

# RECORD WORLD

APRIL 6, 1974

## WHO IN THE WORLD:

### GREGG ALLMAN

Backed By A 24-Piece Orchestra, Gregg Allman (Capricorn) And A Six-Piece Rhythm Section Are Currently On A Grand Tour, Concurrent With The Certification Of His Gold Record 'Laid Back,' Still On The Album Chart After 19 Weeks. His New Single, 'Don't Mess Up A Good Thing,' Is Galloping After His First Solo Hit, 'Midnight Rider.' See Story On Page 24.



## HITS OF THE WEEK

### SINGLES

**PAUL McCARTNEY & WINGS, "BAND ON THE RUN"** (prod. by P. McCartney) (McCartney/ATV, BMI). Five minutes of more McCartney McMagic. Title cut from their latest album features changes galore, bringing a new dimension to top 40 radio. A record on the run, conceived by a musical genius standing proud, tall but never still. Apple 1873.

**CARPENTERS, "I WON'T LAST A DAY WITHOUT YOU"** (prod. by Richard & Karen Carpenter, Jack Daugherty) (Almo, ASCAP). Versions by Diana Ross and Maureen McGovern have hit in many areas, but now comes the definitive reading of the Paul Williams-Roger Nichols song. Sharp stations won't last a day without adding it to their lists. A&M 1521.

**O'JAYS, "FOR THE LOVE OF MONEY"** (prod. by Gamble-Huff) (Mighty Three, BMI). Having hit with "Put Your Hands Together," the Philly trio takes another page out of their "Ship Ahoy" log and sets it asail. Solid edit from the album talks about mysteries of moolah—something this disc is sure to solve and attract. Phila. Intl. ZS7 3544 (Col).

**JIM STAFFORD, "MY GIRL BILL"** (prod. by Phil Gernhard & Lobo) (Kaiser/Famous/Boo, ASCAP). Despite the title and the opening lines, the song winds up on the straight-and-narrow, thanks to an O. Henry-ish surprise ending. An unusual follow-up to "Spiders and Snakes" that should in no way be confused as to which way to go for action. MGM 14718.

### SLEEPERS

**HOLLIES, "THE AIR THAT I BREATHE"** (prod. by Ron Richards & the Hollies) (Landers-Roberts/April, ASCAP). "Long Cool Woman" showed them in a rockin' form, but their latest is more in a class with their "He Ain't Heavy" smash. Co-penned by Albert Hammond, the potent material gets a super interpretation. Take a breath: it's hit-time! Epic 5-11100.

**BUFFY SAINTE-MARIE, "SWEET LITTLE VERA"** (prod. by Norbert Putnam) (Caleb, ASCAP). Bubblegum Buffy? She may be about to add "hubba-bababa" to the vocabulary of rock onomatopoeia, but the production here sets up an honest hit. It still conveys the guts and power her career has always been about. A sweet little smasher! MCA 40216.

**ALVIN STARDUST, "MY COO CA CHOO"** (prod. by Peter Shelley) (Magnet, BMI). Although the title suggests a man possessive about his sneeze, this is really a love groover in r&r revival clothes. Having been a British smash, it's about to spread its appeal here. Sounds a bit like Gene Vincent rockin' out Norman Greenbaum's "Spirit in the Sky." Bell 454.

**ALAN PRICE, "BETWEEN TODAY AND YESTERDAY."** WB BS 2783 (5.98). Too long underestimated, yet terrifically understated, this lp should bring Price the recognition that is deservedly his. See page 10.

### ALBUMS

**HELEN REDDY, "LOVE SONG FOR JEFFREY."** Magnificent combination of the vocal capabilities of Ms. Reddy and superb production from Tom Catalano will indubitably amass more gold. The entire album possesses a warm feel, with "Songs" and "Keep On Singing" (currently ascending The Singles Chart) exuding special appeal. So, Reddy set ... Go! Capitol SO-11284 (6.98).

**CAT STEVENS, "BUDDHA AND THE CHOCOLATE BOX."** Cat plunges forward by reverting to his earlier, successful formula of delicately weaving beautiful music with intricate lyrics. He is at his best on the rhythmic "Sun/C79," "Ready," and the current single, "Oh Very Young." Superexcellent production from Cat and Paul Samwell-Smith. A&M SP 3623 (6.98).

**THREE DOG NIGHT, "HARD LABOR."** Consistently commercial assemblage continues and excels in that vein, with solid Jimmy Lenner production. The album is first-rate as an entity, with "Sitting In Limbo," Daniel Moore's "Put Out The Light," Allen Toussaint's "Play Something Sweet," and the flawless single, "The Show Must Go On" highlighting. Dunhill DSD 50168 (6.98).

**EAGLES, "ON THE BORDER."** R&R performed in a mellow manner with subtle but oh so gentle country flavoring from this harmonious foursome ensures greater success and stronger recognition. The up-tempo "Already Gone," the fifties rock-style of "James Dean" and the Tom Waits-written "O' '55" are sure to keep these Eagles soaring. Asylum 7E-1004 (6.98).



16th NARM Convention Marked By Spirit Of Cooperation; Smith Gives Keynote Address  
 NARM Best Sellers Named Chess/Janus Acquires Metromedia Country Album Sales Aided By  
 Multiple Hit Singles Musicals Grab Bulk Of Tony Nominations Dialogue: Barry White



**It's lonely  
at the top.**

R&B

Record World	4	■
Billboard	8	★
Cashbox	3	

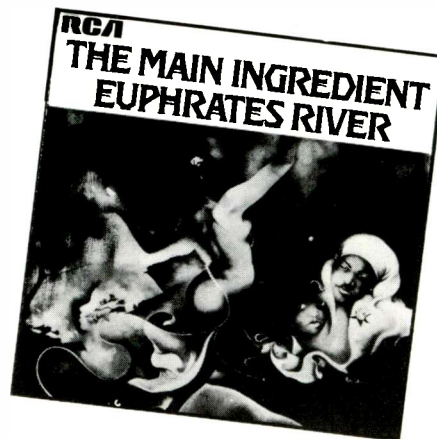
**So we crossed  
over to pop.**

Record World	19	■
Billboard	20	★
Cashbox	21	●

**The Main Ingredient's  
smash single**

**“Just Don't Want  
To Be Lonely”**

APBO-0205



APL1/APS1/APK1-0335

**RCA** Records and Tapes

## Tony Nominations Show B'way's Health

■ NEW YORK—If the age of the Broadway musical is in fact dead, you certainly couldn't feel it from the pulse beat emanating from last week's announcement of the Antoinette Perry (Tony) awards. Of the five plays receiving the most nominations, four are musicals: "Raisin" (9), "Candide" (8), "Seesaw" (7) and "Over Here" (5).

This musical sweep took place in the face of a recent ruling, rendering "revival" musicals (such as "Candide," "Gigi" and "Lorelei") ineligible in their most obvious category: best musical. This year, that narrowed down that competition to just three shows: "Raisin," "Seesaw" and "Over Here."

### Score Category

According to the decision arrived at by the Tony awards committee early last month, "revivals" are, however, eligible for the best score category. This year's nominees here include "Gigi" as well as "The Good Doctor," "Raisin" and "See Saw." In the best book for a musical race, competitors for the Tony include "Candide," "Raisin" and "Seesaw."

### Recordings

The original cast recording scene this year has placed "Raisin" and  
(Continued on page 35)

## Stewart Honored



Shown accepting the Presidential Standard of the State of Israel is (right) Michael Stewart, president of United Artists Records, at the recent dinner held in Stewart's honor at Los Angeles' Century Plaza Hotel. Shown with Stewart is (left) David Picker, president of Two Roads Productions, and Israel's ambassador to the United Nations, Josef Tekoah, who also spoke at the banquet. Stewart was honored for his work on behalf of state of Israel bonds.

## Chess/Janus Gets Metromedia Country

■ NEW YORK—Chess/Janus Records has acquired the assets of the Metromedia Records country label, including artist contracts and masters, announced Marvin Schlachter, president of Chess/Janus. Country product will be released in the reactivated GRT label headquartered at 1310 16th Avenue South, Nashville, Tenn. 37212.

Dick Heard, former general manager of the Metromedia country label, has been named general manager of GRT Records. Distribution and sales will be handled by Chess/Janus, as are the Barnaby and Westbound labels. GRT Records is rushing a major new single and album release, including albums and tapes by artists Bobby G. Rice and Mel Street.

### Roster

In addition to Rice and Street, the GRT Records artist roster includes Mundo Earwood, Earl  
(Continued on page 51)

For the winners of the Country Music Academy Awards see Country Section, page 51.

## LPs Now Yielding Three or More Hits; Many Receive Renewed Sales Success

By ROBERT ADELS

■ NEW YORK—The philosophy that releasing more than two singles from an album is not beneficial either to artist building or to keeping a company hot seems to be going by the boards. Nine hits on The Singles Chart this week are the third and fourth releases from the same album. In many cases, the success of these titles is helping to prolong, if not reactivate the lp product from which they were culled.

### Top 20

Three of the top 20 singles in **Record World** this week have been preceded by at least two other hits from the same album. Elton John's "Bennie and the Jets" (MCA)—a former number one and now at 2—has successfully followed in the footsteps of "Goodbye Yellow Brick Road" (also a former chart-topper) and "Saturday Night's Alright for Fightin'." After 25 weeks

## NARM Meet Stresses Mutual Accord; Keynoter Joe Smith Urges Cooperation

By GARY COHEN

■ HOLLYWOOD, FLA. — From the keynote address by Warner Brothers Records President Joe Smith on March 25 to the final comment at the final business session on March 27, the idea of manufacturer and merchandiser working together for their mutual good, the 16th Annual NARM Convention theme of "Partners + Professionalism = Profits," was prevalent here. The general consensus among some 1,400 delegates and industry representatives in attendance was that peaceful co-existence between the manufacturer, rack jobber and retailer is highly desirable for all sides. Accordingly, and as a result of this apparent detente, there was less shouting, less divisiveness and less vindictiveness, more cooperation, more agreement, and seemingly, a general consensus that the record industry should and must move forward in an atmosphere of heightened cooperation.  
(Continued on page 47)

■ HOLLYWOOD, FLA. — Joe Smith, keynote speaker at this year's NARM Convention, called for all those in the industry to join with each other in a new spirit of cooperation, to assure future and continued growth for both the manufacturing and merchandising ends of the business. The address was given before the near 1,400 people who attended the convention.

Smith, whose opening address set the tone of the convention (see separate story), told the delegates that the industry faced "a moment of decision, challenge and crisis. In the last 12 months," he noted, "between NARM in Los Angeles and here, the industry has faced uncomfortable moments and investigations . . . threats to our very existence. But through it all, through the vinyl pinch and the trucking strikes, we have persisted." He recalled that the record industry's "friends" in the media "all jumped on board"  
(Continued on page 47)

## NARM Best Sellers

■ HOLLYWOOD, FLA.—The following is a complete list of the 1974 NARM Awards Winners, announced at the NARM Awards Banquet Wednesday (27):

Best selling hit single record: "Tie A Yellow Ribbon 'Round The Ole Oak Tree"—Tony Orlando & Dawn (Bell); Best selling movie soundtrack album: "American Graffiti" (MCA); Best selling female artist: Bette Midler (Atlantic); Best selling male artist: Jim Croce (ABC); Best selling group: Carpenters (A&M); Best selling female country artist: Donna Fargo (Dot); Best selling male country artist: Charlie Rich (Epic); Best selling female soul artist: (tie) Roberta Flack (Atlantic) and Gladys Knight & The Pips (Buddah, Soul); Best selling male soul artist: Stevie Wonder (Tamla); Best selling  
(Continued on page 46)

For more NARM news, including photos, see pp. 46-47.

## Berle Adams Named Motown Executive VP

■ LOS ANGELES — Berle Adams has been appointed, effective immediately, to the newly-created post of executive vice president and chief operating officer of Motown Industries, announced Berry Gordy, Motown's chairman of the board and president.

Adams, formerly president of WMA Sports, a division of the William Morris Agency, previously spent 20 years at MCA Inc., and was executive vice president in charge of all operating divisions when he left there. "I've been looking for some time for the right man to assume full responsibility for our operating divisions and there is no question in my mind that Berle is that man," Gordy said. "I believe he is uniquely qualified to harness the enormous energies and potential radiated by our various companies, executives and artists for maximum impact in the market place, not only today but tomorrow, which represents our biggest challenge."

## Goody Profits Up

■ MASPETH, N.Y. — Sam Goody, Inc. has announced that net operating profit after taxes for the year ended Dec. 31, 1973 increased approximately 75 percent as against the prior year. Operating profit for 1973 was \$366,809 —54 cents per share—and \$210,119 — 31 cents per share — for 1972, sales for the 1973 period were \$30,569,894, an increase of almost 8 percent.

In commenting upon the year's activity, Sam Goody, president of the company, stated that the increase in operating profit resulted in large part from substantial operating economies instituted during the year in an effort to offset the effects of inflationary costs.

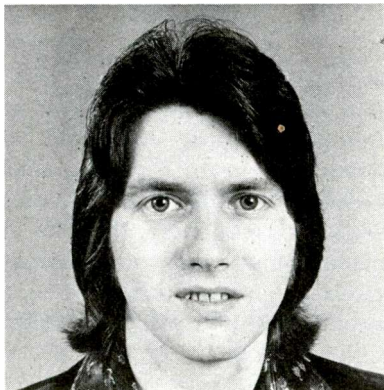
Goody also announced that during 1973, the company opened three new stores located in Westport, Conn.; at Sunrise Mall, Massapequa, N.Y.; and at Wayne Hills Mall shopping center, Wayne Hills, N.J.; bringing to 18 the total number of stores now being operated.

## Golden 'Sunshine'

■ NEW YORK—RCA Records has announced that John Denver's single, "Sunshine On My Shoulders," has been certified gold by the RIAA. The song originally appeared on Denver's "Poems, Prayers and Promises" album which also contains another gold Denver single, "Take Me Home, Country Roads." "Sunshine" was recut for Denver's "Greatest Hits" collection and eventually released as a single due to popular demand.

## Shelter Taps Williams

■ LOS ANGELES—Denny Cordell, president of Shelter Records, has announced the appointment of Dick Williams to the position of director of western marketing. Williams will be responsible for all merchandising, sales and promotion west of the Mississippi for all Shelter product. He will be working out of the main Shelter office in Hollywood, and will report directly to Shelter label manager, Ron Henry.



Dick Williams

Williams comes to Shelter from MCA, where he was previously in charge of special projects for the East and Midwest out of Detroit. Prior to that position, he was the local promotion director for UA Records out of Memphis.

## Handleman Names 4

■ DETROIT — Handleman Company has announced the appointment of two new executive vice presidents and two new senior vice presidents. All will serve in the company's Detroit headquarters.

Louis Kwiker was named executive vice president. He joins the Handleman Company from his previous position as president of Transcontinental Music Corp. of Los Angeles.

Harold R. Scovill has also been named executive vice president. Scovill has been with the Handleman Company since 1951 as branch manager and as national sales promotion manager.

(Continued on page 49)

## RC&B Becomes Rogers & Cowan

■ LOS ANGELES — Henry C. Rogers and Warren J. Cowan have announced that they have purchased the complete assets of Rogers, Cowan & Brenner, Inc., the international public relations firm with principal offices in Beverly Hills, New York and London, from Realty Equities Corporation of New York.

The name of the company will be changed to Rogers & Cowan, Inc. The development terminates a corporate association which started in September, 1969, when Realty Equities Corporation purchased Rogers, Cowan & Brenner, Inc.

### Employment Pacts

At the time of the acquisition, Rogers & Cowan each signed five-year employment agreements with Realty Equities, which were due to expire this September. Terms of the purchase agreement, however, call for the employment contracts with the two executives to be terminated immediately.

In a move aimed at a wide expansion of the firm's services and activities, Rogers & Cowan will start a series of meetings with company executives representing each of its diversified public relations divisions: corporate, motion pictures, personality, television and music.

### Move Staff

In recent months Rogers & Cowan has augmented its professional staffs in Beverly Hills, New York, and London, particularly in the motion picture production-distribution, publicity and music areas.

### Realignment

The corporate and television divisions have been realigned and expanded to meet the demands of increased activity. Since its establishment by Rogers in 1935, the company has grown to its present international scope of operations with a professional staff of 85.

## White Gold Times Four



Celebrating the awarding of multiple platinum and gold records was Russ Regan, president of 20th Century Records, with, among others, Barry White (left photo) and Love Unlimited. White garnered a total of four awards—two for singles and two for albums at the Whisky-A-Go-Go party.



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RECORD WORLD APRIL 6, 1974

Without the following people,  
there would be no  
“Killing Me Softly”

RON CARTER  
Bass

RAY LUCAS  
Drums

HUGH McCracken  
Guitar

RALPH MacDONALD  
Percussion

GENE PAUL  
Engineer

CLAIR KREPPS  
Mastering

We are very grateful,  
Roberta & Joel



## Capitol Extends Tender Offer

■ LOS ANGELES — Capitol Industries-EMI, Inc. has announced that it has extended its cash tender offer for all of the approximately 1,350,000 shares (30 percent) of its outstanding common stock held by shareholders other than EMI Limited. As extended, Capitol's offer to purchase all shares properly tendered at \$15 net to the seller will expire on Monday, April 15, 1974 unless further extended by Capitol. As of March 25, 1974 approximately 925,000 shares have been tendered and those shares are now being purchased. The delivery of an additional 275,000 shares has been guaranteed by brokers as permitted by the Letter of Transmittal. A solicitation fee of 35 cents per share will be paid to qualifying brokers, dealers, banks and trust companies.

## Healy to ABC Board

■ NEW YORK — John T. Healy has been elected by the board of directors of ABC, Inc., as vice president, planning and administration, of ABC Leisure Group, according to I. Martin Pompadur, president of ABC Leisure Group. Healy, who will report to Pompadur, will be responsible for administering and coordinating overall planning activity for the various divisions within the ABC Leisure Group.



John T. Healy

Healy had been director of planning and development for American Broadcasting Companies, Inc., since June, 1972. He joined ABC in August, 1970, as associate director of planning, ABC, Inc.

## Essex Gets Gold

■ NEW YORK—English rock star David Essex has struck gold with his first Columbia single, "Rock On." The single, from the album "Rock On," has been certified gold by the RIAA, signifying sales in excess of one million copies.

