees the world over. The selections offered in this collection present Mayall with his own brand of foot-stomping blues favorites. Live and studio versions are included, highlighted by a medley of "The Laws Must Change" and "Room To Move," with fine flute flavoring from Johnny Almond.

MANHOLE
GRACE SLICK—Grunt BF1-0347 (RCA) (5.98)
On this, her first solo album, Grace's strength shines through. She is ably aided by many ex-Jefferson Airplane and David Crosby. The "Manhole" suite encompasses the entire first side, filled with strings, and the same string effect is achieved on side two with a synthesizer. Amazing Grace!

DIFFERENT DRUM
LINDA RONSTADT—Capitol ST-11269 (5.98)
The silver-throated Ms. Ronstadt is well represented on this disc, which is in effect a greatest hits album. Capitol has gathered this compilation from her previous solo efforts and earlier Stone Pony releases. Illuminating this set are "Long Long Time," the Dylan classic. "I'll Be Your Baby Tonight" and the tune that originally brought Linda into the limelight, "Different Drum."

GOOD FOR YOU, TOO
TONI BROWN—MCA-386 (5.98)
Toni Brown emerges a-glowing on her debut solo album for MCA. Toni is assisted on this dulcet disc by some of Nashville's finest musicians and her ex-partner from Joy Of Cooking, Terry Garthwaite. She's not just another pretty face ... Flor-ence Warner—Epic KE 32654 (5.98)
Notable jazz musicians gathered from all parts of the globe to record this fabulously vibrant album, which has truly captured the "live" spirit. Tight and dynamic, the tracks to listen include a driving rendition of "MacArthur Park" and "Nice 'N Juicy," which is exactly what the title implies.

A GREAT GIFT IDEA
THE CREDIBILITY GAP—Reprise MS 2154 (5.98)
The laughs are guaranteed to keep on coming from this funny foursome. Their realistic approach to such matters as venereal disease, black exploitation films and commercial poetry proves to be consistently hilarious. Particularly pleasing is a take-off on the Johnny Carson Show. Warning though, you'll never be able to watch the show without laughing again!
"smokin' in the boy's room" is now a certified subject!

RIAA CERTIFIED 1,000,000 SINGLES SOLD!

"SMOKIN' IN THE BOY'S ROOM" recorded by BROWNSVILLE STATION

FEATURED IN THEIR CHART CLIMBING ALBUM

Produced by D. MORRIS & BRILLIANT SUN

BIG TREE #16011

SEE THEM IN MAJOR TV APPEARANCES:
MIDNIGHT SPECIAL • IN CONCERT • ROCK CONCERT

BOOKINGS BY: PREMIER TALENT • PERSONAL MANAGER: AL NALLI FOR A & A PRODUCTIONS • PUBLIC RELATIONS: RICHARD GERSH ASSOCIATES
By CRAIG FISHER

**Injunction Leaves Pointers Under Blue Thumb Contract**

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

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

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

David Rubinson is currently in Europe with The Pointer Sisters and the newly recorded Wonder, containing her upcoming single, "All I Ever Needed," was not available for comment at press time.

**Doobies, S&C Go Platinum**

**New York** — Warner Bros. has announced that platinum discs will be awarded to the group's debut Warner Bros. Records album, "The Captain and Me," and to Steve Cropper and Larry Goldblatt for their "Diamond Girl" LP.

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

**Columbia Out With Two ‘Way We Were’ Albums**

**New York** — The top 10 chart success of Barbara Streisand's single, "The Way We Were," has sparked the imminent release of two Columbia "The Way We Were" album packages.

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

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

**The Coast**

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

Shure Brothers Inc.
222 Hartrey Ave., Evanston, III. 60204
Rock & Roll History Program Travels to Schools With Jocks

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

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

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

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

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

Stations including WSGN, WDDD, CKKL and KLIF have all already participated. John Leader of WQXI states, “Although it might be hard to correlate the actual money and rating benefits, the good will generated with the kids is impressive: getting your air personality right into the school to talk and get a feed-back from...” (Continued on page 74)

FCC Approves Station Transfers

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

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

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

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

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

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

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

By BEVERLY MAGID

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

KFRC-San Francisco. .. PD Michael Spear announced that Charlie Foxx will be doing the after-midnight drive, David Lowery (WAPE) will be on the all-night shift and after January 25, Dave Sholin (KLJI) will be doing the music and the swing shift. The station just finished their “Joker Weekend.” Listeners called up with their favorite gag, and the winner won their own one hour show on the air with their own jock jingle cut at the station.

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

Y100-Ft. Lauderdale. .. PD Ronnie Grant reports the following ARB shares in the Ritchie area (Miami, Ft. Lauderdale, and Hollywood): 12-1, Tuesday to Sunday, 6am to midnight. .. WQAM 5.3, Y100 5.0, WSHE 4.3, WMWO 2.1 with 12-17 years. .. WQAM 17.3, Y100 24.3, WSHE 11.4, and WMWO 7.5.

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

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

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

Los Angeles. .. Drake-Chenuit reports that KPRA/FM-Paso Robles has changed from simulcast to the “Great American Country” as has WPCF/FM in Winter Haven, Florida; WSLO/FM in Roanoke is on the “Solid Gold” format. (Continued on page 61)

AM ACTION

LISTENING POST
Wolfman, Joker

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

Pickwick Pushes $2 Tag at Sales Meet

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

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

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

New Product

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

New Competitive Spirit Behind Tape Price Split

BY GARY COHEN

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

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

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

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

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

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

Dealers Revise Prices (Continued from page 3)

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

For $6.98 albums, many chains have raised their sale prices over the "magic" four dollar level, from $5.99 to $4.99. Local reporting chains are split about 50-50—half are under four dollars, and half have gone over four dollars.

On regular selling price for $6.98 albums, there has been both upward and downward movement. Many stores and chains report that their markup on $6.98 list albums had been higher, because they sold fewer copies and were able to get an extra 25 cents on each album, primarily because many of the $6.98 albums had been either soundtracks, double albums or special packages. Now, with $6.98 becoming the norm rather than the exception, prices have been lowered to around the $5.50 mark. There is, though, a wide divergence of prices at this level, ranging from $5.29 through $5.59. With some stores simply applying their normal $1 discount policy and charging $5.98.

Tapes

Sale prices on $6.98 list tapes have inched up to the $3 level with most stores averaging $4.94. The most noticeable increases have come from those chains who were at $4.77 or $4.84, who have now jumped to $4.98 to $5.98. Regular selling price is between $5.50 and $5.99.

$7.98 tape prices fall into the same category as $6.98 list albums, as their current proliferation has led to some changes in the regular selling price. And with the proliferation of $7.98 tapes is the near 20 cent wholesale cost reduction by both Columbia and Warner Brothers. In the past, most $7.98 tapes were either special packages or double tapes, although a number of the recent Who tapes were released at $5.98 list price, and $4.98, $5.49 or $5.99.

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Your next song could make you songwriter of the year.

$128,000 cash prizes
THE AMERICAN SONG FESTIVAL
an international songwriting competition

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

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

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

HOW ARE WINNERS PICKED? Each song entered will be listened to by experts from the music industry. Thirty-six semi-finalists' songs will be chosen (three from each professional and amateur category). These then will be judged by an international jury comprised of eminent composers, publishers, artists and other representatives of the recording and broadcast industries.

PRIZES: Total cash prizes of $128,000 will be awarded. Each of the 36 semi-finalists will receive $500 cash and be the guest of the Festival for the August 30, through September 2, 1974 finals. Twelve finalists (a winner from each category, each division) will receive an additional $5,000. The composers of the Best Amateur and Best Professional song will each win an additional $25,000. The Laurel Award for best song of the Festival will be a concert grand piano in addition to cash prizes of $30,500.

HOW TO ENTER: Start now. Enter as many songs as you wish for an entry fee of $10.85 per song. ($13.85 outside the USA and Canada.) Send the application below with $10.85 for each song to the American Song Festival. Applications must be postmarked no later than April 15, 1974. You will receive the Official Festival Entry Kit, ASF Cassette by Capitol, entry form, and Songwriters' Handbook. This valuable book includes important information every songwriter should know; copyright laws, publishing, selling your songs, etc. Record your song on the blank cassette and return it. Instrumental and lyrical songs are accepted. You don't have to be able to write music—recording the cassette is enough. Elaborate production is not necessary. The song is what counts.

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

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

CLOSING DATES: Application for entry must be postmarked no later than April 15, 1974. The recorded cassette and entry form must be returned postmarked no later than June 3, 1974. Enter now—fill out and mail the coupon below today.

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

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

Enclosed is my □ check □ money order entry fee of ($10.85 each outside U.S. and Canada $13.85 each.) Please send: Official Entry Kit(s) to:

NAME
AGE
ADDRESS
CITY
STATE
ZIP

(PLEASE PRINT)

Made payable to the American Song Festival.

April 15, 1974.
Kalaidjian Named CBS Vice President

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

Sentencing Set For Tape Pirates

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

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

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

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

Alleged Pirates Released on Bond

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

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

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

Frank Schiffman Dies; Co-Founded The Apollo

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

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

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

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

New Grand Funk LP

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

Committee Hits the Road

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

Ten more dates have been added to the Committee's tour to coincide with the release of their album, "Wide World of War." In a decade of performing activity, the group has scored a host of film and television credits, from "Billy Jack" and "American Graffiti" to Dick Cavett, Johnny Carson and Flip Wilson.

MCA Inks De Young

UNIVERSAL CITY, CAL. — Cliff De Young, known to millions as Sam Hayden in the Universal Television series "サンシャイン," has been signed to a long-term recording contract with MCA Records. Artie Mogull, MCA Vice President, made the announcement recently.

De Young's vocals were first credited on the original television soundtrack of "サンシャイン," which MCA released in November, and on "サンシャイン," from "The" recently-pulled single from the LP.

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

Moore to ABC

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

The Coast (Continued from page 16)

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

Godspell Music • New Cadenza Music • Dramatis Music
NMPA Creates Legal Post

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

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

Howard Ties Knot

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

Croce Special Set

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

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

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

Weston to Address Copyright Conference

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

L&M At KHJ

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

Mitsubishi Intl. Becomes SQ Licensee

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

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

Musical Isle Names Denver Operations Mgr.

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

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

Chappell Active

(Continued from page 6)

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

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

Staff Producers

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

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

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

Feliciano on the Move

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

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Kool And The Gang We also predicted that this R&B sales Go-Rilla would jump on major top 40 stations. This is all the more remarkable because it is one of the few records on an independent label (De-Lite) that has been able to accomplish this near-impossible feat. Powerhouse new believers: 40 WIXY, 30 KFRC, KHJ, 27 WXLO. Chart debuts: It exploded on the CKLW chart at #92 and it is top 5 in R&B sales in Detroit. It is #30 at WCFEL and is on KILF, KELP, KTAC.

Eddie Kendricks This column predicted from the time of release that this record would become a cross-over Go-Rilla. Powerhouse believers: 40 WIXY, 30 KFRC, KHJ, 27 WXLO. Chart debuts: It exploded on the CKLW chart at #92 and it is top 5 in R&B sales in Detroit. It is #30 at WCFEL and is on KILF, KELP, KTAC.

CLUB REVIEW

Airto, Tierra Latinize Whisky With Exotica

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

Mood Music

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

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

Craig Fisher

Benedetto Travels On the Continent

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

Young Critics Honor Fox-Gimbel's 'Name'

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

RCA Distrib Erato

(Continued from page 6) Erato recording artists either currently are or soon will begin touring this country.

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

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

Grossman Signs With Phonogram


(Continued on page 69)
January WHITE SALE

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PLUS THESE
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CONTACT YOUR LOCAL DIST. FOR PROGRAM DETAILS!
Wonder, Bernstein Lead Grammy Nominees

(Continued from page 3)

The Bottom," A&M.

Doubly Named

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

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

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

Double Roles

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

Bernstein's Four

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

Best Record

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


New Arrivals

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

Jazz Awards

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

Females, Males

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

Grammy vocal group nominees in the pop categories are Seals & Crofts ("Diamond Girl"), Paul McCartney & Wings ("Live And Let Die"), Gladys Knight & The Pips ("Neither One Of Us"), Carpenters ("Sing") and Dawn ("Tie A Yellow Ribbon"). Deodato, the Mahavishnu Orchestra, Edgar Winter, Billy Preston and Quincy Jones are vying for honors in the pop instrumental field.

R&B Honors

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

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

Country Choices

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

Country instrumentalists nominated include Chet Atkins and Charlie McCoy (both together and as individuals), Eric Weissberg & Steve Mandell and Danny Davis & the Nashville Brass. Competing for the best country song are: "Behind Closed Doors," "Country Sunshine," "The Most Beautiful Girl," "Watermelon Wine" and "Why Me?"

Masekela Gets Around

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

Comedy, Cast


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

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

Classical LPs

There are eight nominees for classical album of the year: Bar- tok's Concerto For Orchestra as conducted by Pierre Boulez; Bee- theven's Concerti For Piano & Orchestra as conducted by Vladi- mir Ashkenazy and Georg Solti; Bizet's Carmen as conducted by Leonard Bernstein; Joplin's The Red Book as conducted by Gunther Schuller; Prokofiev's Romeo And Juliet as conducted by Lorin Maazel; Dallapiccola's Hero- ines featuring Leontyne Price; The Complete Rachmaninoff as performed by the master himself and Rachmaninoff's Concerto No. 2 featuring Artur Rubinstein, conducted by Eugene Ormandy.