## Yoergler to ABC Pub.

■ LOS ANGELES — Gerald Teifer, vice president and general manager of ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP) has announced the appointment of Hal Yoergler as west coast professional manager of the ABC music publishing companies.

Yoergler, who has an extensive background in music publishing and in the production and promotion of records, was most recently west coast professional manager of Beechwood Music — Capitol Music Corp., supervising their Hollywood, New York, Toronto and Nashville offices.

## Atlantic Acquires 'Brel' Soundtrack

■ NEW YORK — Nesuhi Ertegun, executive vice president of Atlantic Records, has announced that the company has acquired the original soundtrack recording of the movie "Jacques Brel Is Alive And Well And Living In Paris." The agreement for the soundtrack is world-wide.

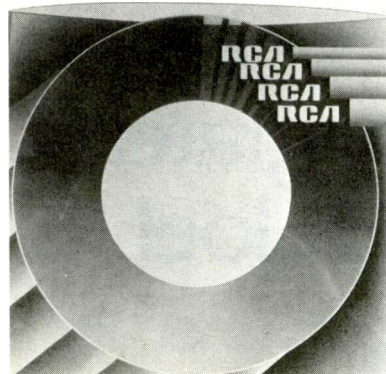
The movie will be released in the U.S. in August, and the soundtrack will be issued simultaneously with the picture in this country. It will be released in all major world markets as the picture opens throughout the world.

## RCA Rolls Up Its Sleeves

■ NEW YORK—RCA Records has introduced two newly designed colorful sleeves for all its single recordings.

The sleeves, one for regular weekly single releases, the other for RCA Gold Standard Series singles, were presented for the first time at the company's national sales and promotion meeting in Nashville on March 29, and will be operative immediately.

The sleeve for regular weekly releases comes in gradual tones of yellow - going - into - orange against a generally black background, with the RCA logo repeated four times in white "drop-out." The new Gold Standard



## Platinum Joker



Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc. presents Steve Miller with a "Platinum" album signifying the sale of one million units of his Capitol album, "The Joker," during a Hollywood fete honoring the singer/guitarist.

## La Croix Joins BS&T

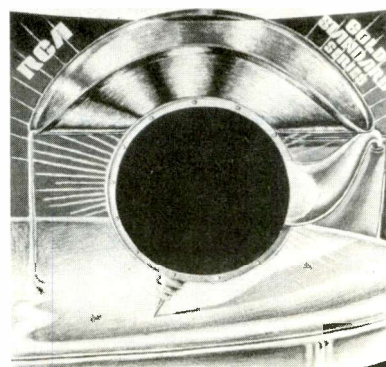
■ NEW YORK — A merging of forces between singer, reedman and songwriter Jerry La Croix and jazz/rock group Blood, Sweat & Tears has been announced by Mercury and Columbia Records, the respective artists' labels.

La Croix will continue to record solo for Mercury while recording and touring with BS&T. The lead vocals for BS&T will be shared by Jerry Fisher, though La Croix will be singing some numbers from his solo album, "Second Coming," as part of the BS&T concerts. BS&T, currently in the studios, will include four La Croix tunes on its next album.

Series sleeve is a gold and blue creation that features the head of an old-fashioned record-player's tone arm.

The new jackets were requested by Tony Montgomery, manager, national singles sales, and were designed by artist Craig DeCamps under the supervision of Acey Lehman, manager, packaging design.

First RCA singles to "wear the new jackets" will be those in the April 1 release, by Ted Neeley, Kenny Price, Rob Hegel, and the debut RCA single of Elephants Memory. The premiere issue of RCA Gold Standard Series singles in their new sleeves will be announced shortly.



## 'American Music' TVer In Planning Stages

■ LOS ANGELES — A 90-minute television salute to America's music-makers has been announced as a joint venture between Neil Bogart, Casablanca Records; Dick Clark, Dick Clark Teleshows, Inc.; and Jim Packer, Mission Argyle Productions. The new production company, Bicentennial Three Productions, will headquarter in Los Angeles.

Entitled "200 Years of American Music," the special, wholly sponsored by Airwick Industries, will be network telecast in 1975, with air date yet to be announced.

"200 Years of American Music" will include film and videotape clips, actual performances, and original recordings. In addition, historical stills and vintage archive pictorials will be included along with live performances.

Also included as part of the special will be a stereo four-record set with a pictorial album insert and souvenir booklet, to be released on Casablanca Records and distributed by Warner Brothers Records. Dick Clark will serve as executive producer of the special, with Jim Packer in charge of network and world-wide syndicated television clearances.

## Capitol Ups Cousino

■ LOS ANGELES — Ralph E. Cousino has been appointed director of engineering at Capitol Records, announces David W. Lawhon, vice president, manufacturing and operations, CRI.

This is a new position and, for the first time, brings together all of the research and development activities of Capitol Industries-EMI, Inc. companies under the direction of one person.

Cousino joined Capitol in March of 1970. Most recently he was director of recording operations.

Reporting to Cousino will be John Kraus, Hollywood recording manager; Joe Lansky, New York recording manager; Richard Blinn, electronic development engineering manager, Los Angeles; and Frank Diaz, research and development director, audio devices.

## Knight & Pips Do TVer

■ NEW YORK — Gladys Knight and the Pips have been signed by executive producer Burt Sugarman to star in their own half-hour NBC-TV Special, "Midnight Train to Georgia," to air Friday, June 21 at 8:30 p.m.

Sugarman has also signed Tom T. Hall to guest star. Stan Harris will produce and direct the Dr. Pepper-sponsored show which tapes on location in Atlanta at Six Flags over Georgia, May 9-12.



BILLY OF NOTICE

# THE NUMBER ONE SINGLE IN ENGLAND HAS HIT AMERICA

Mercury Records Announces  
the Purchase and Distribution  
of the Original Hit,  
"Billy, Don't Be A Hero"  
by Paper Lace

**ON THE STREETS NOW!**

**Order the Original [73479]...  
and You'll be a Hero!**



products of phonogram, inc.,  
one IBM plaza, chicago, ill.

# THE COAST

By CRAIG FISHER



■ **ODDS AND ENDS:** Ahmet Ertegun himself, reportedly, forbade Black Oak Arkansas' planned streak at NARM. But hopefully, the real action last week was still in Miami, because what facts cropped up here were mostly small potatoes. Among the larger spuds, we noted that Birta was dropped by ABC . . . Labelle was picked up by Epic . . . And Atlantic, strong rumor had it, signed Peggy Lee . . . In Berkeley, John Fogerty finally returned to the studio . . . In Tulsa, Leon Russell was hard at

work on his first album for distribution by MCA, and Mr. Russell also decided that when he starts touring later this month, the straight-ahead r&b Gap Band, whose first Shelter album is already done, will back him . . . And in nearby Ontario, preparations were continuing apace for the Apr. 6 California Jam—which event, incidentally, is to be taped for later televising over ABC. Joshua White will direct. The results will probably make four "In Concerts." Preparations were also underway here for the initial tapings of Chip Monck's "Speak Easy," on the 9th and 10th. Among the guests set thus far are Deep Purple's John Lord, Mott the Hoople's Ian Hunter, Emerson, Lake & Palmer, Stevie Wonder and Jackson Browne. Don Misher will direct these . . . Doris Day, it was revealed, will be doing a radio spot for son Terry Melcher's debut lp . . . Mike Curb and Karen Carpenter, someone said, have been seen 'round together more and more . . . In Brussels, Rod Stewart was reported to be recording, and to have sent out a call for the Nashville Brass . . . In Atlanta, Richards introduced the Foghat, a new drink which contains, according to a Foghat member, "creme de menthe, gin and something orange" . . . And back here once more, Steve Miller was winding up his next album, due, probably, in May. The final sessions included his band's new member, rhythm guitarist Curley Cooke, who was originally with the Miller group in '67.

ALSO ON THE BLOCKS: Stevie Wonder's next is just about done. It should be out in May . . . Kiki Dee's "Loving and Free" will ship in two weeks, and Ms. Dee will tour here, finally, in June, and with her own band . . . Edgar Winter just finished his next, except for some final mixing, last week, and decided to call it "Shock Treatment." It's set for the 15th . . . David Axelrod's first Fantasy effort, "Heavy Axe," is due next month. So's a new Jim Post. And later this month will see the first release from up North by the Blackbyrds. It looks as if they'll start touring with Gladys Knight & the Pips then, too . . . There'll be bird sounds from Warners at the end of the month as well. Besides Quacky Duck and His Barnyard Friends' first, the label's set the Mighty Sparrow's "Hot and Sweet" (recorded in Miami and produced by Van Dyke Parks and Andy Wickham) . . . May will bring Ashford and Simpson's "I Wanna Be Selfish," the new James Taylor and the new Wendy Waldman from WB . . . And the pundit there asks: "Does everyone know that Patrice Chocolate Banks of Graham Central Station was once a Doodletown Piper?" . . . While at Capitol in the Big Apple, a separate pundit asks: "Does everyone know the real identity of Bruiser and Dildo?" . . . Also reported recording have been Steppenwolf, working on their comeback album at the Sound Factory here with Dave Hassinger at the board—though most of the disc was done at John Kaye's house . . . Coven finished four new sides for Buddah, week before last after two weeks at Wally Heider's and the Sound Lab, with Shel Talmy, flown over special from England, producing . . . Hugh Masekela (again with Hedzoleh Soundz) returned to Wally Heider's last week for his second Blue Thumb outing . . . The James Gang went into Criteria Studios to finish their second Atco album . . . And Linda Ronstadt began her last week of dates before starting her next recording bout, which Chuck Plotkin, probably, will produce.

## WB Music Pubbery Inks Kristofferson

■ NEW YORK — Warner Bros. Music Publishing, in a continued expansion of their print division, has announced the signing of Kris Kristofferson. Sheet music and folios matching recent album releases are currently being prepared.

## Monument Signs Barefoot Jerry

■ NASHVILLE — Fred Foster, president of Monument Records, has announced the signing of the country rock group Barefoot Jerry. Their first single, "Watchin' TV With The Radio On," has just been released and an album, "Watchin' TV," is scheduled for April, both produced by Wayne Moss.

## CBS Steps Up Quad Releases

■ NEW YORK — CBS Records, through its Columbia, Epic and Custom Label divisions, has, since the beginning of the year, released twenty-five new quadrasonic recordings. They include such chart items as Charlie Rich's "Behind Closed Doors" (Epic); Rick Derringer's "All American Boy" (Blue Sky); Loggins and Messina's "Full Sail" (Columbia); Isaac Hayes "Joy" (Enterprise); Isley Brothers' "3 + 3" (T-Neck); Earth, Wind and Fire's "Head To The Sky" (Columbia); and Mahavishnu Orchestra's "Between Nothingness And Eternity" (Columbia).

In the classical field, releases have continued from Bernstein (Symphonies by Nielsen and Haydn), Biggs (Bach Organ Favorites) and Zukerman (Vivaldi Concertos), as well as recordings of music by Copland, Crumb, Kirshner and Subotnick in the Modern American Music Series.

Set for immediate release are records from Bob Dylan, Chase, Blue Oyster Cult, Herbie Hancock, Barbra Streisand ("The Way We Were"), Billy Joel and Johnny Winter. The new production of

(Continued on page 49)

## Conway Convoy



On hand for the opening of MCA Records artist Conway Twitty at the Palomino Club in North Hollywood were key marketing and sales personnel for the label. Playing to back-to-back sellout audiences March 22-23, Twitty performed his latest single for MCA, "There's A Honky Tonk Angel." Shown from left are Rick Frio, vice president—marketing for MCA Records; Twitty; and Jay Lawrence of KLAC-Radio, Los Angeles.

## Good News/Myrrh Pact

■ LOS ANGELES—Fred Piro, president of Good News Records, has announced that negotiations have been completed with Myrrh Records for a distribution deal. The agreement signed between the two companies, which becomes effective immediately, calls for Myrrh to exclusively handle the entire Good News line worldwide.

## RCA to Release 23 in April

■ NEW YORK — RCA has scheduled the release of 23 albums for the month of April.

The popular product slated for release is: "Weren't Born A Man" by Dana Gillespie; "Road Food" by the Guess Who; "Stars of the Grand Ole Opry;" "Together, Togetherness" by Johnny Griffith; "Tore Down" by Porter Wagoner;

"Pure Love" by Ronnie Milsap; "Follow Me" by The Shaw Brothers; "This Time" by Waylon Jennings; "The Best of Nat Stuckey;" and "Son of Dracula" by Harry Nilsson.

Scheduled from Grunt is "Early Flight" by Jefferson Airplane.

From Wooden Nickel comes "The Last Summer" by the Siegel-Schwall Band (live), and "Magic" by Richie Lecea.

On the Camden label "Try To Remember" by Ed Ames; "Easy Listening-Country Style" by The Country Ramblers; and "The Americans" by various artists.

The Red Seal release includes "La Juive" (excerpts) starring Richard Tucker, Anna Moffo, Martina Arroyo and Bonaldo Giaiotti with Antonio de Almeida conducting the New Philharmonic Orchestra; Moussorgsky - Ravel's "Pictures at an Exhibition and Bolero," Eugene Ormandy conducting the Philadelphia Orchestra; "Snowflakes Are Dancing" by Isao Tomita; "Bob Greene's World of Jelly Roll Morton" (live at Tully Hall); and "Heavy Organ at Carnegie Hall," vols. 1 and 2, and "The Virgil Fox Bach Book," all with organist Virgil Fox.

## Bumper Cropp



United Artists Records has announced the completion of an independent production deal with Steve Cropper, (center) who will produce the newly-signed Sam & Dave for the label. The deal, which will be channeled through Cropper's Midnight Hour Productions, renews his long-time association with the soul-pop duo. Seen with Cropper are his business affairs manager, Lee Housekeeper (left), and UA national executive a&r director Spencer Proffer.



# You Won't See Me



The Second Hit Single From  
**Anne Murray's**  
Fastest-Selling Album, Love Song

U.S.  
Single 3867  
Album ST-11266



Canada  
Single 72727  
Album ST-6409



Produced and Arranged by Brian Ahern for Happy Sack Productions, Inc.



## Dorothy Fields Dies

■ NEW YORK—One of the music industry's most prolific yet relatively low-profiled lyricists, Dorothy Fields, died last week (28) of a heart attack in her apartment here. During her 68 years, she wrote themes for a number of films, collaborated on several Broadway hits and penned some 400 songs including: "On the Sunny Side of the Street," "I'm in the Mood for Love" and "The Way You Look Tonight."

Her most recent Broadway effort, "Seesaw," on which she worked with Cy Coleman, received a Tony nomination for best score last week. The musical was cited for seven different areas of achievement in all. Her previous musical, "Sweet Charity," was a highly-acclaimed highlight of the '65-'66 Broadway season.

Three years ago, Miss Fields became the only woman out of ten inductees into the Songwriters Hall of Fame in its first annual election. She was the daughter of comedian-producer Lew Fields of the Weber & Fields vaudeville team.

During her career, she at one time worked with Max Steiner, Oscar Levant, Harold Arlen, Sigmund Romberg and other equally-noted composers, but she always proclaimed Jerome Kern (with whom she worked on the film score of "Roberta") as her idol. She is survived by a pianist son (David Lahm), an artist daughter (Mrs. Eliza Oprava) and a grandson.

## Capitol's 11 for April

■ HOLLYWOOD—Eleven albums are slated for April release by Capitol Records, it has been announced by CRI executive vice president Brown Meggs.

Topping off the list is Tennessee Ernie Ford's "Make a Joyful Noise," celebrating Ford's 25th anniversary with Capitol. Also up for release: Freddie Hart's "Hang In There Girl;" Howard Roberts' "Sounds;" "Dream Kid" by the Sutherland Bros. & Quiver; debut albums from Snafu ("Snafu"), Cockney Rebel ("The Human Menagerie"), the Stampede ("From the Fire"), Thunder ("Thunder") and Sunship ("Into the Sun"); a repackaging of the Ohio Players early Capitol recordings; and a collection of Gene Vincent's early hits, "The Bop That Just Won't Stop."

## Sabbath, Purple Go Gold

■ NEW YORK—The latest Warner Bros. albums by British rock groups Black Sabbath and Deep Purple, "Sabbath, Bloody Sabbath" and "Burn" respectively, have been certified gold by the RIAA in recognition of over one million dollars worth of sales for each.

## S.C. Piracy Charges

■ NORTH AUGUSTA, S. C. — A criminal information charging 32 counts of copyright infringement involving the manufacture and sale of pirated tape recordings has been filed by the U.S. Attorney here against Custom Recording Co., its president Charles S. Schaffer, and Sam R. Schafer, an officer of the firm.

### Investigation

U.S. Marshals arrested both Schafers who posted \$1,000 bond each and were released. Federal officials said the filing of the criminal information climaxed an investigation that had been underway for more than a year.

## Chess/Janus Moves On Both Coasts

■ NEW YORK—Chess/Janus Records is moving into larger facilities on both coasts. Beginning April 8, the New York headquarters of the company will be located at 1633 Broadway, 16th floor. The company's telephone number remains (212) 245-7100. On the west coast, Eddie De Joy, director of west coast operations and Allan Mason, director of artist development, have already moved the label's offices to 8776 Sunset Boulevard, Hollywood, California. That phone number is (213) 659-6444.

## Knight Buys Jet For Touring Groups

■ NEW YORK—Terry Knight has announced the acquisition of a new \$1 million private jet which, according to Knight's office, will be made available for charter to touring rock groups and other artists.

Knight said the Citation 500 business jet, which carries six passengers and 1,000 pounds of baggage, including guitars, will be available for charter in August. At present, the aircraft is being custom-built for Knight by the Cessna Aircraft Company in Wichita, Kansas.

Since parting with Grand Funk in March of 1972, Knight has become a fully-rated multi-engine pilot, frequently flying his twin-engine Beechcraft Baron to the drilling sites of his more than 200 oil and natural gas wells in West Virginia, Texas, Louisiana, Oklahoma and Ohio. In July, Knight will receive airline certification as Captain from American Airlines Flight Training Center in Ft. Worth, Texas. Although a qualified jet pilot, Knight says he will not personally fly any of the artists chartering his plane.

Agents and managers interested in more information should contact Knight at 720 Fifth Avenue, New York City, New York 10019.

# new york central

By IRA MAYER

"I look like I'm about to breast feed you," said Maggie Bell in her disarming Scottish brogue as she looked at the picture we'd just had taken. She'd stopped up at the office for a little pre-concert introduction and bowled us all over with her smile and gentle disposition. Roberta Skopp suggested that Maggie was unlike so many of the "fragile American female singers," to which Maggie herself replied, "I am too, underneath. I'm a nice girl." Sounded like a movie dialogue we'll never quite hear. (Also in the photo is Culderstead Ltd.'s Danny Goldberg.)



The rest of the conversation was indeed of the more typical variety—background and musical history, etc.—but having been considerably impressed by her album already, this writer, for one, looked forward to her Academy of Music appearance March 16. Not one of the Academy's fans to begin with—the physical condition of the premises is considerably beyond the level of filth and if you don't watch your step you're bound to trip over a downer freak—I got there at 11:30 p.m. for an 11:30 show, waited on line to get in and got to my seat at 12:28. I heard Maggie Bell sing two songs.

The point is, that kind of debut for an artist with such obvious promise as Maggie Bell, or anyone else, for that matter, is unfair to the performer and the critic. (The New York Times couldn't fail to mention the Academy environment either, giving Ms. Bell a rave nonetheless.) And this particular incident is but one. We could cite two others in recent weeks alone in which legitimately credentialed and/or ticketed reviewers met unusual resistance to what is normally the simple (and

(Continued on page 49)

## Warners Out With 11

■ NEW YORK—Eleven albums on seven labels mark the Warner Brothers April release. On the Warner Bros. label are Jesse Colin Young's "Light Shine" and Alan Price's "Between Today and Yesterday." On Reprise is "Terry Melcher," by the artist of the same name.

From Chrysalis come Procol Harum's "Exotic Birds and Fruit," Robin Trower's "Bridge of Sighs" and Steeleye Span's "Now We Are Six."

Capricorn is represented by Martin Mull's "Normal" and Cowboy's "Boyer and Talton;" Disc-Reet is releasing Frank Zappa's "Apostrophe;" Casablanca has Gloria Scott's "What Am I Gonna Do;" and Palladium/Reprise has Bob Seger's "Seven."

## SLEEPER PICK

### 'Between Today And Yesterday'

■ Alan Price has been composing and performing music and lyrics for over a decade now. His professional entrance came through The Animals, a group that he formed in 1963. On to the hit "I Put A Spell On You" and then to a few TV series in London. More recognition has recently come in the U.S. via his "O Lucky Man" soundtrack venture. More . . . but not as much as this talented singer/songwriter/producer deserves. His new album, "Between Today And Yesterday" possesses the power necessary to thrust him into the mainstream of music now.

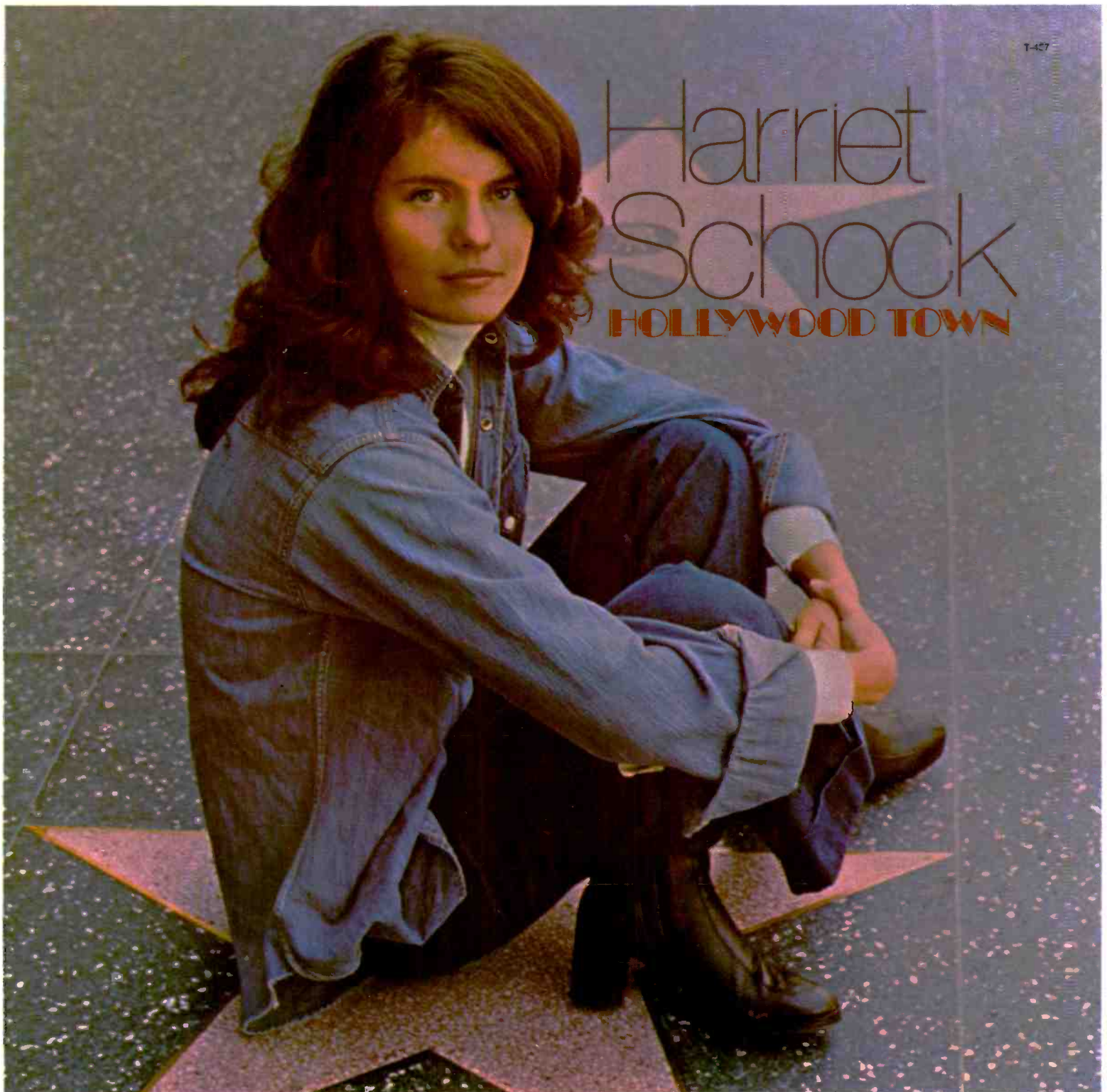
### Forte

His forte is self-described: "simple tunes and songs." With minimal orchestration and simple production, his soft melodies and uncomplicated, right-to-the-point lyrics focus on his strong musical skills. Starting off with the 'Yesterday' side of the disc we have the sprightly, up-tempo "Left Over People," on to the seriously sad title track (performed on this side with just piano, with a more orchestrated rendition on the 'Today' side), to the totally delightful "In Times Like This" and finishing that side with the joyful "Jarrow Song."

The 'Today' side continues the strength presented on 'Yesterday.' "Look At My Face" is a soft-paced heart-warmer, the commerciality of the toe-tappin' "Angel Eyes" makes it a strong single possibility, electric blues is displayed on "You're Telling Me," and "Dream Of Delight" is a captivatingly charming love-song.

The entire album is simple, sweet, and worth a lot . . . at any price!

# Listen **OUR FRIENDS** And You Shall Hear The **HARRIET SCHOCK** Album Of The Year!



Produced by **ROGER GORDON**

**T-437**



**WHERE HER FRIENDS ARE!**

# AM ACTION

(Compiled by the Record World research department)

■ Believe it or not, the Carpenters (A&M) have released the sixth single from their "Song For You" album, "I Won't Last A Day Without You." It was immediately added at: KHJ, WHBQ, KJR, WIXY, KIMN, WQAM, KILT, WPOP, WNBC, WYSL, WCAO, KEEL, WGRQ and WFIL. This song has been recorded and released many times. This time it will make it!

Stevie Wonder (Tamla) is now assured of his third hit from the Grammy award winning album "Innervisions" thanks to additions this week at WABC, WPIX, WIXY, WCOL and a 29-25 jump at CKLW.



Carpenters

Bachman-Turner Overdrive (Mercury) has been a proven hit in market after market, has been ignored until now by many key stations. This week the tide turned with additions at: KFRC, WRKO, WQXI, WTIK and KILT. It also moved 15-12 WSAI, 11-9 WDGY, 11-9 WCOL, 24-18 CKLW, is #5 KJR and #10 WIXY.

Jackson 5 (Motown) continues to dance up the charts with additions this week at: WOKY, WABC, WCFL, KJR, WPIX, KLIF, KIMN, KYA, KILT and WIBG. It jumped 4-3 CKLW, 19-13 WIXY, HB to 21 WTIK, 30-25 WHBQ and 29-25 WRKO.

MFSB (Philly Intl.) is starting to pick up #1 pop reports now and could very well be on its way to a three-million seller for Stan Montiero. It jumped 3-1 CKLW, 3-1 WPIX, 9-1 WQAM, 12-1 WAKY, 1-1 WQXI, 5-3 WHBQ, 9-3 WSAI, 5-3 WFIL, 16-6 WTIK, 18-8 KIMN, 29-17 WCFL, 15-10 KLIF, 9-6 WIBG and was finally added at the last holdout, WLS in Chicago.

Guess Who (RCA) has been sitting in the middle of the chart for some weeks. It will not be there much longer thanks to being added at WCFL, WOKY, WDGY and re-added at WSAI in Cincinnati. It moved 8-7 KJR, 20-16 KLIF, HB to 40 KILT and 20-14 WIXY. It is a confirmed hit that is just waiting for more people to become aware of it.

Maria Muldaur (Reprise) picked up major additions this week at KFRC, WRKO, WQXI and KLIF. Jumped HB to 29 KILT, 10-9 KJR, is moving at WDGY and WSAI and is an LP cut at WFIL.



Guess Who

## CROSSOVERS

Billy Paul (Philly Intl.) continues its resurgence this week with additions at WHBQ and KFRC as well as the largest jump this week 37-19 WIXY. It also moved 9-7 CKLW and HB to 27 WFIL.

Stylistics (Avco) was added this week at KLIF, WIBG, KLIV and KXOL. It moved 28-22 WIXY, 22-17 WFIL, HB to 17 WQXI and is on WPGC.

## NEW ACTION

Nilsson (RCA) His "Daybreak" single recorded with Ringo Starr was added this week at WRKO, WPIX and WSTP. It is also on WDRC, KJR and many secondaries.

Jim Stafford (MGM) is looking for his third hit from his debut album for the label. The new single entitled "My Girl Bill" was given a quick start by WSAI and KJR this week.

Doobie Brothers (Warner Brothers) have released the first single from their top 20 album which was grabbed this week by KJR and WCOL.

## B.J. Bops By



Paramount recording artist B. J. Thomas dropped by Record World to say hello recently. He was in New York for an engagement at the Bitter End, and is currently in the midst of a national tour. Pictured above with B.J. is RW's Roberta Skopp.

## MGM in 'Phase Two' Of Tape Program

■ LOS ANGELES — Following their initial release of 8-track stereo tapes this past January, MGM Records has set 25 more best sellers from their catalog for April as "Phase Two" of their tape program. The release includes product by the Osmonds, the New Seekers, Donny Osmond, the Righteous Brothers, the Sylvers, Foster Sylvers and Lou Rawls, as well as major jazz talents from the Verve catalog and top artists from MGM's strong country roster.

The marketing campaign for MGM tapes includes "Fresh Deck" presentation kits containing large full-color die-cut cards featuring each release. The cards and kits are specially designed to look like an oversized deck of playing cards. The kits will be used by Phonodisc, MGM's distribution facility, as selling aids and will also be available to retail accounts as in-store displays.

## Russo Rips Midler Film

■ NEW YORK — In reply to an announcement by National Entertainment Corp., a Detroit company, regarding the release of a film featuring Bette Midler, personal manager Aaron Russo has issued the following statement: "Bette Midler filmed a sequence in this picture several years ago in the very early stages of her career. Her total time on camera is very short. That the producers and distributors have chosen to mislead the public by billing Miss Midler so prominently violates the premise of truth in advertising. I also think it's significant that, although this film was produced some time ago, distribution wasn't set until now when Bette is in such great demand."

The National Entertainment Corp. could not be reached for comment.

## 'Gramophone Co.' Formed

■ NEW YORK — Charles Benanty of The Benanty Group has announced the formation of the Great Metropolitan Gramophone Co. Inc. and the appointment of David Wilkes as president of the new company. The new organization will act as a link between American publishers and producers dealings in Europe and European publishers and producers dealings in America. Working mainly in publishing, production and management, the Great Metropolitan Gramophone Co.'s first projects include the management of Canadian singer/songwriter Stan Rogers and the publishing catalog of French songwriter Freddie Meyer. Offices are located at 154 W. 53rd Street, New York, N.Y. Phone: (212) 247-3187.

## Doobies Do Platinum



Stopping over in Burbank during their current western tour, Warner Brothers artists the Doobie Brothers picked up platinum record awards for their album "The Captain and Me." Pictured (standing from left) are John Hartman, producer Ted Templeman, Warner Brothers president Joe Smith, Keith Knudsen, manager Bruce Cohn, Pat Simmons and Tom Johnston and Tiran Porter (both seated).

# Tune in to The Stevie Wonder Weekend.

This weekend, April 5, 6, & 7, more than 750 radio stations across the country will devote their entire air time to the music of Stevie Wonder. The reason, to honor Stevie for his recent awards.

**Naras Awards:**

Best Pop Vocal (Male)—  
"You Are The Sunshine of My Life"  
Best Rhythm & Blues Vocal (Male)—  
"Superstition"  
Best Rhythm & Blues Song—  
"Superstition"  
Album of the Year—  
"Innervisions"

**NAACP Image Awards:**

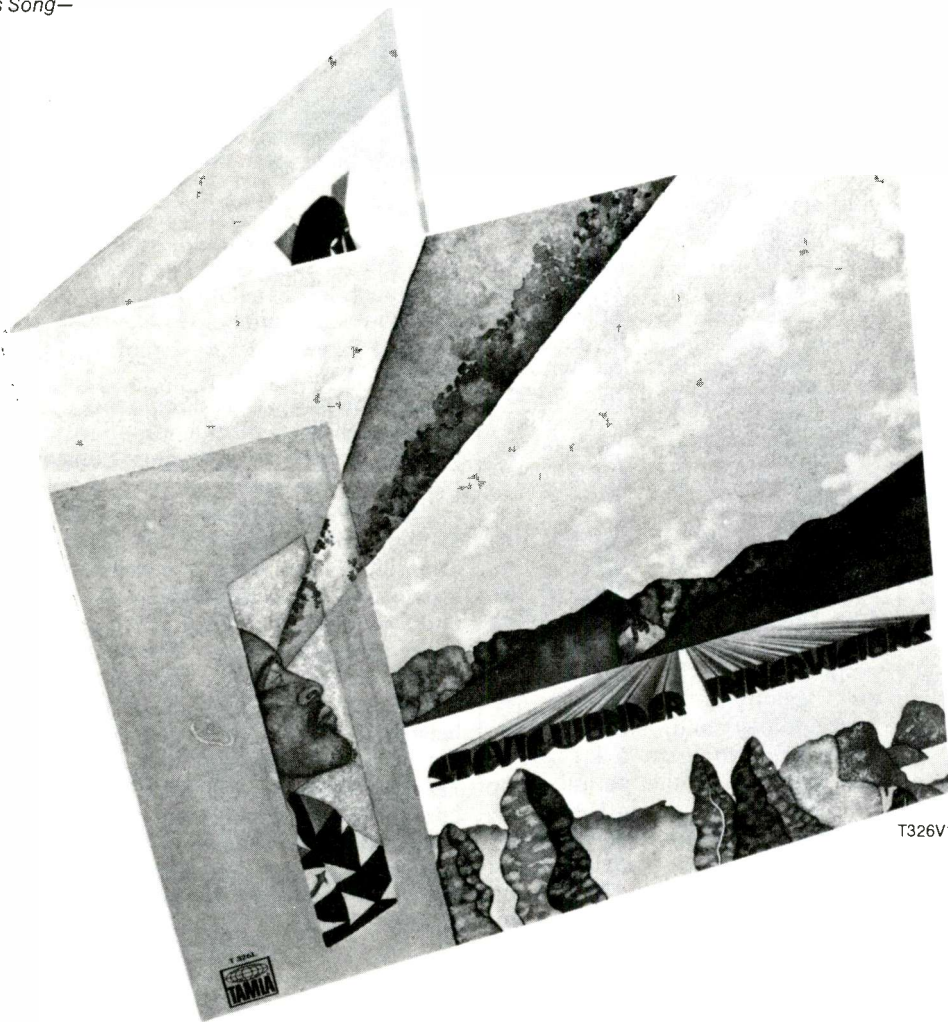
Music Innovator of the '70s  
Album of the Year—  
"Innervisions"

**AMA Awards:**

Best Male Vocalist (Soul)  
Best Single Recording—  
"Superstition"

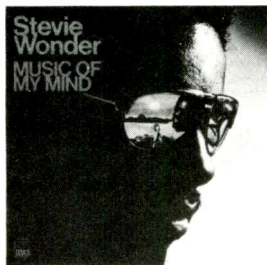
**Downbeat Award:**

Artist of the Year

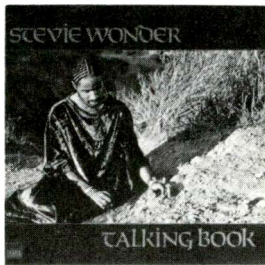


T326V1

On behalf of Stevie, Motown Records wishes to thank the *Wonder Weekend* radio stations. So tune in, and stock up on these winning Stevie Albums:



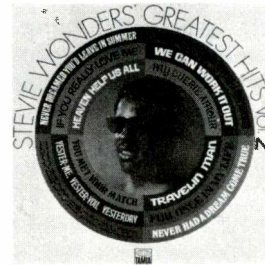
T314L



T319V1



T282L



T313L

Special "Wonder Weekend" window streamers are available now. Contact your Motown Distributor.



©1974 Motown Record Corporation

# RADIO WORLD

EDITOR: BEVERLY MAGID

## The Ratings-Go-Round

■ LOS ANGELES — The relationship of radio and ratings seems a bit similar to Mark Twain's old quote on the weather. . . . "Everybody talks about it, but nobody does anything about it." The stations and the agencies are locked into the necessity of some kind of gauge of listener response, but no one has come up with a completely accurate and economically feasible answer which satisfies everyone.