Other Awards

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

Grammy award nominees normally do not honor record business executives except in their role as producers; but this year in the nomination category, Warner Bros. Senior VP Stan Coryn has been honored for his liner notes for Frank Sinatra's "Ol' Blue Eyes Is Back."
Record World’s ’73 Classical Awards

By SPEIGHT JENKINS

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

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

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

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

The best orchestral recording had some eight titles suggested, ranging all through the standard repertory of the symphony orchestra. In the voting, Columbia’s recording of Pierre Boulez conducting Ravel’s “Barque sur l’océan,” “Le tombeau de Couperin,” and “Valse nobles and sentimentales,” the second volume of the conductor leading Ravel, won handily with three votes. The same conductor’s work on Bartók’s “Miraculous Mandarin” (Columbia) was also nominated, as was the London recording of Prokofiev’s Romeo and Juliet, with the Cleveland Orchestra conducted by Loren Maazel.

For the best non-standard orchestral recording, again some eight works were suggested. These were all orchestral works unusual for any symphony orchestra, and most had not been recorded before. In a close vote the winner was Bedrich Smetana’s Symphonic Poems by Rafael Kubelik, with the Bavarian Radio Symphony on Deutsche Grammophon. The other work of this group could even be suggested: four names came up, and only two were nominated. The winner was London’s recording of Puccini’s Turandot, also recommended by Zubin Mehta. The other opera nominated was also from London, Wagner’s Parsifal, with Christa Ludwig, Rene Kollo and Dietrich Fischer-Dieskau, conducted by Georg Solti. Turandot got four votes to the Wagner opera’s three.

The non-standard opera category, however, was filled to over.

(Continued on page 46)

A Survey of Classical Music

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

Each company was also asked to give a forecast for 1974 as to the records that would be big sellers. In addition, we have included a spotlight on the smaller labels that market classical product.
``It would be impossible to overstate the value of RCA's fabulous edition of The Complete Rachmaninoff.''

PETER G. DAVIS, NEW YORK TIMES

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

Now, 57 years later, his genius is a celebrated fact. In preparing this unique collection, RCAs John Pfeiffer and The International Piano Library's Gregor Benko spent years tracking down every known Rachmaninoff recording. Including 10 Edison sides and 14 RCA sides never before issued. 99 works were processed with exacting and loving care from the original recordings.

To hear Rachmaninoff play his "Rhapsody on a Theme of Paganini" or his beloved "Second Piano Concerto" is a dramatic illustration of just how they should sound. The collection consists of 5 volumes, each containing 3 records with an illustrated booklet that includes a discography and rare photographs.

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

RCA Records and Tapes
London’s Year Highlighted By Opera and Solti

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

As pointed out in this space a few weeks ago, London has 43 titles available featuring Joan Sutherland, surprising only in the total count. Miss Sutherland is one of the great singers of all time, and her presence comes over very accurately on records. Unlike her coloratura rival, Beverly Sills, who does not make her full theatrical impact on disc, Miss Sutherland comes over exactly as she does in the opera house. This year she has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite coloratura rival, Beverly Sills, who has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite

Other vocal performances that have scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite coloratura rival, Beverly Sills, who has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite coloratura rival, Beverly Sills, who has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite coloratura rival, Beverly Sills, who has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite coloratura rival, Beverly Sills, who has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite coloratura rival, Beverly Sills, who has scored with the public are “Richard Tucker and Robert Merrill at Carnegie Hall” and “Marilyn Horne Sings Rossini,” a record that exploits one of Miss Horne’s favorite

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


Columbia Records: the Moog, The Organ and the Orchestra

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

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

A gold mine apparently exists for Columbia in the services of E. Power Biggs, one of the two or three most famous organists in the world. Joining the procession of records using the marvelous technique of Scott Joplin, Biggs played a 12-track with Vladimir Horowitz, and the “Schubert Impromptus.” Neither piece showed off Horowitz’s legendary virtuosity, except that they proved how well he can handle somewhat quieter music. His technical mastery, of course, is as awesome as ever, and a holdover best seller this year has been “Horowitz Plays Chopin.”

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

Also in the Columbia fold are

(Continued on page 46)

RCA—Plumbing the Archives and Taking Stock

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

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

John Pfeiffer, the producer of the package, as well as RCA’s Caruso and Melchoir issues this year, went to great pains to make each record as honest as possible, and his technical mastery, of course, is as awesome as ever, and a holdover best seller this year has been “Horowitz Plays Chopin.”

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

RCA has the exclusive services of Leontyne Price, and she made a disc of Puccini arias and a complete recording of Tosca. So much Puccini is a rarity for Miss Price, the completest Verdi singer, but the lady has decided to move slowly back into more Puccini. In her first season with the Metropolitan Opera (1961-63) she sang Madama Butterfly, Tosca, Liu in Turandot and Minnie in La Fanciulla del West. Then she decided that veristic opera was not good for her, and she stopped all those roles. Beginning in November 1972 when she sang the heroine of Puccini’s one-act I Tabarro, she has moved slowly back into the Puccini role.

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

Her Tosca immediately did well on the retail charts, and a casual listen explains why. It is rich, full of color and thrives on simple tunes, and even the simplest of the tunes are heard until there is an overall (Continued on page 34)
The #1 classical label of 1973

Among London’s many best selling chart items of 1973:

"The Best Turandot Ever"
STEREO REVIEW
OSA 13108

"Opera recording of the year"
CHICAGO TRIBUNE
OSA 1298

"... a major addition to the Beethoven discography. Bravo!"
HIGH FIDELITY
CSA 2404

"World Premiere Stereo Recording
First Recording by the Cleveland Orchestra with Lorin Maazel"
CSA 2312

Will be #1 again in 1974!

The Greatest Tenor in the World Today is
KING OF THE HIGH C's
OS 20373

"... one of the great keyboard interpretations of our day."
THE GRAMOPHONE, LONDON
CSA 2235

The number one classical catalogue in the world today.
More than any other American company, Nonesuch reflects the taste and aesthetic conscience of its director, Teresa Sterne. Adventurous, uncompromisingly honest in what she does, Miss Sterne has made a budget or medium-priced label into one of the major American companies. Because of the way gold records are awarded—they are tied to the price of the record—Nonesuch wins no prizes for sales. The sheer price of gold records, the major American companies.

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THE DEUTSCHE GRAMMOPHON
INTERNATIONAL SHOWCASE
OF conducTORS.

In the tradition of bringing the serious music lover only the highest quality recordings of the very finest performances and artists, Deutsche Grammophon is pleased to present just a few of its finest conductors’ most recent releases.

Bernstein’s Carmen, Kubelik’s Palestrina, Karajan’s The Merry Widow, Ozawa’s Symphonie Fantastique, Richter’s Messiah, Mackerras’s Saul, Böhms Strauss Waltzes and Polkas, Abbado’s Tchaikovsky and Mendelssohn Violin Concertos played by Milstein.

With the incomparable quality of both the recordings and performances, it’s little wonder that when the connoisseur of classical music and opera selects a recording for his musical library, he’ll only settle for Deutsche Grammophon.

Incomparable recordings of incomparable performances.
Philips Covers the Field

Philips, the Dutch company represented in the U.S. by Mercury Records, makes for a high-quality product and must account for some of Philips' sales. Though not commanding the marketing of Sir Georg Solti or Herbert von Karajan, Colin Davis has an important and growing audience. The music director of the Royal Opera, Covent Garden, Davis has also given some distinction to New York with both the Metropolitan Opera and the Boston Symphony. His specialty is Berlioz, and Philips has extended his important Berlioz cycle by two notches this year. Davis has been responsible for the first complete modern recording of the composer's Benvenuto Cellini, an opera never performed by one of the large American organizations. Nicolai Gedda, mentioned earlier as one of the most recorded artists this year, sounds at his best on this record, and the contributions of Roger Soyer, Jules Bastin, and Christian Ed-Pierre are first rate. Best of all is Davis' opulent reading of the score. With the success of Les Troyens at the Metropolitan Opera this season (an opera also brilliantly recorded by Davis and Philips), Benvenuto Cellini may get some New York performances before long.

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

One important opera recording which could be thought of as a Berlioz-Verdi diatonic reading of Verdi's Attila, one of Verdi's first successes, had never previously been recorded, and Philips employed the talents of Cristina Deutekom and Martin A. Sander for this recording. Sherrill Milnes and Nicolai Ghiaurov, all working under the excitable baton of Lamberto Gardelli. The result is an interesting recording of a rarely performed work, but it is not completed, it has great moments, flashes of Verdiian fire that predict the great works to come.

Philips also issued the fifth complete cycle of Wagner's Ring, discounted twice before in this column. Uneven as would be any live performance, the Philips Ring has the enormous asset of Birgit Nilsson's Brunnhilde, captured at the full flush of her career and industry, as well as many other important soloists. The sound and expression of Marta Möld's Waltraute in Gotterdammerung, a voice that combines authority and the kind of total understanding of Waltraute's place in the cycle, is wonderful to hear. Two pianists have made the cash register ring loud and clear for Philips. Claudio Arrau, who has previously recorded a superb version of the complete Beethoven sonatas, has now launched into an extensive Schumann series this year. Though Brendel has the successful records of Liszt, Beethoven and Schubert. The pianist has a clean, arresting touch on the keys; his work has been particularly attractive in Schubert.

The 21st and 25th piano concertos of Mozart received performances by Stephen Bishop and Colin Davis that elicited powerful critical praise, and Bishopink made the familiar Brahms First and Fourth Symphonies sound fresh and interesting. Haitink was also responsible for the pairing of the first symphonies of Mahler and Bruckner — interestingly played and instructive. Haydn Piano Trios were given a runthrough that balanced classical technique and not a little feeling by the Beaux Arts Trio. The seventeenth-century was well served by Books III and IV of the Montevedi Madrigals. Coming up for 1974 are three works by the contemporary English composer Michael Tippett. His opera, Knot Garden, which received its premiere at the Royal Opera, Covent Garden, in the spring of 1972, will be recorded presumably, with some of the original cast, led by Davis. The composer's Symphony No. 3 will receive its first recording as will his first three piano sonatas. Bishop and Davis unite for the complete Beethoven piano concertos, and Davis will record the Beethoven Symphonies complete.

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

London

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

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

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

74 Highlights

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

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

RCA

(Continued from page 30)

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

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

Holdovers from years before are the Tchaikovsky Piano Concerto No. 1 starring Van Cliburn, probably the best selling classical record of 1973; its three volumes of "Leontyne Price Portrait of a Prima Donna;" "The Chopin I Love" played by Arthur Rubenstein and, surprisingly enough, a rare Verdi opera, Ernani with Miss Price and Carlo Bergonzi.

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

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

Miss Price will be represented by a Strauss record — The Four Last Songs, with scenes from Strauss operas — and Leopold Stokowski will conduct Dvorak's New World Symphony as part of a contract for ten recordings over the next few years. Last summer by the nonagenerian. The big news for RCA in 1974 has not been written. Glancy is the first President of the company in some years with such a strong interest in classical music, and there is no telling what projects and ideas he will carry out.

34

RECORD WORLD JANUARY 26, 1974

AmericanRadioHistory.com
Hit Angel Partnerships

and now...the newest.

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THE BAROQUE CONNECTION
including Love Story/Midnight Cowboy/
Let It Be/Raindrops Keep Fallin' on My Head/
The Windmills of Your Mind
PARIS OPERA ORCHESTRA; GANOT

Music by
Bacharach, Lai, Barry
Legrand, Lennon and McCartney
Played by the Paris Opera Orchestra
In the elegant style of Handel and Vivaldi

S-37000

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Available from your Capitol/Angel Sales Representative
TOP 100 OF 1973

1. Let's Get It On - Marvin Gaye
2. Neither One Of Us - Gladys Knight & Pips
3. Pillow Talk - Sylvia
4. Superstition - Stevie Wonder
5. SURE IS FUNKY - RIPPLE
   6. Funky Stuff - Kool & Gang
   7. Midnight Train To Georgia - Gladys Knight & Pips
   8. The Love I Lost - H. Melvin & Blue Notes
   9. Higher Ground - Stevie Wonder
  10. Misdemeanor - Foster Sylvers
  11. Could It Be I'm Falling In Love? - Spinners
  12. Smarty Pants - First Choice
  13. Ain't No Woman - Four Tops
  14. Natural High - Bloodstone
  15. Where Peaceful Waters Flow - Gladys Knight & Pips
  16. Keep On Truckin' - Eddie Kendricks
  17. Standing Ovation - Dells
  18. Doin' It To Death - Fred Wesley & JB's
  19. Soul Makossa - Manu Dibango
  20. I Can Understand It - New Birth

And now, RIPPLE's follow-up single,

"Willie, Pass the Water"