Calling around the country, **Record World** wanted to get some responses from those who are affected first and foremost by the numbers — program directors. John Gehron (WLS-Chicago) felt that poor diary return complicated the 18-34 groups, especially in the 18-24 ages. "It's more noticeable here. The weighting seems heavier than usual. But Pulse seems even more erratic. With ARB you can still get a more consistent picture, book to book."

Another problem encountered is what Gehron calls "reverse discrimination." In certain ethnic areas where the diary return rate is notoriously bad, ARB telephones several times to remind participants to fill out and return their diaries.

### News Analysis

Gehron feels that not calling everyone is somewhat discriminatory with white listeners. Also, he feels that when a listener marks a time period which overlaps two airshifts, and indicates more than one station, a more equal way of dividing the credit has to be found, rather than arbitrarily giving one station the first hour and the other the second hour. "At this point," he continued, "the cume may be the only real accurate gauge of the people reached, not the 1/4 hour share."

Everybody contacted agreed on the need for larger samples. Mel Phillips (KQV-Pittsburgh) felt so, especially with ARB: In radio you live or die by the ARB books with advertising, and the methodology is so inconsistent. The cross-section isn't good, the samples and demographics are inconsistent." As pointed out, in some areas, instead of relying on diaries or in-person interviews, telephoning is used, which is still computed equally with the other diverse methods.

As most mentioned, the quality of the interviewer and the presen-

tation of the questionnaire can influence a participant greatly. Robin Mitchell (WSAI-Cincinnati) talked of listener complaints about some of the interviewers. He opted for a larger sample, but also realized that results could then be held up for an even longer time: "Also, it seems that one rating favors women and the other will show you stronger in men, which seems impossible to me."

John Leader (WQXI-Atlanta) felt that the only way to combat the small sampling was to have your station's call letters as visible as possible: "It's impossible to rely on the people who listen being polled, but if they're as aware of your existence as possible, then they're more likely to mention you." Knowing that the entirety of Cobb County with over 14,000 population had been computed on the basis of four diaries made him particularly strong for larger samples.

No one complained about the honest intent and efforts to improve by the various services. As Tom Yates (KLOS-FM-Los Angeles) put it: "No one can be completely ecstatic about the services. But they are trying to improve the methodology and enlarge their base. You can learn a lot about the trends over the period of a year. Of course here in L.A. we're in the enviable position of having 14 books a year, and everyone anywhere who makes changes on the basis of just one book is an idiot anyway."

Robin Walker (WKLO-Louisville) agrees that all the services are honest, but goes along exclusively with the ARB rating, having given up on Pulse over two years ago. "Disregarding the glory and business that ratings can bring, they are the only true test I can have of how we're doing."

Unfortunately the 18-24 group that all contemporary stations need at their background are the hardest to pin down, as everyone commented, and the services will have to devise better methods of tracking down these listeners and accurately computing them. There was also general agreement that the more detailed demographic breakdowns offered the greatest area of error.

But it seems that radio is locked in with the number game of ARB and Pulse for the time being. Hooper is being used more and more as a programming tool. It may fluctuate, but as John Gehron



## LISTENING POST

By BEVERLY MAGID



■ **WKLO-Louisville** . . . **Bo Brady (Tad Murray)** from KSO-Des Moines in to do the afternoon drive. **Mike Rivers** is going off the air to do full time production. **WWDJ-Hackensack** . . . It's officially official now. As of April 1, the station is going "inspirational." **Sean Casey** will stay on as PD, but the line-up, all "good professional talent" says Casey, is available. They include **Don Cannon, Bob Savage, Mark Driscoll, Steve Clark, Howard Clark and Gary Russell**. Contact them through Casey at the station:

(201) 343-5097.

■ **KNAC-FM-Long Beach** . . . For the second year the station gave the local promotion men and women a chance to get even. Thirty of them each get an hour to program and host with any music but their own company's on Sat. (31) and Sun. (1).

■ **Y100-Ft. Lauderdale** . . . New line-up includes **Larry McKay** 6-10 a.m. . . . **Bill Tanner** 10 a.m.-2 p.m. . . . **Don Cox** 2-6 p.m. . . . **Banana Joe Bradley (KTLK)** 6-10 p.m. . . . **Davie O'Donnell** 10 p.m.-2 a.m. . . . **Charlie Scott (WGNG-Providence)** 2-6 a.m. . . . **Dean Clark (WYSP-FM-Philadelphia)** production.

■ **KTLK-Denver** . . . **Dennis Constantine** (from Y-100-Ft. Lauderdale) has joined the staff.

■ **KLOS-FM-Los Angeles** . . . The station is the official "California Jam" station. The all-day music festival takes place April 6 in Ontario, Calif. The station will have a mobile unit on the grounds with traffic and crowd info being broadcast with interviews with the artists performing and fans attending. They will also have a communications tent staffed by the volunteers who handle the community switchboard at KLOS.

■ **KQV-Pittsburgh** . . . The AM and FM station has been sold to Taft Broadcasting, pending approval from the FCC, which usually takes at least nine months to a year. ABC is expected to buy another AM and FM outlet in a major market, but nothing further has been announced. PD **Mel Phillips** says that in the interim, the station is going to stay as competitive as possible and go out an ABC winner.

■ **KKDJ-FM-Los Angeles** . . . **Kris Erik Stevens** on from 9 a.m.-noon also is a thespian and was recently typecast in a CBS television Movie of the Week, "Slither," as you guessed it . . . a disc jockey.

■ **WRKO-Boston** . . . Midday man **Joel Cash** is out and **Paul Kirby** is looking for a "good up-tempo talent" before he makes any shifts.

■ **WGN-Chicago** . . . **Bob Collins** (formerly PD at WOKY-Milwaukee) is now hosting a music and talk show from 2-4 p.m.

■ **WNYU-FM-New York** . . . The New York University station has begun taping live concerts at the new Bottom Line Club and broadcasting them on a weekly basis. The premiere concert featured the Strawbs.

■ **WSAI-Cinn.** . . . Helping out with the high cost of living, the station is asking listeners to send in cash register receipts from the food stores with their name and address on the back. During the day a name is picked and if the person calls in within the time limit, they get reimbursed for the amount on the receipt. The amounts have ranged from \$6 to \$90 so far.

■ **Columbus** . . . Latest Pulse figures show totals in 6 a.m.-midnight, Monday to Friday . . . **WCOL-AM 22, WTVN-AM 12, WMNI-AM 11, WBNS-AM, WBNS-FM and WNCI-AM** all with a 9.

■ **WBUS-FM-Miami** . . . Noted air personality **Alan Grant** has joined the station as MD of the jazz-rock-blues format.

■ **KPFT-FM-Houston** . . . **Michael Turner** (formerly of WPLJ-FM-New York) has joined the Pacifica outlet as PD. **RW's** jazz editor, **Michael Cuscuna**, has also joined the station to a 5-night-a-week show during the month of April. Cuscuna also previously worked at PLJ.

points out, being monthly it can help spot trends which will later be borne out by the ARB. As Robin Mitchell summed it up: "It's still a matter of radio being dictated to by ad agencies, as to

what audience to go for with the emphasis on demographics. Dollars, not art still run the whole ballgame — ad agencies, record companies and radio management."

# CHARLES BEVEL'S COLORFUL STORY BEHIND HIS NEW SINGLE, "SALLY B. WHITE"



Let me tell you about Sally B. Most folk don't understand this song, 'cause most folk that I play to are white folk at this stage of the game. And it just so happens that when I play the song to my friends in my living room and stuff like that, I mean, hey, they can get into it and they really kind of keel over when I get to dealin' with sister Sally. But, the first time I played the song to some white folk, they started lookin' at



each other and lookin' down and so forth because they really didn't know what the song was about, or whether it was about them or what. So anyway, to sort of get folk to understand what the song is all about, there's this thing that happened to me when I was workin' in an office, back during the '60s right after Dr. King had been killed, and this whole upheaval, you know about equal opportunity and black folk getting a



chance to do this and that, white folk got all ashamed and guilty, and didn't know what to do, and just anybody who showed up, they just had to have a black person in their office. Well, anyway, I was workin' in this office, and there was this young lady workin' in there named Sally. As it happened Sally and I were the only two black people workin' in the office. So I came in one morning, you know, and I says, "Hey Sally,



how you doin' this morning?" And she was sittin' there at her desk typin' and didn't even look up, smile or nothin': (uptight) "Hello, Charles." So I kinda just eased up to her desk and I said "Well, hey Sally, I mean you know, it's just me and you, you could at least give me a little smile when you speak in the morning," and she says (even more uptight), "Well, listen, Charles, just because we are the only two colored people



working in this office does not mean that we have to be up under each other all of the time. I mean, after all, if you act acceptable, these people will accept you!" And I said, "Well, hey mama, you know, be cool, you don't have to loud me right here in front of everybody, you know." So I say, well that's sister Sally."

## "SALLY B. WHITE" IS THE NEW CHARLES BEVEL SINGLE.

(AM 1501)

From his debut album, "Meet 'Mississippi Charles' Bevel"

(SP 4412)

### ON A&M RECORDS

Produced by Calvin Carter  
Executive Producer: Jerry Butler

April 10-15—The Metro Club, N.Y.C.

April 16—Live radio concert: WCMF, Rochester, N.Y.

April 17—Red Creek Club, Rochester, N.Y.

April 18-20—The Pier, Raleigh, N.C.

April 27—Civic Center, Phila., Pa.

May 1-4—Bijou Cafe, Phila, Pa.

May 6-12—Performance Center, Boston, Mass.

May 14-19—Great S.E. Music Hall, Atlanta, Ga.

May 21-26—Ebbetts Field, Denver, Colo.

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Barry White—Success Unlimited

By DEDE DABNEY

■ In the realm of the music business, growth and knowledge have played an important role. Barry White, artist and producer for 20th Century records, has been called "the saviour" of contemporary music, helping it grow with his knowledge. His lush, melodic love songs have become classics. Rhythm and blues now has a new face—this is another shade of white.



Barry White

**Record World:** How did you get involved in the record industry?

**Barry White:** It happened when I was seventeen years old. I decided to, you know, give up the streets and all the b.s. and get off on something constructive. I picked the music industry. And I struggled and fought and did this and did that and did that and did this. Learning, listening. So finally I got it together. It's just a basic thing, you know. You set a goal and you go after it.

**RW:** When you were on the streets did you sing or were you involved in any type of music?

**White:** Well, the only music I was involved in when I was on the streets was church and I cut church loose too, at the same time. I came out from under that little thing and got involved in the record business. But the knowledge of music that I learned from directing choirs and working with them and playing for them I took on with me into the industry. So it worked out alright. It was a hard struggle all the way up here. I guess you got to say that one has to want something bad enough to get out there and get it together 'cause it was super hard.

**RW:** Well, who started you in the industry per se?

**White:** Nobody started me. I had it rough because I didn't have the writing ability of a writer or producer. The producing came two years later after I got into the business. I actually settled down in a company for the first time in 1966, and I had three top five records in England on a girl by the name of Felice Taylor. I had one top twenty record here, "It May Be Winter Outside But In My Heart It's Summer." And that company folded up in about 16 months and I stayed out on the streets in a production deal, you know, making deals. You see, L.A. is white oriented and this was way before Motown moved out there. They had a little office out there but it didn't mean anything. So trying to break through to the Capitols and the Columbias and RCA Victors is very hard. And at that time, there was no 20th Century Records.

So I was doing a lot of research in those years. On Holland-Dozier-Holland, Burt Bacharach, Hal David, Simon and Garfunkel. Getting involved with Gamble and Huff, doing research on them. Putting together a lot of things. I watched Tom Zell rise, saw him when he first came on the scene.

In 1969 I met Love Unlimited and I got it together in my head that I was going to approach the business with a new and fresh concept. Not so much new as it is fresh, different. 'Cause people been singing about love for years. But saying it in a fresh way, you know. And that's what I've been doing since 1970. I've been working at it for four years now and the first gold record was "Walking In The Rain." MCA Records lost the album. Then I decided to blow a couple of them. And I had to go back there and fight like hell to get the release from MCA, which I got and put them on 20th. It's been rockin' and rollin' ever since.

**RW:** Your concept is basically a love concept, right? And you decided to do it in a refreshing way. What does that refreshing attitude entail?

**White:** Lyrics, arrangements and the sound of the artist.

**RW:** Why is it that you stayed in the background for such a long

time with the talent that you had with voice and your monologues and the groove that you basically got yourself into?

**White:** Timing. Like I was cutting artists. I had artists on Mercury, Columbia, Okeh Records, RCA, Liberty. But I always had the same political problems. You get right up to the record being pressed and labeled and then something goes wrong. I had one record on a guy by the name of Malcolm Hayes on Okeh Records. The record was number twenty in Texas and they just—BAM! That was the end of the label.

**RW:** Well, how do you feel about the direction you're going into now?

**White:** Barry's here to stay, baby. Whether it's producing, writing, arranging or singing. I've done a lot of creating in eleven months. It's a year sometime in March that I've been with 20th. When you ask me why did it take so long or why did I stay back there, timing is everything. Being able to get in a position where you can be consistent. I never felt that I had it at Motown, that kind of togetherness thing. And other companies didn't have it as far as I was concerned. I wasn't gonna leave Los Angeles to do it. I just hung in there with the problems and the way things were and waited 'til things fell right. And when it fell, I leaped in to it.

**RW:** What other groups are you in the process of producing now?

**White:** I got another artist coming out on Warner Brothers, Jay Dee. I got a pop folk white singer, Evan Pace and a white female pop folk singer, Rusty Michaels. But next year I won't be producing no one but Barry White, Love Unlimited and Love Unlimited Orchestra 'cause I'm pulling back now.

**RW:** How did you feel about this year's Grammy Awards?

**White:** It was very exciting to me. You know I lost both nominations for Best New Artist and Best Record of the Year. I'm still gettin' hung upon those political changes but it'll be alright. I don't make records to go after awards. It's a beautiful thing to have but I make music and records and I love doing it. Sooner or later they're gonna have to give it up. Right on.

**"The black music is really being elevated now and I'm very happy because it's going to elevate the minds of the black people also."**

**RW:** I remember the last time you were here you said that you were going to make a certain amount of money and you were gonna retire. Is that still true?

**White:** That's still in baby.

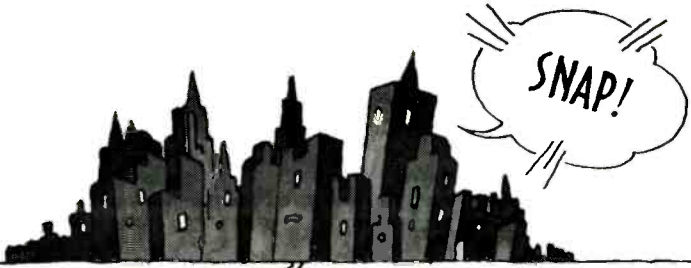
**RW:** How much do you have to make now?

**White:** I never said how much I needed. The way they keep screwin' around I'll be on welfare tomorrow. If a lot of producers had a situation like I have with the things that I own they'd be very happy people. 'Cause not only would they be free to create, they would own everything that they created. And that's the most beautiful part about my whole set up. I have nineteen writers. I have six producers and one of them—Gloria Scott's album is out—two of the producers worked on the album. I'm moving them into position 'cause I'm backing out of position. I'm going into that business thing more heavily. But I have a heavy load on me. It's like I told the people today who were also interviewing me, they asked me what was the hardest part for me in making records. The hardest part for me is writing because most writers are teams, like Linda Creed and Thom Bell, Holland, Dozier & Holland, Simon & Garfunkel, Bacharach & David. I write the majority of my stuff myself so I would say that's the hardest part. But the greatest thing is I don't have problems with publishers. I own my publishing. So I can really get off into it. You dig what I'm saying? And as long as I'm free like that here creatively and spiritually, ain't no mountain I can't move.

**RW:** The writers and producers you absorbed, who are working in your company, are they capable of owning a piece of their publishing?

(Continued on page 38)





**Ronnie Dyson's**  
**"We Can Make It Last Forever."**  
A record so good you can hear it  
breaking from miles away.

**On Columbia Records**

# RECORD WORLD SINGLE PICKS

## UJIMA—Epic 5-11106

**SHE'S GONE** (prod. by Tom Werman, Eric Johnson, Nick Colleran) (Unichappell, BMI)  
Soul version of Hall & Oates' current charter will break this group wide open. With broad-based r&b acceptance, tune could cross back over into the pop market.

## LARRY NORMAN—MGM 14703

**BAROQUEN SPIRITS** (prod. by Triumvirate/Street Level Prods.) (Beechwood/J. C. Love, BMI)  
Unique sound that just can't be pigeon-holed or adequately described. A gifted singer-composer who's been produced with just the right sound: an Elton John-ish flair.

## GUNHILL ROAD—Kama Sutra 591 (Buddah)

**SHE MADE A MAN OUT OF ME** (prod. by Kenny Kerner, Richie Wise) (Buddah/Gunhill Road, ASCAP)  
"Back When My Hair Was Short" trio harmonizes up a storm on this melodic rocker. Wall-to-wall arrangement is out to catch the ear of the programming man.

## WILLIE HUTCH—Motown M 1292F

**THEME OF FOXY BROWN** (prod. by Willie Hutch) (Jobete/Harlene, ASCAP)  
Hutch has been multiplying his talents like a rabbit as an artist-producer genius. This latest in a string of hit movie themes is his best effort to date.

## ALBEE AND FRIENDS—NikNik 74

**HEXORCIST WORLD PREMIERE** (prod. by NikNik Prod.) (Greenlee, BMI)  
Another one of those solid programming Dickie Goodman-type records. Artists used here range from Carpenters to Lou Reed; it even borrows from "The Americans."

## CAPRELLS—CRS 008

**EVERY DAY PEOPLE** (prod. by Curtis R. Staten) (Cla-ra-ske, BMI)  
Philadelphia independent comes up with a group and record with much of the commercial appeal of the Gamble-Huff-Bell sound. Could be a hit just about any day.

## OZARK MOUNTAIN DAREDEVILS—A&M 1515

**IF YOU WANNA GET TO HEAVEN** (prod. by David Anderle, Glyn Johns) (Lost Cabin, affiliation pending)  
Label's best exponents of country-rock since the Burritos are definitely sounding like they have a top 40 hit on this one. Harmonica intro is just one highlight.

## MEL TILLIS & SHERRY BRYCE—MGM 14714

**DON'T LET GO** (prod. by Jim Vienneau) (Screen Gems-Col., BMI)  
Roy Hamilton's '58 smash is dueted soulfully enough by this top country twosome to warrant crossover attention. This is most definitely one to hold on to.

## SONG OF THE WEEK

### BILLY—DON'T BE A HERO (Intune Ltd., PRS)

**PAPER LACE** (prod. by Mitch Murray, Peter Callender/Intune Prod.)—Mercury 73479

### BO DONALDSON & THE HEYWOODS (prod. by Steve Barri)—ABC 11435

English charter offers itself in two versions Stateside. Paper Lace is the original British smash; Heywoods have it Americanized in fine fashion. Anti-war copyright has created its own chart battlefield with two strong renderings.

## JOHN BYRD—20th Century 2078

**YOUR THING & MY THING EQUALS A GOOD THING** (prod. by Joe Wilson) (20th Century/Joe Wilson, ASCAP)

John's kind of funky mathematics should total any listener. The title is a superhook which grows as the song builds and builds. Adds up to a smash!

## IMPRESSIONS—Curton 1997 (Buddah)

**FINALLY GOT MYSELF TOGETHER (I'M A CHANGED MAN)** (prod. by Ed Townsend) (Cheriton, BMI)  
If this one reminds you a bit of Marvin Gaye's last few, check out the producer and writer here. He helps the trio "get it on" for this aptly titled tune.

## RICHARD HAYMAN—Musicor 1492

**THEME FROM THE EXORCIST (TUBULAR BELLS)** (prod. by R. Hayman) (Virgin, ASCAP)  
Some might think you'd have to have bats in your Tubular Bell-fry to cover this one now, but commercial arrangement guarantees this version airplay and sales too.

## DONOVAN—Epic 5-11108

**SAILING HOMEWARD** (prod. by Andrew Oldham) (Abkco, BMI)  
Flowers strewn across the ocean; good vibration o'er the waves. Strong, soft change-of-pace programming here from his gentle "Essence to Essence" album.

## STREAKS OF THE WEEK

**PLEASURE**—Casablanca 0008 (WB)  
**COME STREAK WITH ME** (prod. by Tom Plyer) (Generet, BMI)

**HANK BALLARD**—Stang 5053 (All Platinum)  
**LET'S GO STREAKING (PTS. 1 & 2)** (prod. by H. Ballard, Sonny Fishback, Al Rosenstein) (Gambi, BMI)

**JAGGERZ**—Jaggerz 101  
**THE STREAKER** (prod. by Jaggerz) (January/Last Laugh, BMI)

**DUSTY HAZE**—Small World 0098  
**MIDNIGHT STREAKER** (prod. by Stan Hase & Roy Henman/Roy Angell) (Silver, Tongue, BMI)  
**CHICAGO RED GARTER BAND**—Atlas  
**STREAKIN'** (prod. by Frank LaVere/Theodorou-Levy Prod.) (M. S. Amusements, ASCAP)

## ESTHER PHILLIPS—Kudu 917 (CTI)

**JUSTIFIED** (prod. by Creed Taylor) (Interior, BMI)  
Although Bill Withers is no slouch performing his own material, this particular tune of his sounds like Esther was born to sing it. Justification for a hit!

## BILLY COBHAM—Atlantic 3014

**CROSSWIND** (prod. by William E. Cobham Jr., Ken Scott/Bilham Colby Prod.)  
With his "Spectrum" album brightening up the charts, the Mahavishnu drummer could see singles action as well on this commercial jazz/soul/top 40 instrumental crossover.

## DR. JOHN—Scepter 12393

**SHE'S JUST A SQUARE** (prod. by C. Underwood, C. Greene) (Underwood/Greene Machine/Our Children's, BMI)  
"You used to be a cube, until you became unglued," observes the good doctor on this early session. More than historical interest to his many fans here.

## DAVID HARRIS—Pleasure 1104

**(THESE ARE) THE MOMENTS** (prod. by Joey Day, Lucien Farrar) (Top Stuff/Duchess, BMI)  
Magic moments indeed in these grooves. A perfectly produced gem—silky soul sound is wrapped around a most talented new vocalist. A real disc pleasure!

## RONNIE DYSON—Columbia 4-46021

**WE CAN MAKE IT LAST FOREVER** (prod. by Henry Cosby) (Blackwood/Teaumck, BMI)  
Man who had the original on "Just Don't Want to Be Lonely" returns with another strong pop-soul entry. Former Motown producer gives Ronnie a bold, new sound.

## BOX TOPS—Stax 0199 (Col)

**WILLOBEE AND DALE** (prod. by Tommy Cogbill, Don Crews) (Twelfth Story, ASCAP)  
Setting themselves out to bring home the "Frankie & Johnny" of '74, the Box Tops turn in a good job on this hard-luck tale of star-crossed lovers. A topper!

## CHAIRMAN OF THE BOARD—Invictus ZS7 1263 (Col)

**LIFE & DEATH** (prod. by Jeffrey Bowen) (Daly City, BMI)  
As the chorus to this one goes: "If it feels good, it's all right." And does it feel good! Sly Stone song should put this Chairman right back in business!

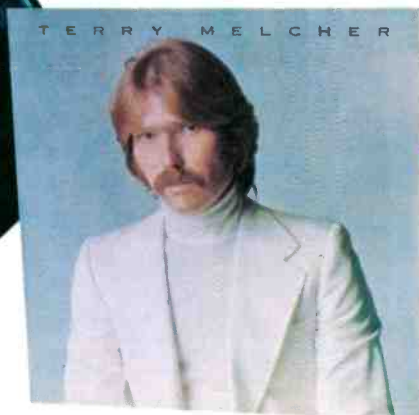
## BITS & PIECES—Paramount 0284 (Famous)

**YOU SHOULD HAVE TOLD ME** (prod. by Bailey-Williams-Kent-Gasper) (A-Dish-A-Tunes, BMI)  
A synthesis of Philly, Chicago and Motor City soul that tells you in no uncertain terms of its r&b potential. Well put together piece of material and production.

# Check This New Release From Burbank!



BS 2790 Jesse Colin Young/*Light Shine*  
Rush release to follow up immensely popular *Song for Juli*.



MS 2185 Terry Melcher  
First solo album for the legendary Byrds producer.



BS 2783 Alan Price/  
*Between Today and Yesterday*  
Grand achievement by the composer of the *O Lucky Man!* sound track.



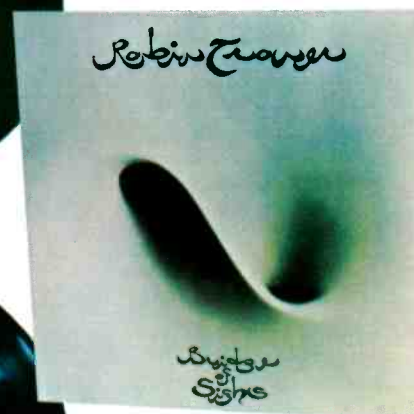
CP 0126 Martin Mull/*Normal*  
They laughed when Capricorn signed Martin Mull. They're laughing even harder now. On tour.



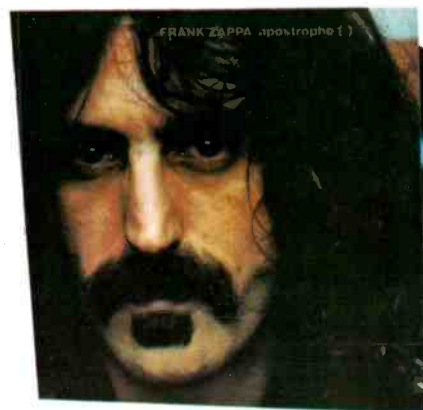
CP 0127 Cowboy/Boyer & Talton  
Played on Gregg Alan's *Laid Back* album. Soon to tour with Gregg.



CHR 1053 Steeleye Span/*Now We Are Six* • Ian Anderson production consultant. Traditional English music with electricity and verve.



CHR 1057 Robin Trower/  
*Bridge of Sighs* • Breakthrough act of 1973. Touring soon.



DS 2175 Frank Zappa/*Apostrophe'*  
Another thoroughly Zapped album. Help from Jack Bruce and Jim Gordon. Touring soon.



CHR 1058 Procol Harum/  
*Exotic Birds and Fruit* • More Brooker/Reid excellence. Soon to tour.



NB 9002 Gloria Scott/*What Am I Gonna Do* • Discovered by Sly, produced by Barry White.



MS 2184 Bob Seger/*Seven*  
Good rockin' from a veteran.

**All new  
albums  
and tapes.**

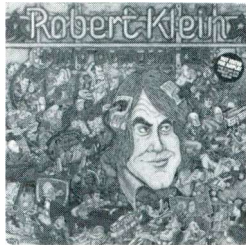
## LIGHT SHINE

**JESSE COLIN YOUNG**—Warner Bros. 2790 (5.98)  
Laid-back mellow mood music, in its own quiet way, compellingly commands the listener's total attention . . . out of its sheer beauty. Side one is encompassed by the lovely "California Suite," and Jesse is harmoniously accompanied by his former Youngblood companion, Jerry Corbitt. This light's shinin' brightly!



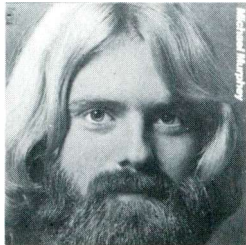
## MIND OVER MATTER

**ROBERT KLEIN**—Brut 6600 (Buddah) (6.98)  
The mind offered here is a brilliant comedic one (Klein's, of course) and the matter ranges from "The National Anthem" to TV commercials to school tests, all of which are delivered in his inimitably clever fashion. Klein's anecdotes have an intimate, yet mass appeal quality, and this second release is a sure-fire winner.



## MICHAEL MURPHEY

**Epic KE 32835 (5.98)**  
Super-mellow selections satiate the spirits and help unwind the mind on this latest from Murphey. On "Healing Springs" he is sweetly abetted by a gathering of local 5th graders, and "Holy Roller" starts off slow but builds into a rollicking, gospelly pleaser. Special attraction: A guest appearance by Beethoven!



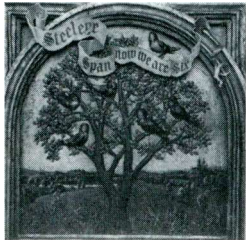
## FORCE OF NATURE

**Tommy KZ 32758 (Columbia) (5.98)**  
The debut disc on Thom Bell's Columbia distributed label is one that should be listened to very carefully because of the talent displayed therein. The musical congregation demonstrates their professional skills throughout, with "Dreams" and "Le Man Ja" being especially Force-ful.



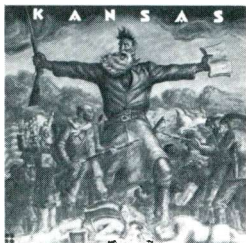
## NOW WE ARE SIX

**STEELYE SPAN**—Chrysalis CHR 1053 (WB) (5.98)  
Folk group continues along their previous path of recording traditional English songs in a contemporary style, sweetly blending acoustic and electric nuances. A quaint quality prevails throughout the album, with the title track and a rendition of Phil Spector's "To Know Him Is To Love Him" (featuring David Bowie on sax) being the gems.



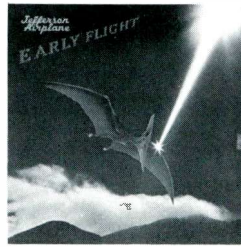
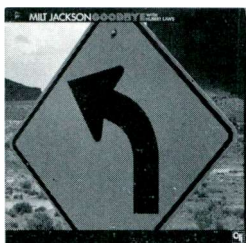
## KANSAS

**Kirshner KZ-32817 (Columbia) (5.98)**  
Don Kirshner's label comes up with a commercial big-band sound. Electrifying violin adds dynamics and mid-western feel to the already tight, professional entourage. The fast-paced "Can I Tell You" and the epic-like "Apercu," are the package's top cuts.



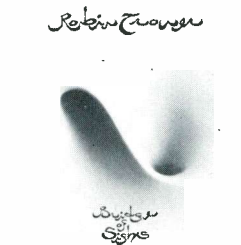
## GOODBYE

**MILT JACKSON WITH HUBERT LAWS**—CTI CTI 6038 (6.98)  
Vibes virtuoso Milt Jackson really cooks on this one with fancy flute flavoring from Hubert Laws. Jazz notables who make special appearances and enhance the tight Creed Taylor production include Herbie Hancock, Billy Cobham and Freddie Hubbard. "Old Devil Moon" and the title track will positively thrill jazz connoisseurs.



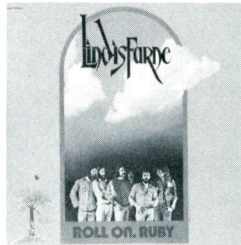
## EARLY FLIGHT

**JEFFERSON AIRPLANE**—Grunt CYLI-0437 (RCA) (6.98)  
This album consists of songs of the early Jefferson Airplane era, never before released. Through all the personnel shuffling Marty Balin and Jack Casady remain constant. The quality of the album is of the same high calibre of their great early material and will undoubtedly score well.



## BRIDGE OF SIGHS

**ROBIN TROWER**—Chrysalis CHR 1057 (WB) (5.98)  
Ex-Procol Harum-ite Trower continually displays his emotive guitar expertise on this outing with Reg Isidor and James Dewar. Solid rock and roll fumes through the grooves, with the plaintive "Too Rolling Stoned" and the bluesy "In This Place" highlighting.



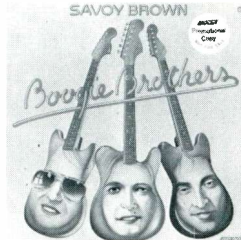
## ROLL ON, RUBY

**LINDISFARNE**—Elektra EKS-75077 (5.98)  
Mild-mannered rock and roll, professionally presented, makes this album a total delight. This sextet provides homey-type electric entertainment with a country twang. "Nobody Loves You Anymore," the sweetly-tempoed "Lazy" and "Taking Care Of Business" (an interesting record industry-oriented song) are the outstanding compositions.



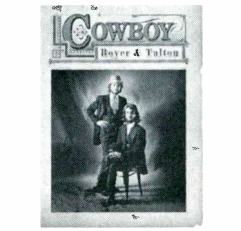
## NORMAL

**MARTIN MULL**—Capricorn CP 0126 (WB) (5.98)  
Martin Mull's droll sense of humor is guaranteed to entertain you from the cover right on through every groove of the set. Aside from his appealing dry wit, Mull is musically mellow and an easy-listening treat. The title track, "Dialing For Dollars" and "Ego Boogie" are exceptional cuts.



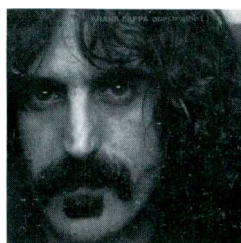
## BOOGIE BROTHERS

**SAVOY BROWN**—London APS 638 (6.98)  
Strong, hard-driving rock sounds emanate from this latest disc from these long-standing musicians. The metal sounds are softened and mellowed a bit on the rhythmic "My Love's Lying Down" and the folk-orientation of "Everybody Loves A Drinking Man" adds depth. These Boogie Brothers will keep you doing likewise!



## BOYER & TALTON

**COWBOY**—Capricorn CP 0127 (WB) (5.98)  
Country flavoring is applied to add spice, making this release an especially tasty one. Mellow, relaxin' sounds abound, with "Everyone Has A Chance To Feel," the toe-tappin' "Something To Please Us" and the melodic "Message In The Wind" being the best of the batch.



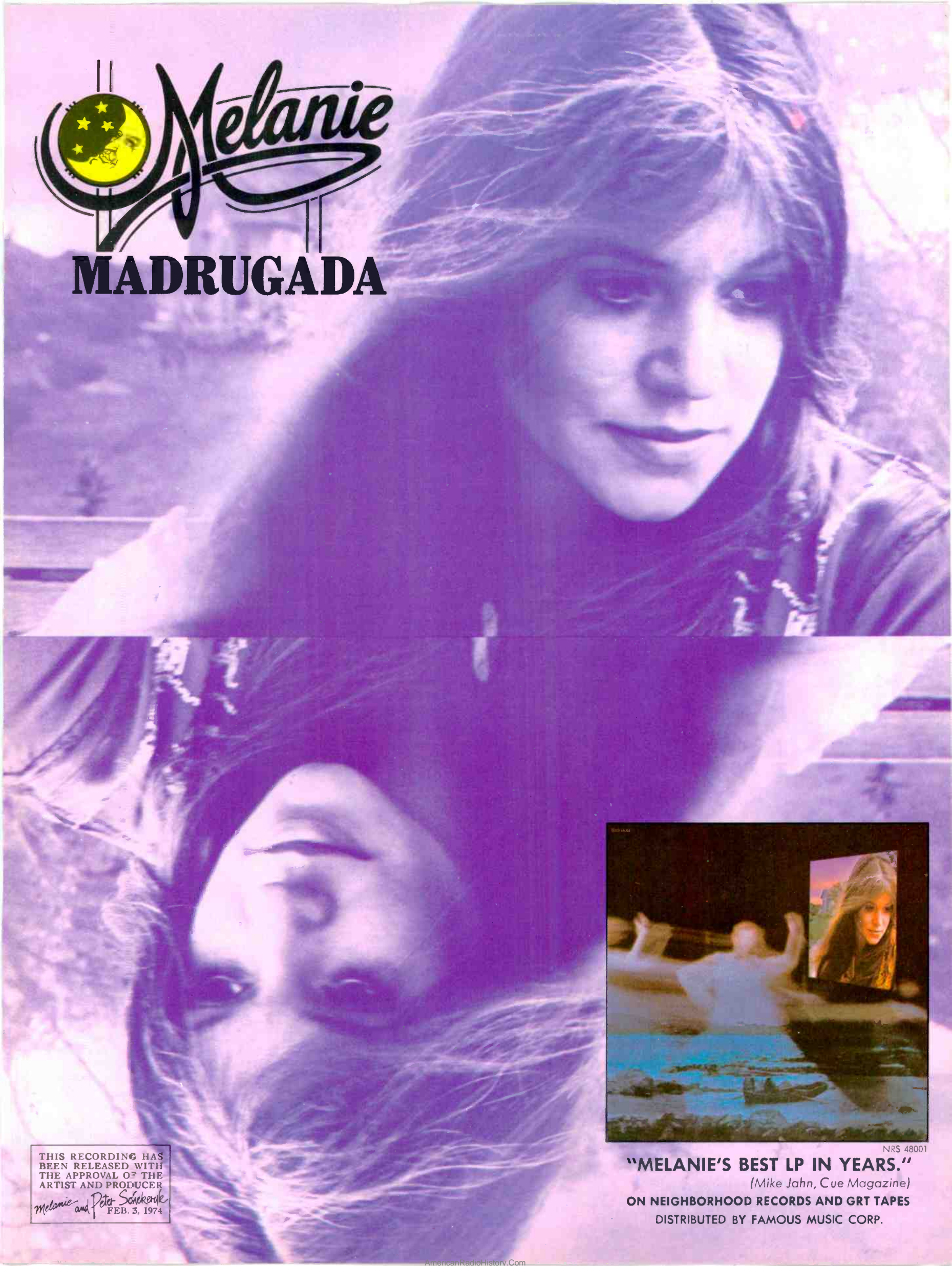
## APOSTROPHE'

**FRANK ZAPPA**—DiscReet DS 2175 (WB) (5.98)  
Master of the bizarre, Zappa again strikes, setting his most unusual stories to music, with a furious display of guitar expertise. There's a concept in there somewhere that Zappa fans will be able to discover. Musically speaking, he sounds better than ever. Period.