GRC 1013

MUSIC to change your mind about MUSIC...GRC
<table>
<thead>
<tr>
<th>WKS. ON CHART</th>
<th>TITLE, ARTIST, Label, Number, (Distribution Label)</th>
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<tbody>
<tr>
<td>7</td>
<td>1 YOU'RE SIXTEEN RINGO STARR Apple 1870</td>
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<td>16</td>
<td>2 SHOW AND TELL AL WILSON/Rocky Road 30073 (Bell)</td>
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<td>3 THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944</td>
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<td>4 SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION/Big Tree 16011 (Bell)</td>
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<td>5 I'VE GOT TO USE MY IMAGINATION GLADYS KNIGHT &amp; THE PIPS/Buddah 393</td>
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<td>10</td>
<td>6 AMERICANS BYRON MacGregor/Westbound W222</td>
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<td>7 LET ME BE THERE OLIVIA NEWTOWN-JOHN/MCA 40112</td>
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<td>12</td>
<td>8 LIVING FOR THE CITY STEVIE WONDER/Tamla TS4242F (Motown)</td>
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<td>12</td>
<td>9 LOVE THEME LOVE UNLIMITED/20th Century TC 20599</td>
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<td>9</td>
<td>10 UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/Atlantic 2995</td>
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<td>15</td>
<td>11 THE JOKER STEVE MILLER BAND/Capitol 3732</td>
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<td>12 TIME IN A BOTTLE JIM CROCE/ABC 11405</td>
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<td>11</td>
<td>13 HELEN WHEELS PAUL McCARTNEY &amp; WINGS/Apple 1869</td>
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<td>14 ME &amp; BABY BROTHER WAR/United Artists WX350-W</td>
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<td>15 ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE DONNY OSMOND/MGM 14677</td>
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<td>10</td>
<td>16 THE MOST BEAUTIFUL GIRL CHARLIE RICH/Epic 5-11014</td>
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<td>13</td>
<td>17 SPIDERS AND SNakes JIM STAFFORD/MGM 14468</td>
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<td>18 NEVER, NEVER GONNA GIVE YA UP BARRY WHITE/20th Century TC 2058</td>
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<td>13</td>
<td>19 WALK LIKE A MAN GRAND FUNK/Grand Funk 3760</td>
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<td>20 ROCK ON DAVID ESSEX/Columbia 4-45940</td>
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<td>10</td>
<td>21 LIVIN' FOR YOU AL GREEN/Hi 2248 (London)</td>
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<td>22 JUNGLE BOOGIE KOOL &amp; THE GANG/De-Lite 559</td>
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<td>23 SISTER MARY ELEPHANT CHEECH Y CHONG/Ode 66041</td>
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<td>24 PUT YOUR HANDS TOGETHER O'JAYS/Phil. Intl. ZS7 3535 (Columbia)</td>
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<td>25 JIM DANDY BLACK OAK ARKANSAS/Atco 6940</td>
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<td>26 LET YOUR HAIR DOWN TEMPTATIONS/Gordy G7133F (Motown)</td>
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<td>27 IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD/Capitol 3746</td>
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<td>13</td>
<td>28 LEAVE ME ALONE (RUBY RED DRESS) HELEN REDDY/Capitol 3743</td>
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<td>29 ABRA-CADABRA DE FRANCO FAMILY/20th Century TC 2070</td>
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<td>30 JOY, Pt. 1 ISAAC HAYES/Enterprise ENA 9085 (Stax)</td>
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<td>31 I LOVE TOM T. HALL/Mercury 73436</td>
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<td>32 A LOVE SONG ANNE MURRAY/Capitol 3776</td>
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<td>33 I SHALL SING GARFUNKEL/Columbia 4-45983</td>
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<td>34 LAST TIME I SAW HIM DIANA ROSS/Motown M1278F</td>
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<td>35 MIDNIGHT RIDER GREGG ALLMAN/Capricorn 00035 (WB)</td>
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<td>36 HEARTBREAKER ROLLING STONES/Rolling Stones RS 10109</td>
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<td>37 BOOGIE DOWN EDDIE KENDRICKS/Tamla TS4243F</td>
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<td>38 BABY COME CLOSE SMOKEY ROBINSON/Tamla T43239F</td>
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<td>14</td>
<td>39 IF YOU'RE READY (COME GO WITH ME) STAPLE SINGERS/STAX STA 0170</td>
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<td>16</td>
<td>40 HELLO, IT'S ME TODD RUNDGREN/Beavrille 0009 (WB)</td>
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<td>16</td>
<td>41 TEENAGE LAMENT '74 ALICE COOPER/Warner Bros. 7762</td>
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<td>42 CAN THIS BE REAL NITAL FOUR/Curtom 19944 (Buddah)</td>
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<td>15</td>
<td>43 I WANT TO LIVE THE LOVE B. B. KING/ABC 11406</td>
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<td>15</td>
<td>44 DYER MAKER LED ZEPPELIN/Atlantic 2986</td>
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<td>45 AMERICAN TUNE PAUL SIMON/Columbia 4-45900</td>
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<td>7</td>
<td>46 TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ABC 11407</td>
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<td>12</td>
<td>47 LAST KISS WEDNESDAY/Sussex 507</td>
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<tr>
<td>4</td>
<td>48 COME AND GET YOUR LOVE REDBONE/Epic 5-11035</td>
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**CHARTMAKER OF THE WEEK**

| 77 | SUNSHINE ON MY SHOULDERS JOHN DENVER RCA APBO-0213 |
| 78 | JESSICA ALLMAN BROTHERS/Capricorn 0036 (WB) |
| 79 | LET ME GET TO KNOW YOU PAUL ANKA/Fame WX345-W (UA) |
| 80 | THIS IS YOUR SONG DON GOWDEN/Blue 806 (Polydor) |
| 81 | YOU SURE LOVE TO BALL MARVIN GAYE/Tamla 154244F (Motown) |
| 82 | IN THE MOOD BETTE MIDLER/Atlantic 3004 |
| 83 | CAN'T SAY NOthin' CURTIS MAYFIELD/Curtom 1993 |
| 84 | ONE TIN SOLDIER COVEN/Warner Bros. 01031 |
| 85 | STOP TO START BLUE MAGIC/Atco 6940 |
| 86 | STAR STEALERS WHEEL/A&M 1483 |
| 87 | JUST CAN'T GET YOU OUT OF MY MIND FOR TOPS/ Dunhill D 4377 |
| 88 | ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/Blue Sky 2757 |
| 89 | I MISS YOU DELLS/Cadet 5700 |
| 90 | MUST BE LOVE JAMES GANG/Atco 6953 |
| 91 | FLASHBACK FIFTH DIMENSION/Bell 45425 |
| 92 | LIFE IS A SONG WORTH SINGING JOHNNY MATHIS/Columbia 4-45975 |
| 93 | DEEPER AND DEEPER BO DONALDSON & THE HEYWOODS/ABC 11402 |
| 94 | HANGIN' AROUND EDGAR WINTER GROUP/Epic 5-11069 |
| 95 | BICYCLE MORNING BILLY SANS/Atco 6945 |
| 96 | KEEP YOUR HEAD TO THE SKY EARTH, WIND & FIRE/ Columbia 4-45953 |
| 97 | THERE WON'T BE ANY MORE CHARLIE RICH/ RCA APBO-0195 |
| 98 | GET THAT GASOLINE BLUES RNBQ/Kama Sutra KA 586 (Buddah) |
| 99 | SHE'S GONE HALL & OATES/Atco 2993 |
| 100 | WILL YOU LOVE ME TOMORROW MELVYN/Jefferson 4213 (Famous) |

**PRODUCERS AND PUBLISHERS ON PAGE 26**
JANUARY 26, 1974

THE FM AIRPLAY REPORT

Flashmaker of the Week

Ice Water
Leo Kottke
Capitol

Top FM Airplay This Week

Ice Water—Leo Kottke—Capitol
Manhole—Grace Slick—Grunt
Energized—Foghat—Bearsville
Phosphorescent Rat—Hot Tuna—Grunt
Windfall—Rick Nelson—MCA

WnEw/FM/New York
Energized—Foghat—Bearsville
Grievous Angel—Gram Parsons—Reprise
Hotcakes—Carly Simon—Elektra
Manhole—Grace Slick—Grunt
Mountain—Golden Earring—Track (Import)
Next—Sensational Alex Harvey Band—Vertigo
Phosphorescent Rat—Hot Tuna—Grunt
Tabernacle—Jan Akkerman—Atco
Windfall—Rick Nelson—MCA

WmMr/FM/Philadelphia
Essence to Essence—Donovan—Epic
Grievous Angel—Gram Parsons—Reprise
Hotcakes—Carly Simon—Elektra
Ice Water—Leo Kottke—Capitol
Manhole—Grace Slick—Grunt
Matching Tie & Handkerchief—Manley Python—Charisma (Import)
Phosphorescent Rat—Hot Tuna—Grunt
Piano Improvisations (Vol. 1)—Chick Corea—ECM
Tales from Topographic Oceans—Yes—Atlantic
Wanted Dead or Alive—David Bromberg—Col

WBab/FM/Long Island
Energized—Foghat—Bearsville
For My Love—Jose Feliciano—RCA
Manhole—Grace Slick—Grunt
Phosphorescent Rat—Hot Tuna—Grunt
Sabbath Bloody Sabbath—Black Sabbath—WB
Seeds—Barry McGuire—Myth
Sundown—Gordon Lightfoot—Reprise

WmMs/FM/Cleveland
Bright Moments—Rahsaan Roland Kirk—Atlantic
Grievous Angel—Gram Parsons—Reprise
It’s Getting Better—Atlantic—Vertigo
Layers—Les McCann—Atlantic
Let It Ride—Chi Coltrane—Col
Manhole—Grace Slick—Grunt
Next—Sensational Alex Harvey Band—Vertigo
Soft Machine VII—Col
Windfall—Rick Nelson—MCA

Wabx/FM/Detroit
Aquashow—Elliot Murphy—Polydor
Hotcakes—Carly Simon—Elektra
Ice Water—Leo Kottke—Capitol
Manhole—Grace Slick—Grunt
Mark One & Two—Deep Purple—WB
New Quartet—Gary Burton—ECM
Next—Sensational Alex Harvey Band—Vertigo
Sabbath Bloody Sabbath—Black Sabbath—WB
Silverbird—Leo Sayer—WB
KsE/FM/St. Louis
Ice Water—Leo Kottke—Capitol
It’s Getting Better—Atlantic—Vertigo
Let It Ride—Chi Coltrane—Col
Manhole—Grace Slick—Grunt
Silverbird—Leo Sayer—WB

KbpI/FM/Denver
Essence to Essence—Donovan—Epic
Gangsters of Love—Capitol
Ice Water—Leo Kottke—Capitol
Lange Changer—Michael Fennelly—Epic
Next—Sensational Alex Harvey Band—Vertigo
Tales from Topographic Oceans—Yes—Atlantic
Undiscovered—Chambers Brothers—Avco
Windfall—Rick Nelson—MCA

FM Sleeper of the Week:

Windfall
Rick Nelson
MCA

Kmt-FM/Los Angeles
Bachman-Turner Overdrive II—Mercury
Bright White—Shawn Phillips—A&M
Energized—Foghat—Bearsville
Ice Water—Leo Kottke—Capitol
Phosphorescent Rat—Hot Tuna—Grunt
Windfall—Rick Nelson—MCA

Kzel-FM/Eugene, Ore.
Bang—James Gang—Atco
Energized—Foghat—Bearsville
Grievous Angel—Gram Parsons—Reprise
Ice Water—Leo Kottke—Capitol
It’s a Mystery to Me—Fleetwood Mac—Reprise
It’s Getting Better—Atlantic—Vertigo
Looking for a Love—(single)—Bobby Womack—UA
My Kind of Country—Carl Perkins—Mercury

Chum-FM/Toronto
Atomic Rooster IV—Elektra
Energized—Foghat—Bearsville
Manhole—Grace Slick—Grunt
Phosphorescent Rat—Hot Tuna—Grunt
Sacrifice—Mandingo—Capitol
Strong in the Sun—Tir Na Nog—Chrysalis

AmericanRadioHistory.com
THE GOLDB RECORD FOR 1973...
In 1973, the Columbia family received more gold records than in any other year. In 1973, the Columbia family received 24 gold albums, 16 gold singles, and 40 gold records.
family received more other year.
more gold records than anyone else.
records in all.

On Columbia/Epic
Philadelphia International/Monument/Stax/Mums
T-Neck/Enterprise Records and Tapes
Thanks to everybody who made '73 possible... and who are already making a record '74.
Houses of the Holy — Led Zeppelin
Atlantic

Oteil's Eyes is Back — Frank Sinatra
Republic

Piano Man — Billy Joel
Columbia

The Joker — Steve Miller Band
Capitol

Under the Influence of Love Unlimited
— 20th Century

Discount/Boston
Band on the Run — Paul McCartney & Wings
Apple

Bette Midler — Atlantic

Creative Source — Success

I Got a Name — Jim Croce
ABC

Real Black — Gregg Allman
Capitol

Wild Tales — Graham Nash
Atlantic

Cutler's/New Haven

Coast to Coast — Rod Stewart/Faces
Mercury

Don't Cry Now — Linda Ronstadt
Asylum

This week in record Bar/National

Band on the Run — Paul McCartney & Wings
Apple

Brothers and Sisters — Allman Brothers Band
Capricorn

Full Sail — Loggins & Messina
Col

Sabbath Bloody Sabbath — Black Sabbath
WB

Tales from Topographic Oceans
— Atlantic

Jim Croce — ABC

Alexander's N.Y.-N.J.-Conn.

Band on the Run — Paul McCartney & Wings
Apple

Friends and Legends — Michael Stanley
MCA

I Got a Name — Jim Croce
ABC

Jumpin' the Gunne — JoJo Gunne
Asylum

Livin' for You — Al Green
Sundown

Guitar Lightfoot — Reprise

Wild Tales — Graham Nash
Atlantic

King Karol/N.Y.