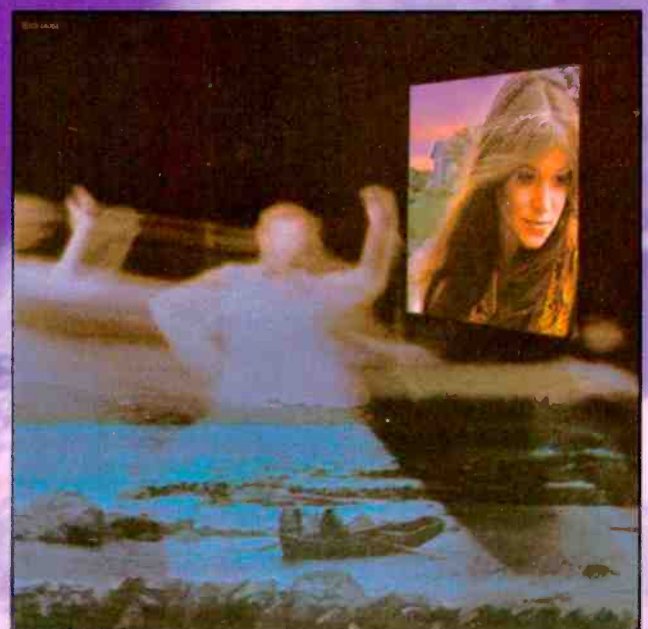
# Melanie

## MADRUGADA



THIS RECORDING HAS  
BEEN RELEASED WITH  
THE APPROVAL OF THE  
ARTIST AND PRODUCER

*Melanie and Peter Schenker*  
FEB. 3, 1974



NRS 48001

**"MELANIE'S BEST LP IN YEARS."**

*(Mike Jahn, Cue Magazine)*

**ON NEIGHBORHOOD RECORDS AND GRT TAPES**

**DISTRIBUTED BY FAMOUS MUSIC CORP.**

## CONCERT REVIEW

### Knight Time Is The Right Time

■ LOS ANGELES — Shining, communicative and bubbly, Gladys Knight (Buddah), along with those lightfooted gentlemen of soul, the Pips, performed an evening's worth of their hits at the Inglewood Forum recently (10), with the class and style one has come to expect from one of music's premiere acts. Comprised of tunes like "Midnight Train to Georgia," "(I've Got to Use) My Imagination," "Friendship Train" and their current "The Best Thing That Ever Happened to Me," the show was polished, yet warm. The Pips' flawlessly executed choreography and vocal support were delights and, as proven by their staying power over the years, the perfect complements to the full soulful renderings of Ms. Knight. A recommended pleasure anytime.

Preceding Gladys Knight and the Pips was Eddie Kendricks (Tamla). Kendricks came across refreshingly as someone who had already attained all the superstardom he needed and was simply there to entertain, sing the music he wanted to sing and, most of all, have a ball doing it. He seemed to do exactly that and so everyone won — especially the audience. S. L. Smoke

### Gladys & the Grammys



Gladys Knight and The Pips opened the 16th Annual Grammy Awards with a performance of their million-selling Buddah single "Midnight Train To Georgia." Moments later they were back on stage to receive the first Grammy of the evening for The Best Rhythm & Blues Performance by a Duo, Group or Chorus for "Midnight Train To Georgia." Before the evening ended, they had received a second Grammy for The Best Pop Performance by a Duo, Group or Chorus for "Neither One Of Us (Wants To Be The First To Say Goodbye)." Seen with their trophies from the Grammy Awards are (from left) Edward Patten, Gladys Knight, William Guest and Merald 'Budda' Knight.

### UPM Inks Mills

■ NEW YORK—15-year-old Stephanie Mills has signed an exclusive management contract with Unlimited Professional Management, Inc., announced Lon Harri-man, president of UPM.

## Horrific Happening



Pictured in front of Tower Records' giant reproduction of the cover of UK Records' "Rocky Horror Show," in the window on the occasion of the American opening of the show at the Roxy, are, from left: Mel Turoff, London Records' west coast operations manager; UK president Jonathan King; and Jack Ross, west coast artist relations.

### Capricorn Pushes 3

■ MACON, GEORGIA — To coincide with major tours of three Capricorn artists — The Marshall Tucker Band, Gregg Allman and Wet Willie—Capricorn's advertising director Diana Kaylan has put into effect an extensive merchandising, promotional, and advertising campaign for each of the artists.

## CONCERT REVIEW

### Wonder's American Concert Return Brings Stevie's Genius to the Garden

■ MADISON SQUARE GARDEN, NYC — Stevie Wonder (Tamla) gave what will probably prove to be the greatest performance of his new life here (25). He drew his power from the renewed faith that his first U.S. appearance after a near-fatal car crash undoubtedly gave him. His closing "Superstition" brought Eddie Kendricks, Sly Stone and Roberta Flack onto the stage to stomp and wail out their own personal love, respect and admiration for the talent who at one time diminished himself with the title "Little." But it was Wonder himself who proved just how big he is, ably assisted by his aptly titled band, Wonder Love.

The show got off to a great start with the Dixie Hummingbirds (Peacock) whose Grammy-winning performance of "Loves Me Like a Rock" was produced by Stevie's close business associate, Ira Tucker Jr. Their closing "Meddlin'" was a hand-clapper,

## Renaissance Music Man:

### Jimmy Ienner Does It All

By ROBERTA SKOPP

■ NEW YORK — Jimmy Ienner is currently producing some of the hottest acts around: Three Dog Night, The Raspberries, Lighthouse, J.F. Murphy & Salt and The Chambers Brothers. He is heading (with Victor Benedetto) a most successful company, C.A.M., involved with publishing, promotion and film scores among numerous other activities. This variety of activities should come as no surprise, however, in view of the fact that he's been in the business since the ripe old age of fourteen.

Ienner was involved with successes in those very early years, but he can't discuss them in detail presently because of legal complications, which will hopefully be resolved within the next eighteen months. In the ninth grade he was receiving checks for \$200, and instead of cashing them, he would show them off at the local candy store. Although it was much less than he deserved, he found it positively thrilling.

The Jimmy Ienner who has become familiar to all who now work in the music business emerged when he went to work for the Peer-Southern Organization. He was not involved in production at that time, but was more or less of an overseer. "I was the executive looking at it all. I found myself doing their jobs (the producers) which for some reason bothered me. I realized that I wasn't much better than anybody, if I was better at all, but I could hear that and they couldn't. And yet when I'd say 'do that,' they would do it and correct it. I knew that something was definitely wrong." Out of frustration he finally decided to vacate the whole thing, taking along the people that he worked very closely with.

The C.A.M. situation was something that Victor Benedetto had approached Ienner on about a year and a half prior to his leaving Peer-Southern. At that time C.A.M. had been established for about seven years in the United States as a film editing firm . . . a catalogue. Benedetto had come straight from Italy to the U.S., as C.A.M. was very big in Europe at the film end. The organization as it is known today was not in existence at that time.

Benedetto and Ienner are full partners. "He's the general manager and zoo keeper of myself," is Ienner's description. He's right on top of the business end of things. "He is a very important part of this. Maybe

(Continued on page 43)

### Vanguard, Supraphon Establish Label Pact

■ NEW YORK — Vanguard Records and the Czech label Supraphon have established a joint label venture, to be entitled Vanguard/Supraphon, announced Seymour Solomon, president of Vanguard. The contractual agreement, recently concluded, will launch a major effort to establish the Supraphon label in the U.S. through Vanguard's distribution system, with the first ten releases to be made available August 1.

### SHARE Benefit Set

■ LOS ANGELES — Gladys Knight & the Pips will join Frank Sinatra, Sammy Davis Jr., Henry Mancini and Jack Benny for the 21st Annual SHARE Inc. "Boomtown '74" fund-raising benefit on behalf of the Exceptional Children's Foundation. SHARE president Jo Stafford (Mrs. Paul) Weston and "Boomtown" chairman Sandy (Mrs. Jerry) Moss made the announcement. The event will take place at the Santa Monica Civic Auditorium, May 11.

(Continued on page 38)

Plug in:



# Swinging Single

**"My Girl Bill" M 14718**

**Legally separated from  
the JIM STAFFORD album  
which also includes  
"Spiders & Snakes."**

**Our Boy Jim on  
MGM Records, Hollywood, California.**

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## WHO IN THE WORLD:

### Gregg Allman's Solo Tour

■ Although he started work on his first solo album about two years ago, it wasn't finally released until October of last year. Titled "Laid Back," it received RIAA certification three weeks ago for Gregg Allman (Capricorn). Concurrently, he is touring as a solo artist backed by strings, horns, vocalists and a rhythm section. Featured musicians include: Scott Boyer and Tommy Talton (both from Cowboy) guitarists; Kenny Tibbetts on bass; Capricorn studio drummer Bill Stewart plus Allman Brothers Band members Chuck Leavell on piano and Jaimoe playing drums and percussion.

The Gregg Allman Show, as it's being billed, is a two and one half hour presentation. Gregg performs most of the songs from the "Laid Back" album, several new tunes, plus one or two rock and roll standards. Cowboy, featuring Boyer & Talton, provide their own set, performing songs from their just released Capricorn album "Cowboy/Boyer & Talton." Several of the concerts along the Gregg Allman tour will be recorded by producer Johnny Sandlin for a possible live album.

The stage for the Gregg Allman Show was designed by Joe Gannon, noted for his work with Alice Cooper, Liza Minnelli and Bette Midler. The string section is conducted by Ed Freeman, who

### RCA Promos Reed LP

■ NEW YORK — In support of Lou Reed's latest album, "Rock 'N' Roll Animal," RCA Records has launched a major market saturation television advertising campaign.

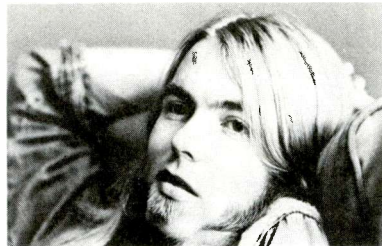
#### Time Buys

The buy, centered in New York, Los Angeles, Chicago, Cleveland and Boston, will run between ten and fourteen times in the markets over a two-week period. They will air on the late night rock and roll shows, and the late night horror movies.

The 30-second commercial was produced jointly by RCA Records creative services department and Direction Plus, a New York-based production company.

### Impulse Ships Two

■ LOS ANGELES — Steve Backer, general manager of Impulse records, has announced the shipping of two new Impulse albums, "Father Music, Mother Dance" by Michael White and "Hasta Siempre" by Gato Barbieri.



A laid-back Gregg Allman

also did the same on the "Laid Back" album.

Although the announcement of Gregg's tour ignited a plethora of rumors alleging Allman was leaving the Allman Brothers Band, Gregg stated at his first concert, a benefit held on March 16 at Wesley College: "The Allman Brothers Band is alive and well in Macon." For any non-believers, The Allman Brothers Band (Gregg Allman, Richard Betts, Chuck Leavell, Lamar Williams, Jaimoe, and Butch Trucks) will be back on the road in May.

### Connoisseur Society's Business Sees Double

■ NEW YORK — To paraphrase a famous chewing gum commercial, it seems to be "double your business, double your product" time at Connoisseur Society these days. Noting that sales for the classically - oriented independent label were up 100 percent for 1973, marketing director Rosana M. Silver announced that the company plans to issue some 30 new pieces of product for 1974. The figure is more than double the label's 1973 release schedule.

New product includes two first two volumes of the series "Great Hits You Played When You Were Young" with Morton Estrin on piano. The programs which include material such as "The Happy Farmer" and Brahms' "Lullaby" are being marketed in both piano departments and children-trafficked sections of various retail outlets.

The label has added Continental Records (U. K.) and Membran (W. Germany) to its list of international distributors which also includes EMI (Benelux).

### Goldman Rejoins EFC

■ PHILADELPHIA — Carole Goldman, formerly of Electric Factory Concerts, College Entertainment Associates and Avalon Productions, has rejoined the staff at the Philadelphia-based Electric Factory Concerts as executive concert coordinator. Ms. Goldman will report directly to Allen Spivak and Larry Magid.

### Seven Set For Song Fest TVer

■ LOS ANGELES — Pierre Cossette has firmed the first seven of the 16 performers who will appear on the American Song Festival TV special, to be taped from August 30 to September 2 at Saratoga Springs, New York. Those named include Helen Reddy, Paul Williams, the Pointer Sisters, Loggins and Messina, Johnny Nash, the Staple Singers and Olivia Newton-John. Cossette is serving as executive producer of the project.

### Cleary Upped at ASCAP

■ NEW YORK—James L. Cleary has been appointed national sales manager for general licensing of the American Society of Composers, Authors and Publishers, announced ASCAP President Stanley Adams. Cleary will supervise a sales staff in thirteen offices across the country. His responsibilities will include all licensing outside the broadcast field.

Cleary joined ASCAP's Cincinnati office in 1939. After a five-year interruption during World War II in which he served as a pilot in the Air Force, he rejoined ASCAP in Cleveland in 1946. For the past ten years, he has been mid-east division manager for general licensing with headquarters in Cleveland. In his new position, he will have offices in both Cleveland and New York.

### Asylum 'Rock Concert'

■ NEW YORK — Asylum Recording artists Eagles, Jackson Browne and Linda Ronstadt recently taped "Don Kirshner's Rock Concert" in Los Angeles, finishing the show with a jam including Jackson, Linda and Eagles with new lead guitarist, Don Felder.

### ASCAP Birthday



Seen at ASCAP's 60th birthday celebration during last week's membership meeting in New York are (from left) charter members Malvin Franklin and Leo Edwards, ASCAP president Stanley Adams and charter member Harold Orlob. Adams presented each of the charter members present with scrolls honoring their joining the Society in 1914—its first year.

### CMA Signs Withers

■ NEW YORK — Bill Withers has signed a representation agreement with CMA and is currently planning a cross-country concert tour and a debut Las Vegas appearance, according to CMA senior vice president Norman Weiss. The Tomorrow Today agency has been retained to mount a publicity/promotion campaign for Withers, whose Sussex album, "+ 'Justments'" and single "The Same Love That Made Me Laugh," were recently released.

### Epic Chase Bash



Pictured above at a Chicago party officially launching a major merchandising campaign for Epic Records group Chase are, from left: RW's Gary Cohen; Ron Alexenburg, vice president sales and distribution Epic and Columbia custom labels; Bill Chase, group founder and leader; and Don Ellis, director a&r, Epic.

### Cafra Prod. Formed

■ NEW YORK—Frank Fiore, president of the newly formed company, Cafra Productions, Ltd., and Candace Costa, vice president of the firm, have announced that their company will function as creator, producer and promoter of concerts for college campuses, auditorium and theaters.

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**FOR CHALICE PRODUCTIONS**

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

APRIL 6, 1974

A DREAM GOES ON FOREVER Todd Rundgren (Earmark/Screen-Gems-Columbia, BMI)	80	MOCKINGBIRD Richard Perry (Unart, BMI)	4
ALL IN LOVE IS FAIR T. LiPuma (Stein & Van Stock/Black Bull, ASCAP)	65	MUST BE LOVE James Gang (Thermostat, ASCAP)	58
A LOVE SONG Brian Ahern (Portofino/Gnosso, ASCAP)	73	MY MISTAKE Hal Davis (Jobete, ASCAP)	28
A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI)	12	MY SWEET LADY Robin & Musco (Cherry Lane, ASCAP)	55
BENNIE AND THE JETS Gus Dudgeon (Dick James, BMI)	2	OH, MY MY Richard Perry (Braintree, BMI)	13
BEST THING THAT EVER HAPPENED TO ME Kerner & Wise (Keca, ASCAP)	9	OH VERY YOUNG Samwell-Smith & Cat Stevens (Ackee, ASCAP)	54
BOOGIE DOWN Wilson & Ceston (Stone Diamond, BMI)	16	ON A NIGHT LIKE THIS (Ram's Horn, ASCAP)	45
CARRY ME Mitchell & Selby (Muscle Shoals, BMI)	95	ONCE YOU UNDERSTAND Stallman & Susser (Songs For Everybody, BMI)	44
CHAMELEON Rubinson & Hancock (Hancock, BMI)	87	ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI)	93
DANCE WITH THE DEVIL Mickie Most (Buddah, ASCAP)	64	OUTSIDE WOMAN Mike Vernon (Crystal Jukebox, BMI)	36
DANCING MACHINE Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	33	PAYBACK Brown, Wesley & Starks (Dynatone/Belinda, Unichappel, BMI)	51
DARK LADY Snuff Garrett (Senor, ASCAP)	11	PEPPER BOX (N. Y. Times, BMI)	77
DAYBREAK Nilsson (Blackwood, BMI)	84	PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI)	21
DON'T YOU WORRY BOUT A THING Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	61	POWER OF LOVE Richard Perry (Blackwood/Gaucha/Belinda, BMI)	97
ERES TU (Redmus, ASCAP)	20	PUT A LITTLE LOVE AWAY Bell & Brown (ABC/Dunhill, BMI)	94
GOIN DOWN SLOW Steve Barri (Arc, BMI)	86	PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI)	40
HAPPINESS IS ME AND YOU Gordon Mills (MAM, ASCAP)	52	ROCK 'N ROLL HOOCHE KOO Derringer & Szymczyk (Derringer, BMI)	42
HEAVENLY Norman Whitfield (Stone Diamond, BMI)	70	ROCK ON Jeff Wayne (Jeff Wayne, PRS)	22
HELP ME (Crazy Cow, BMI)	46	ROCK AROUND THE CLOCK (Myers, ASCAP)	89
HOMELY GIRL Eugene Record (Julio-Brian, BMI)	88	SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI)	7
HONEY PLEASE, CAN'T YA SEE Barry White (Sa-vette/January, BMI)	30	SEXY MAMA Ray Robinson, Goodman (Gambi, BMI)	69
HOOKED ON A FEELING Bengt Palmers (Press, BMI)	1	SHE'S GONE Arif Mardin (Unichappel, BMI)	79
I AM WHAT I AM (Wren/Screen-Gems Columbia, BMI)	76	SIMONE Cashman & West (Sweet City, ASCAP)	96
IF IT FEELS GOOD, DO IT Kerner & Wise (Reasers/Emerald City/Larry Lox, ASCAP)	98	SKYBIRD Tom Catalano (Stonebridge, ASCAP)	57
I WISH IT WAS ME Willie Henderson (Julio-Brian, BMI)	??	STAR Lieber-Stoller (Hudson Bay, BMI)	72
I'LL BE THE OTHER WOMAN Jackson, Banks & Hampton (East/Memphis, BMI)	39	STAR BABY Jack Richardson (Dunbar/Circus, BMI)	47
I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP)	15	SUMMER BREEZE Isley Bros. (Dawnbreaker, BMI)	82
I'M A TRAIN Hammond & Halee (Leeds, ASCAP)	49	SUNDOWN Lenny Waronker (Moose, CAPAC)	85
I'M IN LOVE Wexler, Mardin & Franklin (Pronto/Tracebob, BMI)	81	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	6
IT ONLY HURTS WHEN I TRY TO SMILE Medress & Appell (Levine & Brown, BMI)	92	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP)	25
(I'VE BEEN) SEARCHIN' SO LONG James William Guericco (Big Elk, ASCAP)	29	THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI)	38
I'VE GOT A THING ABOUT YOU BABY (Swamp Fox/Haven, ASCAP)	37	THE ENTERTAINER Marvin Hamlisch (Multimood, BMI)	63
JET Paul McCartney (ATV, BMI)	5	THE LOCOMOTION Todd Rundgren (Screen-Gems-Columbia/BMI)	17
JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI)	67	THE LORD'S PRAYER Martin Erdman (Almo, ASCAP)	8
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Goodins (Bellboy, BMI)	19	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI)	31
KEEP IT IN THE FAMILY Leon Haywood (Jim Edd, BMI)	68	THE SHOW MUST GO ON Jimmy Ienner (Chrysalis, ASCAP)	27
KEEP ON SINGING Tom Catalano (Pocket Full of Tunes, BMI)	18	THE WAY WE WERE Marty Paich (Colgems, ASCAP)	32
LET IT RIDE Randy Bachman (Ranbach/Top Soil, BMI/Eventide, CAPAC)	23	TOUCH A HAND (East/Memphis, BMI)	21
LET'S GET MARRIED Mitchell & Green (Jec/Al Green, BMI)	59	TOUCH AND GO Jerry Fuller (Fulness, BMI)	62
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP)	14	TRYING TO HOLD ON TO MY WOMAN (Jackson J. Reddick (Built Proof, BMI)	34
LOVE THAT REALLY COUNTS R. Tufo (Silent Giant/Aopa, ASCAP)	91	TSOP (Mighty Three, BMI)	3
LOVE'S THEME Barry White (Sa-vette/January, BMI)	83	TUBULAR BELLS Mike Oldfield (Virgin, ASCAP)	24
LOVING YOU M. Stevenson (Mikim, BMI/Cayman, ASCAP)	75	UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate, BMI)	99
MADELAINE Al Gorgoni (Lobek/Eventide, ASCAP)	90	VIRGINIA Amesbury & Gilliland (Bay, BMI)	56
MIDNIGHT AT THE OASIS (Space Potato, ASCAP)	60	WE'RE GETTING CARELESS WITH OUR LOVE Don Davis (Groovesville, BMI)	71
MIGHTY LOVE Thom Bell (Mighty Three, BMI)	43	WEREWOLF Les Emmerson (Galeneye/Unichappel, BMI)	74
MIGHTY, MIGHTY Wissert & White (Sagfire, BMI)	16	WOLD Paul Leka (Story Songs, ASCAP)	35
		WOULD YOU LAY WITH ME Billy Sherrill (Window/Capt., BMI)	48
		YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI)	53
		YOUR CASH AIN'T NOTHIN BUT TRASH Steve Miller (Hi & Range, BMI)	50



# 101 THE SINGLES CHART 150

APRIL 6, 1974

APR. 6	MAR. 30		
101	—	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN—MCA 40209 (Al Gallico, BMI)	
102	—	UNDER THE INFLUENCE OF LOVE LOVE UNLIMITED—20th Century TC 2082 (Fox Fanfare/Very Own, BMI)	
103	108	LOVING ARMS KRIS KRISTOFFERSON & RITA COOLIDGE—A&M 1498 (Almo, ASCAP)	
104	106	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513 (Interior, BMI)	
105	119	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 715 (Big Seven, BMI)	
106	105	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003 (Sherlyn, BMI)	
107	110	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509 (Interior, BMI)	
108	112	HICKORY FRANKIE VALLI & THE FOUR SEASONS—Motown M1288F (Stone Diamond/Tanny Boy, BMI/Nolan, ASCAP)	
109	109	SO GOOD 11TH HOUR—20th Century TC 2076 (Stone Diamond/Tanny Boy, BMI/Nolan, ASCAP)	
110	—	THE STREAK RAY STEVENS—Barnaby 600 (Chess/Janus) (Ahab, BMI)	
111	—	DON'T MESS UP A GOOD THING GREGG ALLMAN—Capricorn 0042 (WB) (Chevis, BMI)	
112	107	SHE'S MY LADY DON REED—MGM 14710 (Leslie Ann Gary, ASCAP)	
113	—	CAN YOU HANDLE IT GRAHAM CENTRAL STATION—Warner Bros. 7782	
114	114	THIS HEART GENE REDDING—Haven 7000 (Capitol) (ABC/Dunhill, BMI)	
115	115	SAXOPHONES JIMMY BUFFETT—Dunhill D 4378 (ABC/Dunhill, BMI)	
116	—	48 CRASH SUZI QUATRO—Bell 45401 (Chinnichap/Rak, BMI)	
117	118	SCRATCH CRUSADERS—Blue Thumb 249 (Four Knights, BMI)	
118	120	NO CHARGE MELBA MONTGOMERY—Elektra 45883 (Wilderness, BMI)	
119	—	STREAKIN' & FREAKIN' STREAKS—20th Century TC 2087 (Hit Brigade, BMI)	
120	124	IF I WERE A CARPENTER LEON RUSSELL—Shelter 40210 (MCA) (Hudson Bay, BMI)	
121	—	WHAT DO YOU KNOW ABOUT LOVE APPLE & APPLEBERRY—ABC 11415 (Joel Sill/Irving/Old World, BMI)	
122	125	MA-MA-ME BELLE ELECTRIC LIGHT ORCHESTRA—United Artists XW405-W (Anne-Rachel/Yellow Dog, ASCAP)	
123	123	SUPER STREAKER FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—Paramount 0289 (Acoustic, BMI)	
124	127	LOOK FOR THE LIGHT B. W. STEVENSON—RCA APBO-0242 (ABC/Dunhill/Speed, BMI)	
125	—	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHAN—Roxbury RB0 0236 (Chelsea) (Carol Rock/Melomega, ASCAP)	
126	—	SWEET STUFF SYLVIA—Vibration 529 (All Platinum) (Gambi, BMI)	
127	139	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS—A&M 1515 (Los Cabin Music) [no affiliation]	
128	130	STREAKIN' THE STREAKERS—ABC 11431 (Folio, BMI)	
129	111	APACHE HOT BUTTER—Musicor 1491 (Regent, BMI)	
130	—	CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA) (Alrubby, ASCAP)	
131	134	BAD, BAD LEROY BROWN FRANK SINATRA—Reprise 1196 (Blendingwell, ASCAP)	
132	136	STEAM HEAT POINTER SISTERS—Blue Thumb 248 (Frank, ASCAP)	
133	133	NIXORCIST PERFECTLY CLEAR—Ode 66044 (A&M) (India, ASCAP)	
134	135	I BEEN HAD BY THE DEVIL ZELL BLACK—Motown M1290F (Saturday, BMI)	
135	—	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS7 3543 (Columbia) (Mighty Three, BMI)	
136	126	SWEET JANE LOU REED—RCA APBO-0238 (Dunbar-Oakfield Ave., BMI)	
137	117	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT—Asylum 11032 (Central Songs, BMI)	
138	121	LIAR QUEEN—Elektra 45884 (Feldman/Trident, ASCAP)	
139	122	CHANGES DAVID BOWIE—RCA 74-0605 (Tantric, ASCAP)	
140	129	LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4632 (Lois, BMI)	
141	132	ROCK ME ON THE WATER EUGENE WALLACE—ABC 11419 (Benchmark, ASCAP)	
142	130	ROCK THE BOAT HUES CORP.—RCA APBO-0232 (High Ground, BMI)	
143	140	SATISFACTION BUBBLEROCK—U.K. 49000 (London) (Immediate, BMI)	
144	141	STONE COUNTRY JOHNNY WINTER—Columbia 4-46006 (Goshen Road, BMI)	
145	142	CELESTIAL NAVIGATOR KING HARVEST—Perception 556 (Pop Draw, ASCAP)	
146	143	US AND THEM PINK FLOYD—Harvest 3822 (Capitol) (TRO/Hampshire House, ASCAP)	
147	144	SAME BEAT FRED WESLEY & THE J.B.'S—People 632 (Polydor) (Dynatone/Belinda, BMI)	
148	145	WILLIE, PASS THE WATER RIPPLE—GRC 1013 (Actone/Dividend, BMI)	
149	146	MY FELLOW AMERICANS CHRIS GLENDON—GRC 1016 (Benders, BMI)	
150	147	I'M FALLING IN LOVE FANTASTIC FOUR—Eastbound 620 (Chess/Janus) (Bridgeport, BMI)	

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BAS  
INC

## 'Mind Over Matter' Commercial



The opening cut of Robert Klein's new Brut album, "Mind Over Matter," has become the basis of a 60-second television commercial to promote the album and the artist. Pictured above at the studio where the spot was shot are (from left): Bill Aucoin of Direction Plus; Buddy Morra, Klein's manager; Klein; Lewis Merenstein, vice president and general manager of The Buddah Group; and Joyce Biawitz of Direction Plus.

## CTI Does Desmond Disc

■ NEW YORK — CTI/Kudu Records has announced the release of Paul Desmond's "Skylark." The album marks the famed alto sax player's first entry for the label. It also features guitarist Gabor Szabo.

## Stewart Stops In



Al Stewart (right) in New York on an east coast tour to promote his new Janus album, "Past, Present and Future," dropped by RW's offices to say hello. Pictured with Stewart is Chess/Janus' Allan Mason.

## Place Pulls Profit

■ HAMILTON, ONT.—Total paid attendance for the five-month-old Hamilton Place stands at 88 percent of capacity, representing 119,238 persons and \$845,893 at the box office. "Everything we've booked except 'Twigs' (a Broadway comedy-drama) made a profit," reveals general manager George MacPherson. Hamilton Place is a municipally owned and operated venture that, like other publicly-owned theatres, was expected to lose money and create strains on the public purse.

## Larry O'Neill: Vocal Versatility Personified

■ NEW YORK — "Vocal versatility" is a term bandied about all too often these days, but in the case of Larry O'Neill, the phrase finds a fitting niche in which to rest.

O'Neill, the Brooklyn-born son of Irish immigrants, is a classically trained tenor who is capable, and most uniquely so, of taking to current sounds and integrating them with a musical background that includes the deft handling of works by such masters as Tchaikovsky, Dvorak, Chopin and others. After a childhood that included singing in church choirs and ultimately found him attending Louisiana State University as a music major, O'Neill found himself under the tutelage of Madame Pasquale Amato, widow of the famous Italian baritone. After initial successes in the Baton Rouge area under both Madame Amato and the well-known Emil Cooper, Larry took off for Europe for additional studies and work with opera companies throughout Italy.

After returning to the states, O'Neill branched out into musical comedy, singing lead roles in productions of "Kismet" and "The King and I" among others. Today, Larry O'Neill heads his own record company (Fenograph Records) and musical publishing firm, and his recently recorded album, "Masters Gone Modern (Now and Then)," is but a small sample of his vocal virtuosity. With a second album in the works and an upcoming New York concert date being formulated, there is much, much more to be heard from the man with the marvelous voice, Larry O'Neill.

Howard Levitt

## THEATER REVIEW

## 'Over Here'—Fine Entertainment

■ SHUBERT THEATRE, N.Y.—One need not necessarily be "intellectually stimulated" in order to be entertained. Sometimes, as a matter of fact, it's just nice to sit back and allow yourself to be led through some pleasant, if innocuous, territory. For those so inclined, the present Broadway outing by the Andrews Sisters, "Over Here," is the perfect vehicle.

With brightly colored '40s-period sets and costumes, and a cast which, for once, can actually sing and dance (as opposed to going through the motion of doing so), the show simply bounces from one song to the next. And some of those songs ("Where Did the Good Times Go?" comes most immediately to mind) are sure to be covered by many others.

Admittedly, the book is close to non-existent, the songs and dances providing their own steam

## Double B Opens Whse

■ NEW YORK — Double B Records and Tape Corp. has announced the opening of its new wholesale warehouse in Newark, N.J., located at 16 Fenwick Street. Double B will serve the retail store, department store and jukebox trade from this location with a full line of oldies and current 45's together with a complete selection of album and tape products. The new office will be headed by Howie Mentin, formerly of King Karol.

## Special 'Papillon' Disc

■ NEW YORK—At the request of CBS/Sony executives, Andy Williams has recorded a special version of the "Papillon" theme, "Free As the Wind," for Japanese release. Williams has met previous success in that country with the themes from "Love Story" and "The Godfather," among others.

## Committee Meeting



A former Committee member, Rob Reiner, stopped in at the Bottom Line recently to catch the improvisational comedy group's latest show. Pictured back stage after the show, from left: club co-owner Allan Pepper; Reiner; and Julie Payne and Howard Hesseman, both of the Little David group.

to run on and coming close enough to each other in style and approach to justify at least a sense of continuity. Richard and Robert Sherman have brought humor into the numbers and provided the cast (only April Shawhan seems miscast) with a clear base from which to build their enthusiasm.

Maxene and Patty Andrews sing and strut about the stage, leaving the heavier dance numbers for those supporting them. They literally glow, however, as the audience lights up to their presence. Their post-curtain medley of Andrews' hits of more than three decades ago is a pleasing closing touch.

Final mention must be made of the one element which really does provide cohesion for it all—the big band which plays both on and off stage. Properly flamboyant, yet controlled when necessary, they fill their collective role stunningly. "Over Here" provides a most enjoyable way to spend an evening.

Ira Mayer

## RSO Issues Ross LP

■ NEW YORK—Ross, the newly-formed five piece British pop-rock group headed by guitarist-singer-composer Alan Ross, will be introduced to American audiences when their first album, "Ross" will be shipped by Atlantic Records on April 1, announced Bill Oakes, president of RSO Records and Tapes.

In addition, Oakes revealed that an extensive tour of the U.S. has been lined up for the group, their first in this country, kicking off in Boston from April 15-21 at Pall's Mall.

## LaRocco Joins UPM

■ NEW YORK — Marilyn LaRocco has joined Unlimited Professional Management, Inc., as director of record promotion, announced Chuck Gregory, vice president and director of marketing for UPM.

Ms. LaRocco has spent the past three years in the music industry as an assistant to producer-writer Jerry Ragavoy, and more recently, as administrative and promotion assistant in the national promotion department of Sweet Fortune Records.

## Inter/Soul Moves

■ DETROIT — Inter/Soul Record distributors has announced a change in address. Their new location is 18307 James Couzens, Detroit, Michigan 48235. Telephone: (313) 862-1878.