An American Legend — Tex Ritter

Coast to Coast — Rod Stewart/Faces
Mercury

Energized — Foghat

Love is the Message — MFSB
Philco

Negro Sensational Alex Harvey Band

Vergo

Sabbath Bloody Sabbath — Black Sabbath
WB

Tales from Topographic Oceans — Atlantic

The Singles 1969-1973 — Carpenters
A&M

You Don't Mess Around with Jim
— Jim Croce
ABC

Rock on — David Essex
Epic

Dish/Shop/Lansing

Bachman Turner Overdrive II

Coast to Coast — Rod Stewart/Faces
Mercury

Goodbye Yellow Brick Road — Elton John
MCA

A Nice Pair — Pink Floyd
—are the mothers of invention

Muso

The Payback — James Brown
Polydor

Rose Discount/Chicago

Band on the Run — Paul McCartney & Wings
Apple

Black Eyed Blues — Esther Phillips
Kudu

Sabbath Bloody Sabbath

RECORD REVOLUTION/Cleveland

Bachman Turner Overdrive II

Coast to Coast — Rod Stewart/Faces
Mercury

Goodbye Yellow Brick Road — Elton John
MCA

It's Like You Never Left — Dave Mason
Col

Bachman Turner Overdrive II

Atco

Disco/Franchise

Record Bar/National

Band on the Run — Paul McCartney & Wings
Apple

Bette Midler — Atlantic

Coast to Coast — Rod Stewart/Faces
Mercury

For Everyone — Jackson Browne
Asylum

I Got a Name — Jim Croce
ABC

John Denver's Greatest Hits — RCA

1990

Temptations — Gordy

Wherehouse/California

Band on the Run — Paul McCartney & Wings
Apple

Beach Boys in Concert — Reprise

Bette Midler — Atlantic

Coast to Coast — Rod Stewart/Faces
Mercury

For Everyone — Jackson Browne
Asylum

I Got a Name — Jim Croce
ABC

John Denver's Greatest Hits — RCA

1990

Temptations — Gordy

On the Third Day — Electric Light Orchestra

Sabbath Bloody Sabbath — Black Sabbath
WB

Wild Tales — Graham Nash
Atlantic

Licorice Pizza/Los Angeles

Brain Salad Surgery — Emerson, Lake & Palmer

Manticore

(continued)
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<td>DARK SIDE OF THE MOON</td>
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<td>PINK FLOYD/ Harvest SMAS 11163 (Capitol)</td>
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**CHARTMAKER OF THE WEEK**

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**SABBATH BLOODY SABBATH**

BLACK SABBATH

Warner Bros. BS 2695

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**THE ALBUM CHART FOR JANUARY 26, 1974**

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BOB DYLAN

PLANET WAVES

ACCOMPANIED BY THE BAND
ON ASYLUM RECORDS & TAPES
flowing in 1973. Eight titles of works that are rarely if ever seen on U.S. opera stages were suggested, and all of the members of the panel liked each of the operas mentioned. When selection time came, three were nominated. Hans Jürgen Handel, selected to conduct by Rafael Kubelik, and featuring Helen Donath, Nicolai Gedda and Fischer-Dieskau, won with four votes. Berlioz’ Beuvenuoto Sonata for Violin and Piano, played by Colin Davis with Christiane Eda-Pierre, Gedda, Jules Bastin and Roger Soyer, (Philips) garnered a nomination as did Rossini's William Tell, with Montserrat Caballé, Gedda, Gabriel Bacquier, conducted by Lamberto Gardelli. If the inclusion of William Tell in the non-standard repertory strikes anyone as incorrect, the decision was made in the absence of the opera’s absence from any major American repertory since the thirties.

Recital records were varied and entertaining in 1973, and the jury discussed them extensively. The Seven Early Songs of Alban Berg, sung by Heather Harper and conducted by Pierre Boulez (Columbia) won with three votes, but the other record nominated “Elly Ameling Sings Schumann Songs” on BASF won two votes; “Songs of the Auvergne with Victoria de los Angeles (Angel), and Irina Arkhipova in Songs and Dances of Death by Modest Mussorgsky on Melodija/Angel also won votes. The Best Choral category immediately brought up Rachmaninoff’s Vespers, recorded by Melodija/ Angel, but in the voting it was surpassed by Early American Vocal Music, sung by The Westminster Vocal Ensemble on Nonesuch. Elgar’s Dream of Gerontius, with Yvonne Minton, Peter Pears and John Shirley-Quirk, conducted by Benjamin Britten (London) and Bach’s Christmas Oratorio on Telefunken were also nominated.

The best recording by a keyboard artist brought forth eight suggested records. When it came to a vote, however, the recording of Murray Perahia, on Columbia, of Schumann’s Davidsbündlertänze and Fantasiestücke won hands down. Four of the jury voted for it. Others nominated were the studio recordings of Variations on Harpischord by Igor Kipnis (Angel) and Bill Bolcom playing all of George Gershwin’s solo music for piano (Nonesuch). The Best recording of a concerto again drew a spate of suggestions. The Philips recording of the Mozart Piano Concertos Nos. 21 and 25, with Stephen Bishop and the London Symphony Orchestra, conducted by Colin Davis, won the award, but three others were nominated. The Bruch Violin Concerto No. 1, with Kyung-Wha Chung and the Royal Philharmonic conducted by Rudolf Kempe (London), the Tchaikovsky Violin Concerto, with Nathan Milstein and the Vienna Philharmonic, led by Claudio Abbado (Deutsche Grammophon), and Rachmaninoff’s Piano Concerto, No. 3, with Yevgeny Mogilovsky and the Moscow Philharmonic conducted by Kirill Kondrashin (Melodiya/Angel), each received two nominations.

The best recording by a chamber ensemble of a standard work drew four suggested titles, and each was nominated. The Beau Arts Trio’s performance of Haydn Piano Trio 29 and 31 won three votes, while the Cleveland Quartet’s performance of all the Brahms String Quartets (RCA), the Mozart Serenade for Thirteen Wind Instrument while the President Lands Wind Ensemble led by Edo De Waart (Philips) and the Schubert Trout Quintet with Jörg Demus and the Collegium Aureum (BASF) all received votes. Best recording of a non-standard work by a chamber ensemble involved the panel in a calendar error: the piece selected by three members was “The Works of Edgar Varèse” by the Contemporary Chamber Ensemble on Nonesuch. The next day I was informed that this record had appeared in 1972; the clearance office returned my mail. The Casals String Quartet No. 5 and Dutilleux’s String Quartet No. 2. All members of the jury were contacted by telephone and everyone agreed to change the winning designation to the Composer’s Quartet. Of the other quartets, one had been nominated as well: Max Reger’s Serenade for String Trio on Vox.

Best recording of an early work can be defined as anything pre-Bach. Telefunken’s recording of Rameau’s Castor et Pollux with Jeanette Scovotti, Gerard Souzay and conducted by Nikolaus Harnoncourt, won handily with three votes. Also nominated were the Monteverdi Madrigals, Books III and IV, led by Raymond Leppard (Philips), the Madrigals of Thomas Vaughan’s The Three Choirs Festival with the Covent Garden Consort with Peter Pears as soloist (London) and Orazio Vechi’s madrigal comedy L’Amfiparnaso with the Western Wind Vocal Ensemble.

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

We had wanted to have a category praising a significantly packaged classical album. Nothing this year particularly struck our fancy for artistic excellence, but Philips won a Special Award for the quality of the annotations in its recording of Berlioz’ Bveneuoto Cellini. By common consensus these had not relied on the standards we have come to expect. We gave a further special award to Preiser Records for the quality of their historical vocal reissue. Obtainable through the German News Service in New York (280 E. 86th St., New York, N. Y. 10028) and major retail outlets, these records can serve as a standard for accuracy, low noise and non-echo.

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

The outstanding and pleasant one, however, had been free in its interchange of ideas. Most of us had heard all the records voted on, and all tried to choose the winner and keep the categories up to the standards of the categories. We hope the same group can gather again to judge the records of 1974.
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Angel Records: A Balanced Repertory

Angel’s best seller for 1973, now often cited, is Gunther Schuller’s performance with the New England Conservatory Ragtime Ensemble of “The Red Back Book,” by Scott Joplin. Appearing 11 times on RW’s retail charts as Classic of the Week and 25 more times as one of the Best Sellers of the Week, “The Red Back Book” stood second to no other record of any company. It was also Angel’s only successful venture into Americana except for the record often called “Jalousie,” a compendium of music of the thirties starring Grappelli/Mehin. The company contributed a lot to the field of recorded opera in 1973. In the spring the first recording of Frederick Delius’ Village Romeo and Juliet was issued. The opera was presented in Washington, D.C., a couple of years ago and received a series of performances at the New York City Opera last fall. Conducted sensitively by Meredith Davies and sung by a solid cast, it caught on surprisingly well, again with the public and thrilled the not inconsiderable number of American Delians.

A sleeper that turned into a runaway best seller was Verdi’s early opera, Giovanna D’Arco. The cast — Montserrat Caballe, Placido Domingo and Sherrell Milnes — helped, but the person who made the opera so good (and commercial) was the conductor, James Levine, a 30-year-old American who now serves as Principal Conductor of the Metropolitan. Levine will be more and more heard on records (why no recordings of Levine—Delius?) and the characteristics of Levine — drama, drive, a tendency to the fast side and a strong feel for what often seems to be the inner desires of the composer.

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

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

Angel has always had a large Russian line, and from Melodiya came an outstanding recording of Rachmaninoff’s Piano Concerto No. 3, a Russian masterpiece imbued with deep feeling and a Russian quality impossible to miss. Another very interesting Russian record was André Previn’s second reading of Rachmaninoff’s Second Symphony, his most familiar symphonic piece. It has a lush, romantic sound.

Two other outstanding vocal records explored different areas of repertory: “The Lausitz Melator Album” is one of the major acknowledgments of the death of the great Wagner tenor in the spring, and “Songs of La Veuve” gave Victoria de los Angeles a chance to shine in her own repertory.

Angel and London both issued complete recordings of Prokofiev’s Romeo and Juliet, in the month of August; London beat Angel by a few days, at least in the New York area, and on the retail chart as well. Since then, however, both have scored equally high in sales. Angel’s recording of Previn’s recital of Rachmaninoff’s Second Symphony, his most familiar symphonic piece. It has a lush, romantic sound.

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

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

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

After Gentele was killed in a car crash, the opera took on even more significance, and the recording sessions, made while the performances were taking place, went off smoothly. DG put in a tremendous investment and has been rightly repaid. No other opera has sold as consistently well in 1973 as Carmen: Conductors and Carmen. Between the companies stopped making records, DG took a risk — DG took a gamble.

(Continued on page 54)
Talent at MIDEM

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

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

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

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

New Lands and Firms Join Cannes MIDEM Meeting

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

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

Publishing companies from the U.S. will also be represented in greater numbers at this year’s MIDEM. Steve Stills’ Goldhill Music and Carly Simon’s Quackenbush Music are sending executives as are Act I, Aven, 4 Star, Muscle Shoals and ATV.

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

Island Signs Dylan For British Market

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

All future British Bob Dylan product will be released on Island in Britain, beginning with “Planet Waves,” slated to be issued later this month.
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AmericanRadioHistory.com
Food For Thought at MIDEM

(Continued from page 50)

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

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

Record World contacted internationally illustrious gourmet James Beard, and his favorite spot in the area is the above-mentioned Moulin de Mougins. Other dining rooms that receive high praise from the world-renowned connoisseur include L'Oasis, which is about four kilometers down the road and is quite respected for its excellent sea bass, The Festival and La Coquille. Mr. Beard heartily gives his seal of approval to all cuisine served at these establishments.

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

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

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- Venezuela (BASF Venezolana S. A.)
- South Africa (The Record and Tape Co.)
- Australia (Maurice Chapman & Co.)
- New Zealand (Viking Records Co., Ltd.)
- Japan (BASF Dyes & Chemicals, Ltd.)

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FRANCE

By GILLES PETARD

WEA-Kinney pact Ennio Morricone's "General Music" catalog; first album to be released in France is the soundtrack of the movie "Mon Nom Est Personne." ... Jean-Pierre Castellain has a new lp released ... Francois Hardy's Warner lp "Message Personnel" already sold 25,000 copies five weeks after its release ... The Doobie Brothers will soon be in Paris, to be followed by the Allman Brothers Band (on Jan. 31). ... Sales in France of the Stones' single "Angie" have passed the 600,000 mark. Barclay signed up two foreign catalogs: Virgin (U.K.) and A&M. The latter was negotiated through David Hubert during his recent visit to Paris.

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

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The single, produced in England by Tamla-Motown is already soaring in its home country and in Germany ... Claude Léveillé has a new lp, produced in France with the collaboration (for the lyrics) of Gérard Manset ... Kudos are extended this month to Jerry Butler for his album "The Power Of Love.

A New Kind of Music Administration

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

"The music is and remains wholly the property of our clients, said the manager of this new firm, Mickie Most. "All we will do is to promote the material, we do everything else."

Fenn to Manage Suzi Quatro

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

DG (Continued from page 49)

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

NAMI Ties First Discs To MIDEM Conference

ATLANTA — The General Recording Corporation (GRC), a Michael Theis Enterprise, will be represented at MIDEM by Buz Wilburn, President of General Recording Distribution Corporation; Jessie Lewis, representing Moon-song Music Publishing Company and Curtis Smith, public relations director of GRC. All three executives will be meeting with Bob Weiss, head of One World of Music, an international licensing and consulting agency, who recently joined Theye's world-wide expansion as a representative for GRC records and music publishing companies.

Nathan on MIDEM

(Continued from page 50)

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

Concurrently tied-in with the MIDEM conference, although not officially connected to the international organization, is an informal Cannes-based meeting of attorneys involved in music publishing (18-19) as well as scheduled conventions held by EMI, Polydor, Intersong, WEA and United Artists.
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(Continued from page 32)
set all cello fanatics talking, and had other success with the Early Piano Works of Dmitri Shostakovich, played by Pleshakov, Suites for Lute with Jean-Pierre Rampal and the Violin Music of Miklos Rozsa, with Leonard Pennario. Another firm in California, Arias, made quite a hit with Sir Adrian Boult conducting Havergal Brian's Gothic Symphony.

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

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

**Subscribe to Record World**

Columbia Canada Taps Rice As Mktg. Director

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

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

Hazelwood, Mogull To Continue Ties

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

Nonesuch (Continued from page 32)

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

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

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

In 1974 the romantic repertoire, not usually Nonesuch's area, will be explored by Miss De Gaetani and Gilbert Kalish performing Hugo Wolf's “Spanische Liederbuch.” A new piece by Davies—Vesalius Icones—will be recorded under the composer's direction, and an album of percussion, including Varese's “Ionisation” will be taped. More medieval music by the Academia Monteverdiana, Baroque music for trumpet and the four sonatas for violin and piano by Charles Ives will also be released. It promises to be another diversified and exploratory year; as fecund as the imagination of the many-faced Teresa Sterne.

Famous at MIDEM

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

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MIDEM '74

**RECORD WORLD JANUARY 26, 1974**
By LARRY LeBLANC

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

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GERMANY

By PAUL SIEGEL

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

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

TRADSTERS CORNER: A letter from America’s star copyright and music attorney Harold Orenstein made me feel good. A few weeks back I mentioned in my column that I was wondering about his... (Continued on page 59)
Border Lines (Continued from page 57)

Tobias performed material from his “The Magic’s In The Music” lp... Goldfish Records artist Susan Jacks in Ontario for promo activities and taping of Ian Tyson T.V. ... Terry Jacks due here next week to personally pick up his platinum disc for his “Seasons In The Sun” single ... Julian Rice has been appointed director of merchandising at Columbia Records of Canada Ltd. ... Emerson, Lake & Palmer to PNE Coliseum on Feb. 14 ... Yes at Maple Leaf Gardens on Feb. 22 and the Forum in Montreal (25) ... Debut solo single for well-known Edmonton vocalist Donna Warner is “Irresistible You” for Century II ... Van-Los artist Donna Woodward is working on a new single at Stoney Productions studios in Vancouver ... Paul McClure has been appointed national sales manager at Pickwick Records ... John Allan Cameron is taping his own TV pilot at CF CF studios in Montreal. Manny Pitson is producing the pilot aimed for a CTV show in the fall ... Daffodil Records has packaged a “Crowbar Classics” lp ... RCA artist David Amram at The Riverboat this week with Fraser & DeBolt following. ... Joni Mitchell taped a rare interview for CBC-Radio’s “The Entertainers” which will be aired on Feb. 3rd ... A&M’s west coast promo rep Bruce Bissell to report on the Ali-Frazier N.Y. bout for CKLG (Vancouver) ... Sales on The Carpenters’ “Top of The World” have topped 100,000 units ... New Gary & Dave single “I Fell In Love With You Sometimes” has picked up immediate cross-country airplay. London U.S. are still working “Could You Ever Love Me Again” and will hold the new single until later ... Newly formed Mushroom Records of Vancouver has completed an lp with Toronto singer Alexis Radlin who is being hailed as one of the brightest stars on the Canadian scene in years. Producer for the package was Steve Douglas and it was cut in L.A. and at Can-Base in Vancouver ... New lp for Teenage & the Rockin’ Rebels is “Hell Roaring” with the single an update of “Stagger Lee” ... Can-Base Studio in Vancouver is under new management. Present set-up is: Chairman—Hunter Bogel, managing director—Steve Douglas and promotion & marketing head—Shelly Siegel.

It’s a great pleasure for me to meet you again at MIDEM ’74

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MIDEM - 1974
British Professor Unveils Ambisonic System

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

What ambisonic sound does is increase the atmosphere and realism of the sound reproduction, according to Professor Peter Fellgett, ambisonic’s developer. The new four-channel system is reportedly compatible with all other two and four channel systems. Microphones capable of recording ambisonic sound are presently in the developmental stage.

The new sound system will be introduced to the public in March at an exhibition in London.

CBS Intl. Publishing Opens Caracas Office

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

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

New Regine Album Released in France

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

England (Continued from page 58)

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

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

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

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

Germany (Continued from page 57)

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

ITALY

By ALEX E. PRUCCHINI

Jumping into the number one position this week is Nuovi Angelî’s “Anna Da Dimenticare” (Polydor) after several weeks of bubbling under in the top thirty. The boys have been active with promotion and guesting on several radio and TV shows... Patrick Sampson (after a few years’ absence) has been signed up by Phonogram and a new single is out this week, titled “Melody Lane”... Another Phonogram artist, Fausto Leali, is chartbound with “Quando Me ne Andrò”... Top Phonogram recording group Guardiano Del Faro is responsible for the soundtrack to the movie Papillon... Continental singer/songwriter Denis Roussos, who hails from Greece and was, at one time, lead vocalist of the now defunct Aphrodite’s Child, has a new single out on Polydor, “Goodbye My Love Goodbye”... Latest Supremes album has just come out here on RFI, in addition to the joint effort from Diana Ross & Marvin Gaye... Motown artist Willie Hutch’s new disc “Fully Exposed” out now on RFI... Ex-Pooh member Ricardo Fogli, now solo, with a debut album to be released on RCA next week... Durium recording artists Dori Ghezzi and Wess have once again teamed up in the studio, and the result is a most pleasing album. Their huge summer hit is included as is a rather intriguing version of the world-wide smash, “It Never Rains In Southern California”... As of early December, Monti Ardini and Solaro have exited Ricordi and taken new assignments at Phonogram... RCA has issued the collected works of Enrico Caruso. The package contains twelve albums and an illustrated booklet on the life history of the greatest tenor of all... The newly formed Perigeo, whose music ranges somewhere between rock and jazz, released their second album on RCA, “Abbiamo Tutti Un Blu La Piange,” and it’s a gem... The king of the Italian film soundtrack, Ennio Moricone, has a new double lp on RCA, and it includes his most well-known works... RFI’s first lady of song, Iva Zanicchi, opened at the Palermo for her first musical show. She dances, jokes and, of course, sings her biggest hits. It was a great show and a star studded evening as well, with Sophia Loren, Richard Burton and Vittorio De Sica going backstage to congratulate.
Dialogue (Continued from page 10)

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

RW: What would be the average number of records you would press for a particular recording at that time?
MS: As low as 800 or 1000.
RW: And you could break even by just moving a thousand copies of an album?
MS: That's right.
SS: Obviously, you can't do it with the overhead of an establishment now. Aside from the fact that we don't have to go into what's happened at the pressures here in the industry, the entire country.
MS: One pattern that runs throughout this entire period is an unfortunate iron law in the recording industry that when one of us creates, through ingenious or imaginative ideas, a new market, there's an immediate rush to that market, and soon enough it's saturated by the rest of the industry. Some of the examples that we've cited are the end of the repertory. And at the point in which the market became saturated, they died.

SF: But you had financial backing from the start.
MS: That's right. That insurance, that security. That's the reason people would come to us. They would say, "You've got the market, you've got the wholesale business, you've got the retail business." We said, "Of course we do," and we did. And that's why the company was successful.

RW: Were people actively seeking you out to find out exactly how you were going about it?
SS: No, they were developing their own techniques. Westminster was really the big kick-off one, and London has traditionally been one of the great companies for sound. So, as Maynard points out, you've got this business of everybody trying to catch everybody else's tail, but I think one of the reasons for our success is that, for example, the first name of our company was the Bach Guild. We realized that we couldn't put out Mahler and we couldn't put out jazz and we couldn't put out folk music under that label. So immediately, we developed another label and it was 'Bard. That was the major label. And we went through 'Bard' to 'Yale', to 'Anchor'.

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

RW: Getting back to what you said about giving people a chance, especially people who had been blacklisted, just for curiosity's sake, were there any repercussions in terms of the company?
MS: No. None whatever.
RW: Even though you began with people like the Weavers, who had been blacklisted, like people like Pete Seeger, who couldn't get his face on TV for years and years and years?
MS: Eventually they got on TV. Even though Pete didn't get on TV for a long time, some time in the 60s. I think there was a cultural lag there. I think the McCarthy period really ended in '54 and '55, but that it didn't end culturally until a couple of years later.

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

(Continued on page 62)

ABC Leisure Forms Anchor Label (Continued from page 3)
on the appointment of Ralfini and the long-range future of the new firm in making the announce-
ment: "We are very fortunate to have Ian Ralfini at the head of An-
chor Records. His administrative skill and insights into developments in the pop music market are extraordinary assets. We anticipate rapid progress in produc-
tion and distribution."

First Product

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

The Anchor Records logo is a creation of Ralfini, who reports he "wanted something that sounded solid and secure." The Anchor Records President expects to be on the road frequently in the first few months of the com-

pany's operation, scouting for talent, and plans to be commut-
ing regularly to New York. Thus another connotative aspect of the anchor symbol, that of digging in at various stops on a continuing journey, also belts the company's activities.

As managing director of WEA Ltd., Ralfini is credited with much of the success that followed the British introduction of American talent such as Alice Cooper, Neil Young and James Taylor. He helped launch the British Warner Bros. label in its initial develop-

ment period prior to its merger with Elektra and Atlantic, subse-
tquent to the purchase of all three independent labels by Warner Com-

munications, Inc.

Ralfini, 36, began his business career as an employee of a music publisher at the age of 17. For a time, he worked in a promotional position at Pye Records, then the British licensor for Warner Bros. Records. Ralfini left Pye to serve as Anthony Newley's man-

ger, but returned to the record industry when he joined MGM in 1969.

New Headquarters

Anchor Records is temporarily located at 178 New Bond Street, London, W1. Ralfini is expected to announce a permanent site for the music company in the near future. Although London-based, Anchor Records will closely fol-

low the U. S. musical scene as well, in line with Ralfini's belief that the two countries are "very close musically." Ralfini has observed that in both lands, record buyers have been getting younger, and many now fall into the 9-11 age group.

1. Martin Pompadur, to whom Ralfini will report, has served as President of the ABC Leisure Group since its formation last September. In addition to its music and recording activities, the division is also involved with the operation of ABC, Inc.'s non-

music publishing activities, the company's motion picture theatre chain, and the Century City ABC Entertainment Center.

CLUB REVIEW

Quacky Duck

Ducky at Max's

NEW YORK — It was fun and games at Max's Kansas City last week (11) with Quacky Duck (Warner Bros.) providing the entertainment. They had a marvelous geese on a stage and their moth was gloriously conta-

guious.

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

That's all folks!

Robertta Skopp

Buffet Waltzes In

ABC's Jimmy Buffett stopped up at the Record World offices recently to drop off some early copies of his latest album, "Living and Dying In 3/4 Time." Pic-
tured (left to right) ABC's Greg Kimmel-

man, Buffett; ABC's Mickey Wallach and RW's Ira Mayer.

Bedell Bundle

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

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

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

TV Spot Media Buys

(Continued from page 8)

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

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

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

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

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

There are other ways to utilize that same $10,000 to $20,000 budget. One way might be to put all of it in one large city, if that city has been a major market for your big artist or group. An intensive campaign like that might mean a great increase in sales in that one city, enough to justify the campaign, and perhaps pick up sales in other cities as well. TV advertising, like other forms of advertising, is much more effective if everyone knows about it. When you or your advertising department places your TV spots, make sure that your distributor and every dealer in the area are notified beforehand that they are going to run. Your promotion men could also notify local disc jockeys as well. There is something about TV ads that stir up a lot of enthusiasm about the record advertised, especially among dealer personnel. Take advantage of this extra bonus when you run your commercials.

Cassidy Down Under

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

One show at the Melbourne Cricket Grounds alone is expected to draw more than 65,000, the biggest turnout ever for a concert in Australia. The tour marks the first time the artist has ever played the two countries.

Springsteen to ASCAP

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

Global Dark Lady

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

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

Goodman TV Special

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

NARAS Quad Session

Tom Dewd (third from left) Atlantic's VP in charge of engineering, explains some of the problems involved in sound recording during the monthly membership meeting of the New York Chapter of NARAS in the Electric Lady studios. Other panelists who appeared before an SKO audience that heard wide divergences of opinion regarding the uses and abuses of sound wave (from left: Columbia Records producer Tom Shepard, world-famous engineer E. Power Biggs, ABKCO producer Allan Steckler, who moderated the session, Talal Said President and producer Enosh Light and Toronto producer/engineer Jack Richardson.

Parziale to Polygram

NEW YORK — Lucian A. Parziale has been named project leader at Polygram Corporation. Arthur Schindelheimer, director of information systems for the corporation made the announcement. Parziale had been a project supervisor at Peat Marwick Mitchell & Company since 1970. He was earlier associated with Schenley Industries, Continental Can Company and the Shell Oil Company. He holds a B.B.A. degree in Marketing/Philosophy.

Vanguard Releases Four

NEW YORK — Vanguard Records has announced a four-album January release, highlighted by specially priced sets of the legendary "From Spirituals to Swing" concerts and "The Clancy Brothers' Greatest Hits." Also shipping are "Red Buddha," written and performed by Japanese composer-percussionist Stomu Yamash'ta and "The Dawning of Music in Kentucky," a provocative program of works by the American composer Anthony Philip Heinrich.

Listening Post

(Continued from page 18)
Phonogram Leases Jazz Catalog to Trip

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

The catalog includes material from Emarcy Records, plus the Limelight, Mercury and Philips product. Emarcy featured such legendary artists as Clifford Brown, Max Roach, Sarah Vaughan, Dinah Washington, Maynard Ferguson and Quincy Jones. Artists who recorded extensively on the other three labels include Roland Kirk, Oscar Peterson, Eric Dolphy, Milt Jackson and Dizzy Gillespie.

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

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

New ESP Discs

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

Young to Fantasy

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

NEWLY RELEASED:

KAWAIDA

KUUMBA-TOUDIE HEATH

FEATURING:

HERBIE HANCOCK
DON CHERRY
JIMMY HEATH
MTUME
BUSTER WILLIAMS
ED BLACKWELL

SOUL MASTERPIECES ON THE CHARTS:

A PORTRAIT OF NINA
NINA SIMONE
TLX-9521 8T-TLX-9521

HISTORY OF JIMMY REED VOL. 2
JIMMY REED
TLX-9515 8T-TLX-9515

Dialogue (Continued from page 60)

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

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

RW: Any reason behind that?

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

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

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

RW: Could you expand on that?

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

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

RW: There was a period where obviously that kind of music made the biggest impact... in the late '50s, early '60s. Why hasn't that kept up?

MS: Yes. It was partly political. The assassination of Kennedy, the civil rights movement in '64-'65, the impact of the Viet Nam War on... (Continued on page 63)
Dialogue (Continued from page 62)

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

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

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

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

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

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

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

RW: Any major points of conflict between the two of you?

MS: We never really had any conflict. There's a problem with any urban singer who tries to imitate a traditional style, whether it's blues or bluegrass or whatever—

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Blue Magic's hit single, "Stop to Start" from their hit album SD 7038

By DEDE DABNEY

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

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

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

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

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

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

FSC is a new music corporation concept: Freddie Scott Concepts, Inc. Co-Presidents Rod Bristow and Freddie Scott have announced the formation of a new venture under the umbrella of FSC which will encompass services such as a production house, a career consultation and guidance service, recording facilities, publishing, public relations and press services, advertising, publicity and photography services, as (Continued on page 74)
Chi-Zites

HOMELY GIRL

BR 55505

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTES

BRUNSWICK DAKAR
BMI Scholarship Winner Named

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

Ex-Rascals

A thoroughly self-contained group, the album was produced by lead guitarist Gene Cornish and drummer Dino Danelli (both ex-York! makes it tight, professional, strong. "New York sound" becomes an integral part of the group, the album was produced by lead guitarist Gene Cornish and drummer Dino Danelli (both ex-York! makes it tight, professional, strong. "New York sound" becomes an integral part of the New York sound. The album features the group's tightness and features a range of styles, including blues, folk, funk, electric... all blended in that special way that makes it tight, professional, strong, and positively screaming New York! Bulldog accomplishes just that in their forthcoming Buddha release "Smasher.

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

Forthcoming Single

Side two is set off by the soon-to-be released single, "Ooh When You Smile," an up-tempo tune with a ragtime feel that will undoubtedly find itself zooming to the top of the charts. Also illuminating this side are a rollicking version of Rick Derringer's "Rock And Roll Hootchi Coo," great gritty vocals featured on "I Tip My Hat" and ending with a mellow-toned song, "I Tried To Sleep." With a release scheduled for mid or late February, New York and the rest of the world have much to look forward to. Bravo Bulldog!

Clayton-Thomas Puts Out Single

NEW YORK—RCA Records has released David Clayton-Thomas' new single, "Yolanda," written by Danny Moore, and produced by David Kershenbaum. Clayton-Thomas has recently put together a new band and is currently in the midst of lining up a concert tour.

Epic's Blue Heaven

Celebrating the recent signing of Blue Heaven to Epic Records are (from left) Johnny Palozzotto, the group's manager; Eddie Wannick, director of talent acquisition, Epic and Columbia custom labels, west coast; Blue Heaven members Grand Johnson and Sannie Murray; Dan Ellis, national director, A&R, Epic and Columbia custom labels; and Fred Shostah, Larry Robinson and David Wolf, band members.

M&A Names GM

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

Foster Joins Perry

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

Chinnock Brings Blues To Kenny's Gig

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

Robert Nash

Chi Tours Europe

NEW YORK — Chi Coltrane, whose career CBS International launched so successfully in Europe last year, is in the midst of her second Continental tour. The promotional tour includes a string of major television appearances which tie in with the release of Chi's new "Let It Ride" album and the accompanying single, "Whoever Tol' You." CBS International has prepared a film of Chi performing the new single. The short film was shot by Rock 'N Reel Productions at Hollywood's Roxy Theatre and has been edited for television in Europe.

Dealers Revise Prices

(Continued from page 19)

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

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

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

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

Each accompanying booklet, written by film historian Roly Guy and film music authority Rudy Behlmer, sets out to heighten the memories by using studio still photographs, candids, old movie ads and lobby posters. The material on the records was not re-recorded, but was found on the original nitrate and magnetic tracks, which gives many of the recordings more flavor and, of course, a welcome authenticity.

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

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

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

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

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

Harsten had 1800 films to choose from—a gold mine that immediately posed selection problems. The films included in the album were chosen on the basis of a nationwide filmgoers survey that edited the “goldmine” down to 150 of the most popular films, with “Casablanca” taking top billing. From these selections Harsten and his associates chose the scenes that would be most effective on record.

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

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

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

New Oscar

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

New Travelers on Rocky Road

J.R. Drops By

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

CLUB REVIEW

Tracy Nelson: Still Unearthed Superstar

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

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

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

Robert Adels

GRC Inks Hinton

ATLANTA — General Recording Corporation has announced the signing of Joe Hinton to the GRC label. The announcement was made by GRC President Michael Thevis.
CBS Gold
(Continued from page 3)
2 (1 album and 1 single) and Mums with 1 (single).

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

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

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

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

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

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

In this musical season of spectacles however, Sylvester and the Hot Band are still a glittering ornament on the flashy tree of rock & roll. The position of "star at the top" is still up for grabs. Following Sylvester was Billy Preston (A&M), who needs no comment except that he was superb.
S.L. Smoke

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

Money Music
(Continued from page 24)

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

Bill Amesbury The "Boy Genius" Neil Bogart has to confound the entire industry as they read these words that we predict that the very first record he put out on the brand new label, Casablanca (distributed by Warner Brothers) will become a hit. The combination of Bogart's production talents and the Spinners' magic made it no surprise that "Mama Don't Dance," by the Spinners, went gold.

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

Shorewood vs AGI
(Continued from page 3)

ing Corp., and further, issue a permanent injunction and a request for accounting of profits.

In connection with this litigation, Shore stated: "It will be a continuing policy of Shorewood to vigorously prosecute any infringements of its many patents in order to protect Shorewood's substantial investments in these patents."

In response to the legal action initiated by Shorewood, the President of Album Graphics, Donald W. Kosterka, issued the following statement to Record World: "AGI also owns a packaging patent for record albums, so we respect patents. It is my understanding that we do not infringe Shore's three-panel patent. In any case, there is no industry-wide demand for Shore's three-panel package, so it appears to be a nuisance suit. We have turned this over to our patent attorney for consideration."
Al Kash and Joel Hirschhorn: Men Behind 'Morning After'

By CRAIG FISHER

LOS ANGELES — The story of how the theme from the motion picture "The Poseidon Adventure" became the country's number one song, for 56 weeks, has received repeated tellings. When 20th Century Records President Russ Regan first heard "The Morning After," it goes, he thought it was perfect for singer he had just signed, Maureen McGovern. But Miss McGovern's single, released in November, 1972, languished without much attention until April. It was then, at the Academy Awards, that the song scored an upset victory by winning an Oscar as the year's best—whereupon the single started climbing the charts until August when it reached the top position.

Those, at any rate, are the rudiments of the story. But if one thinks about it, they do not include one rather important contribution. And to hear songwriters Al Kasha and Joel Hirschhorn tell their version, as they did for Record World recently, the inception of "The Morning After" was every bit as serendipitous as its eventual success.

"It was like something out of an old MGM musical," Hirschhorn said. "We went out to the studio one afternoon and Irwin Allen, the film's producer, explained to us that they needed a song to be included in the picture, "The Poseidon Adventure," in their original brand of folk-rock: wit- and sensitivity as their audience swells.

The duo is about to embark on a mammoth 52-city tour which will take five months of their time. Seals and Crofts, Day Artists Management and Warner Bros are preparing for the release of their single, "Unborn Child," along with an album of the same name, the forthcoming new product from the two singer-songwriters, from San Fernando, California. The song "Unborn Child" originated from a poem written by Lana Bogan, Dash Crofts' sister-in-law. The mother of three wrote it after watching a television special on abortion; Jim and Dash were so affected by the lyric that they immediately started weaving a tune around it.

"Oh tiny bud that grows in the womb/Only to be crushed before you can bloom/Momma, stop, turn around, go back, think it over/"

Explains guitarist Jim Seals, "In the Bahai faith, it is taught that the soul is an individual at the moment of conception. The tiny seed may be another Einstein. All we are saying in all lion is for people to think about that."

Scheduled for release by Warner Bros, in late January, the "Unborn Child" single has already been previewed on ABC-TV's "In Concert" as well as Don Kirshner's syndicated "Rock Concert." The album "Unborn Child" will follow in early February.

Seals and Crofts have built up their careers to enviable heights. Their music now perches on a plateau looking over musical areas quite removed from their own original brand of folk-rock: witness the recent soul version of "Summer Breeze" recorded by the Isley Brothers and keep an ear peeled for another upcoming from the Main Ingredient. The music of the prominent male duo continues to grow in universal sensitivity as their audience swells in size.

K.D.I. Names Two

LOS ANGELES — K.D.I., newly formed music-media management company created by Mike Kagan and John DeMarco, has announced the appointments of Janet Greystoke to director of publishing and Don Rundquist to director of a&r effective immediately.

Miss Greystoke, who will administer Kagan-DeMarco Music (BMI) and K.D.I. Music (ASCAP), joins K.D.I. after associations with Screen Gems/Columbia Music in London and Los Angeles, Dunhill Records, Jabe Music, Columbia Records and most recently Elektra Records where she was assistant to Joc Holzman.

Rundquist served with Columbia/Epic Records in artist relations and national FM promotion, and brings to K.D.I. additional experience as a concert promoter, booking agent, personal manager for rock group Spirit, and TV producer for N.E.T.

Miss Greystoke's initial duties will be organizing K.D.I.'s publishing wings, while Rundquist will coordinate all the appearances of K.D.I. acts, television and special promotion.

Cover Story:

Jimmy Seals, Dash Crofts and The Birth of the 'Unborn Child'

Jimmy Seals and Dash Crofts (Warner Bros) can look back over the last year with a great deal of satisfaction. Two albums, "Summer Breeze" and "Diamond Girl," both still in the top 100 on the Record World charts, have topped the million unit mark in sales. Hit singles from the albums, "Summer Breeze," "Hummingbird," "Diamond Girl" and the recent "We May Never Pass This Way Again" added to the duo's stature on an international level.

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Harvey Cited For 'Dawn'

Writer/artist Alex Harvey (right) received ASCAP's pop award plaque for "Della Down," which he co-wrote and co-produced, with Helen Reddy's version recently hitting the #1 spot on the pop and MOR charts. Pictured from left are Austin Ashworth of Capital, ASCAP's Ed Shea and Harvey.

Della Reese Flamingo Gig

LOS ANGELES—Della Reese has been set to headline at The Flamingo Hotel in Las Vegas for four weeks, opening January 24. Appearing with Marty Allen, Miss Reese will be blending her familiar style of music with a newly acquired catalogue of blues taken from her soon to be released blues album on LMI Records.
Kirshner, SG-C
In New Folio Pact

**NEW YORK**—Don Kirshner Productions and Screen Gems-Columbia Music Publications have concluded an agreement under which SG-C will publish a folio based on the syndicated "Don Kirshner's Rock Concert," televised weekly in 120 markets. The announcement was made by Don Kirshner and Frank Hackinson, President of Screen Gems-Columbia Publications.

The folio set for distribution to all retail outlets across the country, will represent a majority of the top artists who have already appeared on the series, based on the reception of the previous "In Concert" folio. That pact was also made by Kirshner who has exclusive folio license from ABC-TV on all "In Concert" shows.

**THE ALBUM CHART ARTISTS CROSS REFERENCE**

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| **JOHN LENNON** | 16

**Bootlegger Sentenced**

**LOS ANGELES**—A major manufacturer and distributor of bootleg tapes was sentenced in Federal District Court here Jan. 11 to five years probation by Judge Warren T. Ferguson. In addition, as a condition of his probation, Arpad Josef Lowey who did business as Superior Audio Distributors and B-C Sound, was directed not to engage in the reproduction of any sound recording for five years.

Sentencing followed defendant Lowey's plea of guilty to 20 counts of a federal grand jury indictment charging him with manufacturing and distributing copyrighted sound recordings without authorization from the copyright owners in violation of Title 17, United States Code, Sections 1, 101(e) and 104.

**101 THE ALBUM CHART 150**

**JANUARY 26, 1974**

| **101** | EDDIE KENDRICKS/Tamla T 3279 (Motown) |
| **102** | THERE GOES RHYMIN' SIMON/Paul Simon/Columbia KC 22538 |
| **103** | SUMMER BREEZE SEALS & CROFTS/Warner Bros. BS 2634 |
| **104** | AMERICAN GRAFFITI SOUNDTRACK/MCA 28001 |
| **105** | SWEET FREEDOM URIAH HEEP/Warner Bros. BS 2724 |
| **106** | PRESERVATION ACT 1 KINKS/RCA LPL-5002 |
| **107** | PAPER ROSES MARIE OSMOND/MGM SE 4910 |
| **108** | HYMN OF THE SEVENTH GALAXY RETURN TO FOREVER FEATURING CHICK COREA/Polydor PD 5536 |
| **109** | ASS BADEFINGER/Apple SW 3411 |
| **110** | BANG JAMES GANG/Arco SD 7037 |
| **111** | BIG BAMBOO CHEECH Y CHONG/Ode SP 77041 (A&M) |
| **112** | THE POINTER SISTERS/Blue Thumb B.T. 48 |
| **113** | 1967-70 THE BEATLES/Apple SKBO 3404 |
| **114** | MARSHALL TUCKER BAND/Capricorn CP 0112 (WB) |
| **115** | ENERGIZED FOGHAT/Bears/113 2595 (WB) |
| **116** | QUEEN/Elektro EKS 75064 |
| **117** | MARIA MALDUR/Reprie MS 2148 |
| **118** | ON THE ROAD TO FREEDOM ALVIN LEE & MYLON LEFEVRE/Columbia KC 32729 |
| **119** | UNREAL BLOODSTONE/1974 XPS 634 |
| **120** | SWEET SONG JOHN PRINE/Atlantic SD 7274 |
| **121** | I'M COMIN' HOME JOHNATHAN MATHIS/Columbia KC 32435 |
| **122** | TOULOUSE STREET DOBBIE BROS./Warner Bros. BS 2634 |
| **123** | SIMON & GARFUNKEL'S GREATEST HITS/Columbia KC 31350 |
| **124** | THE DIVINE MISS BETTE MIDLER/Atlantic SD 7238 |
| **125** | BEST OF BREAD/Elektro EKS 75064 |
| **126** | SHORT STORY HARRY CHAPIN/Elektro EKS 75065 |
| **127** | JUST OUTSIDE OF TOWN MANDRILL/Polydor PD 5059 |
| **128** | JUMPIN' THE GUNNE JO JO GUNNE/Asylum SD 5071 |
| **129** | 1962-66 THE BEATLES/Apple SKBO 3403 |
| **130** | HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731 |
| **131** | BEGINNINGS ALLMAN BROTHERS BAND/Arco SD 2-805 |
| **132** | TREES HOMEBREW Z. Z. TOP/London XPS 651 |
| **133** | WAR OF THE GODS BILLY PAUL/Philco, Int. XLS 30249 (Col) |
| **134** | THE PAYBACK JAMES BROWN/Polydor PD 2-3007 |
| **135** | WITNESS SPOOKY TOOTH/Island SW 2937 (Capitol) |
| **136** | THEY ONLY COME OUT AT NIGHT EDGAR WINER/EPIC KE 31584 |
| **137** | YEAH BROWNSVILLE STATION/Big Tree BT 2102 (Bell) |
| **138** | BACHMAN-TURNER OVERDRIVE II/Mercury SRM 1-696 |
| **139** | SHOW AND TELL AL WILSON/Rocky Road RR 3601 (Bell) |
| **140** | LOVE IS THE MESSAGE NFSC/Phil., Int. XLS 32707 (Columbia) |
| **141** | PIANO MAN JOHNNY MATHIS/Columbia KC 3254 |
| **142** | HIS CALIFORNIA ALBUM BOBBY BLUE BAND/Dunhill DSX 50163 |
| **143** | GIMME SOMETHING REAL ASHFORD & SIMPSON/1974 Warner Bros. BS 2739 |
| **144** | ROBIN HOOD SOUNDTRACK/Disneyland ST 3810 |
| **145** | ROCK ON DAVID ESSEX/Columbia KC 3250 |
| **146** | HAVE A GOOD TIME ME JONATHAN EDWARDS/Arco SD 7036 |
| **147** | RIDIN' OUT THE STORM R. E. O. SPEEDWAGON/EPIC KE 33738 |
| **148** | OVER-NITE SENSATION THE MOTHERS/DiscRer MS 2149 (Rep) |
| **149** | WILD AND PEACEFUL Kool & THE GANG/Deluxe Dep 2031 |
| **150** | DREAMSPEAKER TIM WEISBERG/A&M SP 3045 |

**RECORD WORLD JANUARY 26, 1974**

AmericanRadioHistory.Com
El Personaje De La Semana (VIP of the Week)
By VILO ARIAS SILVA

MEXICO — Descubridor de ininterested in the profession of artist, executivo of reconocida capacidad, and an aferrado amante de su profesión, es Edgardo Obregón, actual Gerente de la Dirección Artística de Discos Cisne RAFF; pujante compañía mexicana, que se ubica decididamente con un magnífico futuro.

Edgardo Obregón, se inició en el medio en el año 1957, como programador y locutor de Radio Chapultepec. Su profesionalismo, le dio una imagen muy positiva, por lo que en 1960 recibió la invitación de CBS, por intermedio de Armando de Llano, ingresando casi de inmediato como director artístico. Su primera grabación en el sello naranja, donde fue su nacimiento como director artístico, la realizó con Jorge Valente y el tema “Poquita Fé,” sucediéndose luego grabaciones con Julissa, Leda Moreno y Las Hnas. Armel.

Su capacidad creativa, y su amplio sentido profesional, lo llevaron rápidamente al control de un 90 por ciento del elenco CBS, centrándolo su mayor atención en el género moderno y tropical, estando a su cargo artistas de la atracción de Enrique Guzmán, Sonia López, La Sonora Santanera, Hnos. Carrión, Tim Tops; alterando su labor con el correcto y creativo profesional don Felipe Valdéz Leal, quien estaba a cargo exclusivamente del género ranchero. En esta primera etapa como director artístico, tuvo múltiples satisfacciones; como que dio el gran “cañonazo” internacional con Enrique Guzmán, quien se colocó como idolo en Centro y Sudamérica, con varios temas, con los que se encontraban, “Dame Felicidad,” “Muñequita,” “Lose,” “Princesita,” “Pagasito” y “Magnotía.”


También con los Hnos. Carrión, los resultados fueron positivos, quienes se identificaron con los temas “Magia Blanca,” “La Cereza,” “Rosas Rojas,” “Yo Sufro,” y “Lindos Ojos.”

Toda esta trayectoria en discos CBS, fue indiscutiblemente de una trascendencia vital en la vida profesional de Edgardo Obregón, ya que fueron experimentas, desvelos, inquietudes, y los primeros síntomas de camino por la profesión. Y por esos casos del destino, discos CBS y Edgardo Obregón se “divorcian” de mutuo acuerdo. Esto ocurrió en el año 1966. Y las propuestas, llegaron de inmediato, siendo la compañía DUSA, que logró incorporarlo a sus filas. Su paso por esta grabadora fue fugaz, ya que era una compañía sumamente pequeña, y no encajaba en la proyección que ya se vislumbraba con Edgardo Obregón. Y llega 1969, en que ingresa a Discos Peerless. Los resultados, no se hacen esperar, cosechando triunfos con Rosario de Alba, Los Sonor’s, y ElConjunto Africano.

Perú. Pero, el profesionalismo, está siempre supeditado a las tentas...

(Continued on page 74)

By TOMAS FUNDORA

El debut de Raphael en el Playmates Room del famoso Playboy Plaza Hotel de Miami Beach fue precedido por una muy pobre publicidad dirigida al público norteamericano. Chelsea es Raphael y nunca ha tenido puestos de sus ojos y corazón. El gran público latino de Miami y Miami Beach casi no se enteró de sus actuaciones, ya que se ignoraron prácticamente los medios para hacer llegar la noticia. Se “gentile” le ofrecieron puestos los ojos y el corazón, al cantante español. ¡Qué frío su debut! ... Sin embargo, el columnista del Miami Herald, John Huddy asistió a una de sus actuaciones. Mejor no hubiera asistido el dichoso crítico. Nunca he sido de los que le ríen la gracia a Raphael. Es más, siempre he le considerado desubiciado en el gran mercado que lo hizo idolo hace varios años. Se me debe haber olvidado que Raphael era un latín. Entonces, su íntegra “Poquita Fe,” y “Lindos Ojos.” Pero, el profesionalismo, está siempre supeditado a las tentas...

(Continued on page 73)
Triunfa Luis Garcia con la interpretación de su propio número "Cerca del Teatro Colon. La internacionalmente celebrada cantante preparó de la Municipalidad de Buenos Aires, para presentarse en el escenario New York Salsoul the area that follows its Spanish media. It was a cold debut! John Huddy, American public and almost wholly ignoring the Latin population of Norteamerica.

10. EL RICO MANGO

destroyed through the years due to a biased opinion. Even though he all around the world. I suggest that Huddy take a walk around Europe. that he has never watched a "tablao Flamenco," one of the purest Herald called him "effeminate." In a way, he is proving to everybody because of his art, he is a millionaire. Our colleague from the Miami respected his pure art and talent.

In a way I had strongly and sharply criticized Raphael, but I had always shame that he did! ..

Well, you better fix the whole thing, dear Joe!

Los independentes de la Municipalidad de Buenos Aires, para presentarse en el escenario

Raphael from Spain opened at the Playmates Room in the Playboy Plaza Hotel, Miami Beach, with a promotion poorly directed to the American public and almost wholly ignoring the Latin population of the area that follows its Spanish media. It was a cold debut! John Huddy, critic from the Miami Herald, went to see Raphael's performances. A shame that he did! . . . I have never been one of Raphael's biggest fans. In a way I had strongly and sharply criticized Raphael, but I had always respected his pure art and talent.

Raphael is Raphael and he never intended to be something else; it seems it all has been working nicely for the Spanish singer. Today, because of his art, he is a millionaire. Our colleague from the Miami Herald called him "effeminate." In a way, he is proving to everybody that he has never watched a "tablao Flamenco," one of the purest folklore dances from Spain. When you see a Flamenco dancer, that's art in a major expression. If you see something effeminate in that,

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"LA SUPER ESTRELLA DEL SELLO ALEGRE"

YAYO EL INDIO

Nuestro Rincon (Continued from page 72)

de Caytronics en Nueva York a través de los vendedores independientes del área. ¿Seguiré informando! Gran triunfo para Ginamaria Hidalgo el ser invitada por las autoridades de la Municipalidad de Buenos Aires, para presentarse en el escenario New York Salsoul the area that follows its Spanish media. It was a cold debut! John Huddy, American public and almost wholly ignoring the Latin population of Norteamerica.

Raphael from Spain opened at the Playmates Room in the Playboy Plaza Hotel, Miami Beach, with a promotion poorly directed to the American public and almost wholly ignoring the Latin population of the area that follows its Spanish media. It was a cold debut! John Huddy, critic from the Miami Herald, went to see Raphael's performances. A shame that he did! . . . I have never been one of Raphael's biggest fans. In a way I had strongly and sharply criticized Raphael, but I had always respected his pure art and talent.

Raphael is Raphael and he never intended to be something else; it seems it all has been working nicely for the Spanish singer. Today, because of his art, he is a millionaire. Our colleague from the Miami Herald called him "effeminate." In a way, he is proving to everybody that he has never watched a "tablao Flamenco," one of the purest folklore dances from Spain. When you see a Flamenco dancer, that's art in a major expression. If you see something effeminate in that, either you popular art, blind or stupid. The manner in which Raphael conducts his performances has been acclaimed by millions of people all around the world. I suggest that Huddy take a walk around Europe. On the other hand, heaven knows what he meant by that. Huddy is not qualified to criticize Raphael and many performers that he had destroyed through the years due to a biased opinion. Even though he doesn't understand Spanish, language is not a barrier in art. When he suggested in his article that Raphael go home and watch himself in the mirror, it came to my mind this same suggestion might suit our colleague, although he would see a "little devil" rather than a woman right in front of him. Anyway, I know that Raphael found a great use for his article due to the great shortage of toilet paper in Florida; It hurt me even though Raphael is not one of my idols, but his criticism did serve a beautiful purpose. Almost every Latin resident in the area read his review and then knew that Raphael was performing at the Playboy Plaza Hotel: from there on, the singer enjoyed a full house every night of the week Raphael is an idol in Europe; Huddy is a mere local critic with a somewhat closed mind. Well, that's his problem! . . . and the Miami Herald's.

Tara Records just released a single containing the great European hit "Eres Tú" (Touch the Wind) by the original group that is also a smash all over Latin America with this theme. Tara has the exploitation of this hit in the United States. I hope that "Touch the Wind" could become a smashing success in the American market: It will be great for Mocedades and Discos Borinquen, the label that got the rights for Puerto Rico . . . Venezuelan Chamber of Record Manufacturers and Producers established their new executive staff as follows: President, Miguel Angel Antor; Vice President, Ernesto Aue, Secretary, Carlos Esparragoza; Hans Albrech as Treasurer; Harry Alex as vocal and Rafael Rios as legal adviser.

Ginamaria Hidalgo was invited by the Municipal Government of the City of Buenos Aires to perform at the famous Colon Theater to raise funds for the Children's Hospital. The great Argentinean performer rendered beautiful pages of popular and folk music from her native land. Now, she is getting ready for performances at the Festival of Song in Caracas, during March this year and for a recital at the Carnegie Hall on May 21 . . . . Luis Garcia is smashing with "Cerca de Ti," his own composition produced by Lempsa from Peru and distributed in the States and Puerto Rico by Audio Latino . . . And that's it! . . . Oh, I almost forgot: Caytronics is facing strong difficulties in the distribution of their product in New York, due to differences with the independent truck salesmen who refuse to keep carrying their "stuff." Well, you better fix the whole thing, dear Joe!
Personaje de la Semana
(Continued from page 72)
ciones económicas, y Cisne RAFF, le hace, lo que él, consideró la mejor oferta de su carrera, y no lo piensa dos veces, incorporándo-ase a la Gerencia General de la Dirección Artística, en donde, está desarrollando una labor digna de destacarse, ya que a raíz de su ingreso, los cambios han sido notorios, y más de un éxito con-quistaron en el año 73, consoli-dando además muchos artistas como Mónica Ygual, Estrellita, Los Tropilocos, Vivi Hernandez, Los Saylors, Jorge Rivero, los Bárbaros, y el resurgimiento de Enrique Guzmán, quien vuelve a escucharse como en sus mejores épocas.

De esta forma, Record World, presenta al mundo, la labor silen-ciosa, de un ejecutivo, que por su historial, se ubica entre los mejores directores artísticos de México.

New Bee Gees Tour, Single

- NEW YORK—Johnny Bienstock, President of RSO Records, has an-nounced a six-week, 22-city U.S. tour for the Bee Gees. The tour is to commence on February 8.

Scheduled for release just prior to the kickoff of the tour is the Bee Gees' latest single, "Dogs." An album of the same name is being prepared for release in early April.

Jenner Active

- NEW YORK — C.A.M.-U.S.A. producer Jimmy Jenner has booked blocks of studio time for both Raspberries and Lighthouse at the New York Record Plant in order to insure a steady flow of new recorded material. Jenner, who is currently producing Three Dog Night at the Record Plant Sausalito studios, returns to New York at the end of January to begin work with the groups.

Rock History Program
(Continued from page 18)

the kids is invaluable." Harvey Mednick of RKO Radio has pointed out that the teenager listener of today is your adult consumer of tomorrow.

The next Trow show, now being planned, may be called "The Son of Rock," Aikins jocularly predicated. A more elaborate produc-tion with props, costumes, as well as self-contained lighting and sound equipment with a new theme is now in the developmental stages.

Latin Music Proves Viable $ Raiser

- CHICAGO—Latin music is big-ger than bingo. At least, that's the feeling of Father Michael Pelka who has turned to Latin dances as a means of raising funds to sup-port the St. Thomas of Canterbury School in uptown Chicago.

Most church-related fund drives have relied on the old rugged style of bingo, but Fr. Pelka saw the profits from weekly games drop from $1400 to zero in a ten month period. The bingo sessions were held in the Aragon Ballroom, on the city's north side — the same site that proved lucrative for the first experiment with a Latin dance concert recently (12).

Eddie Palmieri was booked, and Fr. Pelka reports that net profits to the school after deducting ta-ent fees, transportation, room and board for the band totalled rough-ly $2000. The school is currently $34,000 in the red.

One reason that the Latin idea seemed to work so well is the school's population: about 35 percent of the student body of 200 is Hispanic. About 40 different ethnic groups are represented in all.

This is one Canterbury tale that told well in Spanish. And if Fr. Pelka's future Latin experiments work as well, bingo may well be in big trouble.

Latin American Album Picks

SI POR ESAS COSAS QUE TIENE LA VIDA
JUAN MARCEL—Arenas DKL-3224

Con su toque personalísimo impartido a sus propios temas, Juan Marcelo sigue hacia adelante internacionalmente. Gran repertorio encabezado por "Si por esas Cosas que tiene la Vida" y siguiendo con "Por este amor que Siento en Mi," "Esta Noche es Diferente," "Mi Amor es Despedida," y "Y allí Seré."

LAS ESTRELLAS DE LA FRONTERA
Max Melody MLP 1023

Producto chileno que está avanzando en ventas. Las Estrellas de la Frontera ofrecen aquí "La Novia Blanca," (D.A.R." "Bongo y Maracaé," (D.A.R."

AUNANDO

FRUKO EL BUENO

Fruko está invadiendo con su "salsa" colombiana todos los territorios salseros. Excelentes interpretaciones de "Yo Soy el Punto Cubano," (Celia y Reutillo) "Ayunando," (German Rosario) "Lamento del Campesino," (R. Cole) y "Fruko Power." (Fruko)

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Soul Truth (Continued from page 64)

well as an independent label. Two young men have an idea, and are ready to execute same, to make you understand through the media of music." For further details, you may contact them at (212) 547-0185.

Our condolences go out to the family of Frank Schiffman, owner of the world famous Apollo Theatre who passed away, January 15. See separate story.

Last Monday, (14), "Ship Ahoy," the 01Jay2

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Last Monday, (14), "Ship Ahoy," the O'Jays album, went gold. Philadelphia International is maintaining their quota of hits.

Last week we reported a rumor in reference to Barry White possibly going to Geanie/Huff and Bell. This week we found out that it was just that: a rumor and untrue.

Geengine Productions is handling some production for Paramount Records. Mary Stewart is President with Curtis Mayfield overseeing all production.
Carl Smith, Columbia Cut Ties; Artist Off Road 'Temporarily'

By RED O'DONNELL

NASHVILLE — Carl Smith has severed his ties with Columbia Records after 24 years, where he sold an estimated 15 million singles and many thousand albums. He has also notified his booking agent Buddy Lee, that he is temporarily going into retirement from the personal appearance circuit.

Four Are Arrested In Akeman Murders

NASHVILLE — Four men were arrested here Wednesday (16) in connection with the murder of David Akeman, known to the industry as "Stringbean," and his wife Estelle. Informed sources state that a star witness is being held in protective custody.

Two of the arrested have been charged with two counts of murder, and the others with being accessories after the fact and receiving and concealing stolen property.

Eubanks Forms Management Co.

ENCINO, CAL. — Bob Eubanks has announced the formation of American Agencies, Inc., an agency devoted to artists after the fact and recharged with two counts of murder. He has announced the formation of American Agencies, Inc., an agency devoted to the booking and the development of country artists. Eubanks will be President of the new agency and the Vice Presidents will be Jim Wagner and Teri Brown.

In announcing the formation of the agency, Eubanks said the decision came about because a number of artists had approached him about representation. "The need for a new agency seemed apparent from a number of people we spoke to. Most country artists have not had their full potential developed by creative rep.

(Continued on page 77)

Light, Neese Buy Moss-Rose Pubbery


Neese and assistant Mari Ratliff will administer the catalogue from new offices at 812 17th Ave.

(Continued on page 77)
As the record market picks up after the holidays, several new entries stand out as top prospects. Best Bet this week is Marty Robbins' "Twentieth Century Drifter." The "B" side, "I'm Wanting To," is also getting good play, but the ratio is about four to one in favor of "Drifter."

Lots of reports on both sides of Wayne Kemp, but "Listen" leads by a heavy margin.

Sue Thompson's "Stay Another Day" is drawing early raves from WCMS, KTTS, WESC and WBAM.

"Find Out" is the side in Cincinnati. A lot of attention now on Roy Acuff's "Back In The Country," some due to the novelty of having an Acuff single again. It will be a big play item!

Big potential in Josie Brown's "Both Sides of the Line" with initial gains in Norfolk and San Bernardino.

Congratulations to KENR in Houston! ARB rates them #1 over all in the 6 am-midnight, Monday through Sunday period, first time ever for a major country outlet!

Correspondent Jack Reno now is taking up airtime in several other markets via his new United Artists release "Let The Four Winds Blow." Reporting action, besides Jack's own WBAP, are WCMS, WMC and KTTS.

Hank Thompson off to a big start with "The Older the Violin" at WIRE and KKCB; picks in Ft. Worth and Wichita.

Ray Smith's "First Lonely Weekend" is a daily winner in Tulsa, Lansing and Greensville.

Connie Cate's "Superskirt" gaining momentum at KENR, WIRE and WCOO.

Regional Rumbles: Sam Jo's "Tell Me A Lie" picked at WHN; Rod Erickson's "Yodel Sweet Molly" added in Seattle; Jimmy Payne's "You And Me And Love On The Open Road" good in Memphis; Jack Ward's "Smoky Places" taking off at WCMS.

Dual Market Action: Jim Stafford's "Spiders and Snakes" moving into the country in Pittsburgh and Nashville; Poco's "Fool's Gold" a discovery at KAYO. Heavy initial movement on Elvis Presley. Already on "Take Good Care of Her" are WFLQ, WMC and WENO; WUBE is airing both sides.

Left Fielder Jeff Tweel's "Don't You Ever Get Tired of Hurting Me." is now #1 in the Cincinnati market and breaking in Norfolk.

Taking advantage of current headlines, RCA has rushed a Jerry Reed release called "Crude Oil Blues" which is WENO's pick, airing in Memphis.

Ed Robinson of WAMB cites unusually heavy phones and overall response to Jerry Van Tassel's "The Man I Used To Be" on Americountry. It could be their heaviest programmer ever!

Murry Kellum's "Lovely Lady" quite popular at WESC, WHO and WGBG; picked in Montgomery.

**Country Song of the Week**

Moe Bandy—Footprint 1006
I JUST STARTED HAVING CHEATIN' SONGS TODAY
(Hill & Range/Blue Crest, BMI)

How Far Do You Think We Would Go
(Blue Crest/Hill & Range, BMI)

COUNTRY SONG OF THE WEEK

Earl Richards—Ace of Hearts 4477
WALKIN' IN TEARDROPS
(Golden Horn, ASCAP)

Fernandez: Sanger Shaffer and Doodles Owens come up with an incredible number that marvelously connects some great country titles into a great song. Nothin' but hook lines!

Willie Nelson—Atlantic 3008
I STILL CAN'T BELIEVE YOU'RE GONE
(Willie Nelson, BMI)

Willie gets back to some bread and butter country with a natural jukebox ballad. Tender and emotional. Will surely be his biggest seller for Atlantic.

Jack Greene—MCA 40179
IT'S TIME TO CROSS THAT BRIDGE
(Ben Peters, BMI)

Half That Much (Tee off Tunes, BMI)
Jack remains in fine form with a tune that fits his style perfectly. All the elements are neatly in place for a hot outing.

**Lefty Frizzell**—ABC 11416
NEVER GO AROUND MIRRORS
(Blue Crest, BMI)

That's The Way Love Goes
(Blue Crest, BMI)

All the soul Lefty is known for! He simply delivers feelings with feeling. Boxes and airwaves will both find a hit here.

(Continued on page 77)
Country Single Picks
(Continued from page 76)

JERRY REED—RCA APL1-0224
THE CRUDE OIL BLUES (Vector, BMI)
Reed is the first one out with a reading of our latest crisis. From his funky side of hot licks and southern jive comes another flavorful hit!

SHERRY BRYCE—MGM K-14695
DON'T STOP NOW (Sawgrass, BMI)
Get used to this young lady's plans to be a star. Sherry hitting on a duo with Mel Tills adds this emotional gem to the hit list.

JERRY LEE LEWIS—Mercury 73452
I'M LEAP, YOU'RE RIGHT, SHE'S GONE (Hill & Range, BMI)
I'VE FALLEN TO THE BOTTOM (Jerry Lee Lewis, BMI)
Old '50s tune is noted as a Presley cut and Jerry Lee has the same ability to bring it home under his name. Loose like it should be.

JIMMY PAYNE—Cinnamon C-780
YOU AND ME AND LOVE ON THE OPEN ROAD (Jack & Bill, ASCAP)
If it pleases you (Jiddobi, BMI)
This lyrical traveling tune paints a fine picture of drifting across the country. Laid back sound will notch Jimmy's biggest in several years.

MAYF NUTTER—Capitol P-3812
CHATTANOOGA SHOEBOY (Fred Rose, BMI)
This nostalgic boogie-woogie standard has excellent airplay and honky tonk box possibilities. Contains the crisp delivery this song requires.

JEANNIE C. RILEY—MGM K-14696
MISSOURI (Kimchelle, BMI)
Jeannie gets back into some material that can take her to the top. Fine, lonesome girl-boy relationship theme will find strong listener response.

TERRI LANE—Monument ZS7-8598
I WANT TO LAY DOWN Beside You (Cape Ann, BMI)
AUNT KATIE (Cape May/Banalu, BMI)
The smooth and soft voiced lady sings a sensual number that sets a presentation. With her talent and backup, she could become a top name.

PAULETTE—River 3878
BILLY LEE'S COUNTRY BAND (First American/Coby, BMI)
DADDY TAKE ME WHEN YOU GO (First American/Coby, BMI)
This new teenage songster brings us her first delivery. Hard country vocals, love triangle and country story line guarantee airplay.

Nashville Report
(Continued from page 75)
"The operation," says Mac, "wasn't too serious. It was an 'intestinal operation,' says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation," says Mac, "wasn't too serious. It was an 'intestinal operation,"

Golden Nabors

NEW YORK—Columbia recording artist Jim Nabors has struck gold with his album "The Lord's Prayer and Other Sacred Songs." The record, first released in October, 1968, was certified gold by the RIAA.

Eubanks

(Continued from page 75)
resurrection. With the exception of an obvious handful of artists, there has been little attempt to fully exploit major television and Las Vegas. Full press, public relations, coordinating efforts with record companies and close support with promoters and club owners are among the services American Management will provide.

River Inks Paulette

MEMPHIS—River Records has announced the signing of Paulette Tyler to a multi-year recording contract. Miss Tyler is 14 years old, from Lepanto, Arkansas. Her first release is "Bill Lee's Country Band," penned by Johnny Phillips of Memphis.

Moss-Rose

(Continued from page 75)
South. Light will remain at the helm of his Don Light Talent Agency. The fifteen year old publishing company was begun by the late Nashville music magnate Hubert Long. The firm's new mailing address is P.O. Box 12454, Nashville, Tennessee 37212. Telephone is (615) 242-6506.
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Nashville, Tennessee 37203

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