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Single 1873



Album SO-3415



# THE SINGLES CHART

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

APR. 6	MAR. 30		WKS. ON CHART
1	2	<b>HOOKED ON A FEELING</b> BLUE SWEDE EMI 3627 (Capitol)	8
2	1	<b>BENNIE AND THE JETS</b> ELTON JOHN/MCA 40198	8
3	10	<b>TSOP</b> MFSB/Phila. Intl. ZS7 3450 (Columbia)	7
4	4	<b>MOCKINGBIRD</b> CARLY SIMON & JAMES TAYLOR/ Elektra 45880	10
5	5	<b>JET PAUL</b> McCARTNEY & WINGS/Apple 1871	9
6	6	<b>SUNSHINE ON MY SHOULDERS</b> JOHN DENVER/RCA APBO-0213	11
7	7	<b>SEASONS IN THE SUN</b> TERRY JACKS/Bell 45432	14
8	11	<b>THE LORD'S PRAYER</b> SISTER JANET MEAD/A&M 1491	9
9	13	<b>BEST THING THAT EVER HAPPENED TO ME</b> GLADYS KNIGHT & THE PIPS/Buddah 403	9
10	14	<b>COME AND GET YOUR LOVE</b> REDBONE/Epic 5-11035	14
11	3	<b>DARK LADY</b> CHER/MCA 40151	13
12	16	<b>A VERY SPECIAL LOVE SONG</b> CHARLIE RICH/Epic 5-11091	8
13	22	<b>OH, MY MY</b> RINGO STARR/Apple 1872	5
14	18	<b>LOOKING FOR A LOVE</b> BOBBY WOMACK/UA XW375-W	10
15	19	<b>I'LL HAVE TO SAY I LOVE YOU IN A SONG</b> JIM CROCE/ABC 11424	7
16	8	<b>BOOGIE DOWN</b> EDDIE KENDRICKS/Tamla T54243F (Motown)	15
17	26	<b>THE LOCO-MOTION</b> GRAND FUNK/Capitol 3840	5
18	29	<b>KEEP ON SINGING</b> HELEN REDDY/Capitol 3845	5
19	23	<b>JUST DON'T WANT TO BE LONELY</b> MAIN INGREDIENT/ RCA APBO-0025	8
20	9	<b>ERES TU</b> MOCEDADES/Tara 100 (Famous)	15
21	24	<b>TOUCH A HAND, MAKE A FRIEND</b> STAPLE SINGERS/ Stax STA 0196	7
22	12	<b>ROCK ON</b> DAVID ESSEX/Columbia 4-45940	21
23	25	<b>LET IT RIDE</b> BACHMAN-TURNER OVERDRIVE/ Mercury 73457	7
24	33	<b>TUBULAR BELLS (Theme From The Exorcist)</b> MIKE OLDFIELD/ Virgin 55100 (Atlantic)	6
25	27	<b>TELL ME A LIE</b> SAMI JO/MGM South S7029	9
26	32	<b>PIANO MAN</b> BILLY JOEL/Columbia 4-45964	8
27	35	<b>THE SHOW MUST GO ON</b> THREE DOG NIGHT/ Dunhill D 4382	4
28	34	<b>MY MISTAKE</b> DIANA ROSS & MARVIN GAYE/Motown M1269F	6
29	39	<b>(I'VE BEEN) SEARCHIN' SO LONG</b> CHICAGO/Columbia 4-460202	4
30	31	<b>HONEY PLEASE, CAN'T YA SEE</b> BARRY WHITE/ 20th Century TC 2077	6
31	15	<b>THERE WON'T BE ANYMORE</b> CHARLIE RICH/RCA APBO-0195	11
32	17	<b>THE WAY WE WERE</b> BARBRA STREISAND/Columbia 4-45944	19
33	49	<b>DANCING MACHINE</b> JACKSON 5/Motown M1286F	4
34	20	<b>TRYING TO HOLD ON TO MY WOMAN</b> LAMONT DOZIER/ ABC 11407	17
35	28	<b>WOLD HARRY</b> CHAPIN/Elektra 45874	13
36	45	<b>OUTSIDE WOMAN</b> BLOODSTONE/London 1052	6
37	36	<b>I'VE GOT A THING ABOUT YOU BABY</b> ELVIS PRESLEY/ RCA APBO-0116	9
38	44	<b>THANKS FOR SAVING MY LIFE</b> BILLY PAUL/ Phila. Intl. ZS7 3538 (Columbia)	10
39	38	<b>I'LL BE THE OTHER WOMAN</b> SOUL CHILDREN/ Stax STA 0182	7
40	21	<b>PUT YOUR HANDS TOGETHER</b> O'JAYS/Phila. Intl. ZS7 3535 (Columbia)	16
41	30	<b>SPIDERS AND SNAKES</b> JIM STAFFORD/MGM 14648	23
42	37	<b>ROCK 'N ROLL HOOCHIE KOO</b> RICK DERRINGER/ Blue Sky ZS7 2751 (Columbia)	11
43	40	<b>MIGHTY LOVE, PT. 1</b> SPINNERS/Atlantic 3006	12
44	50	<b>ONCE YOU UNDERSTAND</b> THINK/Big Tree 15000 (Atlantic)	6
43	43	<b>ON A NIGHT LIKE THIS</b> BOB DYLAN/Asylum 11033	8
46	56	<b>HELP ME</b> JONI MITCHELL/Asylum 11034	5
47	52	<b>STAR BABY</b> GUESS WHO/RCA APBO-0217	7



48	51	<b>WOULD YOU LAY WITH ME</b> TANYA TUCKER/Col 4-46991	7
49	58	<b>I'M A TRAIN</b> ALBERT HAMMOND/Mums ZS7 6026 (Col)	7
50	55	<b>YOUR CASH AIN'T NOTHIN' BUT TRASH</b> STEVE MILLER BAND/Capitol 3837	7
51	65	<b>THE PAYBACK</b> JAMES BROWN/Polydor 14223	4
52	59	<b>HAPPINESS IS ME AND YOU</b> GILBERT O'SULLIVAN/MAM 3536 (London)	4
53	64	<b>YOU MAKE ME FEEL BRAND NEW</b> STYLISTICS/Avco 4634	3
54	62	<b>OH VERY YOUNG</b> CAT STEVENS/A&M 1503	4
55	41	<b>MY SWEET LADY</b> CLIFF DE YOUNG/MCA 40156	16
56	60	<b>VIRGINIA</b> BILL AMESBURY/Casablanca NEB-0001 (WB)	10
57	57	<b>SKYBIRD</b> NEIL DIAMOND/Columbia 4-46998	6
58	61	<b>MUST BE LOVE</b> JAMES GANG/Atco 6953	12
59	69	<b>LET'S GET MARRIED</b> AL GREEN/Hi 2262 (London)	3
60	68	<b>MIDNIGHT AT THE OASIS</b> MARIA MULDAUR/Reprise 1173	9
61	79	<b>DON'T YOU WORRY 'BOUT A THING</b> STEVIE WONDER/ Tamla T54245F (Motown)	2
62	72	<b>TOUCH AND GO</b> AL WILSON/Rocky Road 30076 (Bell)	4
63	83	<b>THE ENTERTAINER</b> MARVIN HAMLISCH/MCA 40174	3
64	73	<b>DANCE WITH THE DEVIL</b> COZY POWELL/Chrysalis CHS 2029 (WB)	3
65	77	<b>ALL IN LOVE IS FAIR</b> BARBRA STREISAND/Columbia 4-46024	2
66	84	<b>MIGHTY, MIGHTY EARTH, WIND &amp; FIRE</b> /Columbia 4-46007	4
67	42	<b>JUNGLE BOOGIE</b> KOOL & THE GANG/Delite 559	17
68	86	<b>KEEP IT IN THE FAMILY</b> LEON HAYWOOD/20th Century TC 2065	2
69	46	<b>SEXY MAMA</b> MOMENTS/Stang 5052 (All Platinum)	14
70	78	<b>HEAVENLY TEMPTATIONS</b> /Gordy G7135F (Motown)	4
71	48	<b>WE'RE GETTING CARELESS WITH OUR LOVE</b> JOHNNIE TAYLOR/Stax STA 0193	10
72	47	<b>STAR STEALERS</b> WHEEL/A&M 1483	12
73	63	<b>A LOVE SONG</b> ANNE MURRAY/Capitol 3776	16
74	85	<b>WEREWOLF</b> FIVE MAN ELECTRICAL BAND/Polydor 14221	2
75	81	<b>LOVING YOU</b> JOHNNY NASH/Epic 5-11070	7
76	87	<b>I AM WHAT I AM</b> LOIS FLETCHER/Playboy 50049	3
77	80	<b>PEPPER BOX</b> PEPPERS/Event 213 (Polydor)	6
78	90	<b>STANDING AT THE END OF THE LINE</b> LOBO/Big Tree 15001 (Atlantic)	2
79	54	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 2993	11
80	89	<b>A DREAM GOES ON FOREVER</b> TODD RUNDGREN/ Bearsville BSV 0020 (WB)	2

CHARTMAKER OF THE WEEK

81	—	<b>I'M IN LOVE</b> ARETHA FRANKLIN Atlantic 2999	1
82	88	<b>SUMMER BREEZE</b> ISLEY BROTHERS/T-Neck ZS7 2253 (Col)	3
83	53	<b>LOVE'S THEME</b> LOVE UNLIMITED ORCHESTRA/ 20th Century TC 2059	19
84	—	<b>DAYBREAK</b> NILSSON/RCA APBO-0246	7
85	—	<b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise 1194	1
86	91	<b>GOIN' DOWN SLOW</b> BOBBY BLUE BLAND/Dunhill D 4379	3
87	—	<b>CHAMELEON</b> HERBIE HANCOCK/Columbia 4-46002	1
88	66	<b>HOMELY GIRL</b> CHI-LITES/Brunswick 55505	10
89	95	<b>ROCK AROUND THE CLOCK</b> BILL HALEY & THE COMETS/ MCA 60025	3
90	96	<b>MADELAINE</b> STU NUNNERY/Evolution 1088	2
91	—	<b>LOVE THAT REALLY COUNTS</b> NATURAL FOUR/Curtom 1995 (Buddah)	1
92	—	<b>IT ONLY HURTS WHEN I TRY TO SMILE</b> TONY ORLANDO & DAWN/Bell 45450	1
93	—	<b>ONE HELL OF A WOMAN</b> MAC DAVIS/Columbia 4-46004	1
94	—	<b>PUT A LITTLE LOVE AWAY</b> EMOTIONS/Volt VOA 4196 (Stax)	1
95	—	<b>CARRY ME</b> JOE SIMON/Spring 145 (Polydor)	1
96	100	<b>SIMONE</b> HENRY GROSS/A&M 1494	2
97	—	<b>POWER OF LOVE</b> MARTHA REEVES/MCA 40194	1
98	—	<b>IF IT FEELS GOOD, DO IT</b> IAN LLOYD & STORIES/ Kama Sutra 588 (Buddah)	1
99	70	<b>UNTIL YOU COME BACK TO ME</b> ARETHA FRANKLIN/ Atlantic 2995	21
100	—	<b>LA GRANGE</b> Z. Z. TOP/London 293	1



## FLASHMAKER OF THE WEEK



### BUDDHA AND THE CHOCOLATE BOX

CAT STEVENS  
A&M

## TOP FM AIRPLAY THIS WEEK

- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- ST 11261—Brewer & Shipley—Capitol
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- BRIGHT EYES—Melissa Manchester—Bell

## WNEW-FM/NEW YORK

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- GRACIAS LA VIDA—Joan Baez—A&M
- HARD LABOR—Three Dog Night—Dunhill
- LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
- LIGHT SHINE—Jesse Colin Young—WB
- ST 11261—Brewer & Shipley—Capitol
- TIM MOORE—A Small Record Company

## WMMR-FM/PHILADELPHIA

- + 'JUSTMENTS—Bill Withers—Sussex
- BRIGHT EYES—Melissa Manchester—Bell
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CINCO—El Chicano—MCA
- DREAM KID—Sutherland Brothers & Quiver—Island (Import)
- MADRUGADA—Melanie—Neighborhood
- NORMAL—Martin Mull—Capricorn
- SIX STAR GENERAL—Vinegar Joe—Island (Import)
- TIM MOORE—A Small Record Company
- TRESPASS—Genesis—ABC

## WLIR-FM/LONG ISLAND

- BOOGIE BROTHERS—Savoy Brown—London
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- GET YOUR WINGS—Aerosmith—Col
- HIGHSTEPPIN' AND FANCY DANCIN'—Larry Raspberry—Enterprise
- HOLLIES—Polydor (Import)
- MIND OVER MATTER—Robert Klein—Brut
- PAST, PRESENT AND FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- ST 11261—Brewer & Shipley—Capitol
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

## WCMF-FM/ROCHESTER

- BRIGHT EYES—Melissa Manchester—Bell
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- HISTORY OF BRITISH ROCK—Sire
- KANSAS—Kirshner
- THE MASTER—Chico Hamilton—Enterprise

ST 11261—Brewer & Shipley—Capitol  
STICK AROUND (Single)—Black Sheep—Chrysalis

## WOUR-FM/UTICA

- BOOGIE BROTHERS—Savoy Brown—London
- CUNHA SONGS—Rick Cunha—GRC
- FIRST GRADE—Thomas Jefferson Kaye—Dunhill
- HISTORY OF BRITISH ROCK—Sire
- LUTHER'S BLUES—Luther Allison—Gordy
- PAST, PRESENT AND FUTURE—Al Stewart—Janus
- PLEASE DON'T EVER CHANGE—Brinsley Schwarz—UA (Import)
- RIPPLE—GRC
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- TIM MOORE—A Small Record Company

## WKTK-FM/BALTIMORE

- GREAT GATSBY (Soundtrack)—Paramount
- HARD LABOR—Three Dog Night—Dunhill
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
- LONGHORNS AND LONDONBRIDGES—B. J. Thomas—Paramount
- MADRUGADA—Melanie—Neighborhood
- PURE MUSIC—Chase—Epic
- SCRATCH—Crusaders—Blue Thumb
- SHININ' ON—Grand Funk—Capitol
- SMASHER—Bulldog—Buddah
- SOMETHIN'S HAPPENING—Peter Frampton—A&M

## WOWI-FM/NORFOLK, VA.

- AMAR CABALLERO—Babe Ruth—Harvest
- BOYER & TALTON—Cowboy—Capricorn
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CINCO—El Chicano—MCA
- FALL INTO SPRING—Rita Coolidge—A&M
- FUTURE DAYS—Can—UA
- MACHINE THAT CRIED—String Driven Thing—Charisma
- NORMAL—Martin Mull—Capricorn
- ST 11261—Brewer & Shipley—Capitol
- THE SILENT CORNER & THE EMPTY STAGE—Peter Hammill—Charisma (Import)

## WORJ-FM/ORLANDO

- AMAR CABALLERO—Babe Ruth—Harvest
- BRIGHT EYES—Melissa Manchester—Bell
- DREAM KID—Sutherland Brothers & Quiver—Island (Import)
- HANGING AROUND THE OBSERVATORY—John Hiatt—Epic
- OPEN OUR EYES—Earth, Wind & Fire—Col
- SCRATCH—Crusaders—Blue Thumb
- SMASHER—Bulldog—Buddah
- ST 11261—Brewer & Shipley—Capitol
- THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine

## WPDQ-FM/JACKSONVILLE

- CALABASAS—B. W. Stevenson—RCA
- CINCO—El Chicano—MCA
- COME TO THE MEADOW—Roger Kellaway Cello Quartet—A&M
- EARTH—Vangelis O—Vertigo
- IF I WERE A CARPENTER (single)—Leon Russell—Shelter
- LIVIN' IN THE BACK STREET—Spencer Davis Group—Vertigo
- SLOW DANCER—Boz Scaggs—Col
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- TRESPASS—Genesis—ABC

## WMMS-FM/CLEVELAND

- BRIGHT EYES—Melissa Manchester—Bell
- BOYER & TALTON—Cowboy—Capricorn
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- GRACIAS LA VIDA—Joan Baez—A&M
- LITTLE BITCH BLUE (single)—Suzy Quatro—Bell

NORMAL—Martin Mull—Capricorn  
SEVEN—Bob Seger—Palladium  
TERRY MELCHER—Reprise  
THE AIR I BREATHE (single)—Hollies—Epic  
BRIGHT EYES—Melissa Manchester—Bell

## WXRT-FM/CHICAGO

- BOOGIE BROTHERS—Savoy Brown—London
- CINCO—El Chicano—MCA
- EMIGRATE! EMIGRATE!—The Irish Rovers—Tara
- MILANO CALIBRO NINE—Ozanna—Cosmos
- MOROCCAN ROLL—Les Variations—Buddah
- QUEEN OF THE NIGHT—Maggie Bell—Atlantic
- RAMBLER—Gabor Szabo—CTI
- ST 11261—Brewer & Shipley—Capitol
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

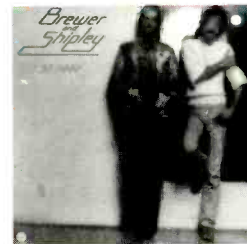
## WABX-FM/DETROIT

- APOSTROPHE—Frank Zappa—DiscReet
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- HEARTBEAT OF THE STREET (single)—Catfish Hodge—Eastbound
- NORMAL—Martin Mull—Capricorn
- SEVEN—Bob Seger—Palladium
- TWENTIETH CENTURY BOY (single)—T. Rex—Fly (Import)
- UNCONDITIONALLY GUARANTEED—Captain Beefheart & His Magic Band—Mercury

## WZMF-FM/MILWAUKEE

- AMAR CABALLERO—Babe Ruth—Harvest
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CHICAGO VII—Col
- IF YOU WANNA GET TO HEAVEN (single)—Ozark Mountain Daredevils—A&M
- INSANE ASYLUM—Kathi McDonald—Capitol
- PRETZEL LOGIC—Steely Dan—ABC
- QUEEN OF THE NIGHT—Maggie Bell—Atlantic
- SLAUGHTER ON 10TH AVENUE—Mick Ronson—RCA
- ST 11261—Brewer & Shipley—Capitol
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

## FM SLEEPER OF THE WEEK:



ST 11261  
BREWER & SHIPLEY  
Capitol

## KSHE-FM/ST. LOUIS

- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- HARD LABOR—Three Dog Night—Dunhill
- PAST, PRESENT AND FUTURE—Al Stewart—Janus

PRETZEL LOGIC—Steely Dan—ABC  
SHININ' ON—Grand Funk—Capitol  
ST 11261—Brewer & Shipley—Capitol  
WHIZZ KID—David Werner—RCA

## KADI-FM/ST. LOUIS

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- DAYBREAK (single)—Nilsson—RCA
- DREAM KID (single)—Sutherland Brothers & Quiver—Island
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- GOTTA GET RICH (single)—Dr. John—Atco
- I'M A MAN (single)—Jobriath—Elektra
- LIGHT SHINE—Jesse Colin Young—WB

## KUDL-FM/KANSAS CITY

- FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London
- HISTORY OF BRITISH ROCK—Sire
- IF YOU WANNA GET TO HEAVEN (single)—Ozark Mountain Daredevils—A&M
- KANSAS—Kirshner
- SOLAR FIRE—Manfred Mann—Polydor

## KPRI-FM/SAN DIEGO

- A DREAM GOES ON FOREVER (single)—Todd Rundgren—Bearsville
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CALM BEFORE THE STORM (single)—Phantom—Capitol
- DON'T YOU WORRY 'BOUT A THING (single)—Stevie Wonder—Tamla
- SUMMER BREEZE, PT. 1 (single)—Isley Brothers—T-Neck

## KSAN-FM/SAN FRANCISCO

- CHICAGO VII—Col
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
- LIGHT SHINE—Jesse Colin Young—WB
- PAST, PRESENT AND FUTURE—Al Stewart—Janus
- PURE SMOKEY—Smokey Robinson—Tamla
- SCRATCH—Crusaders—Blue Thumb

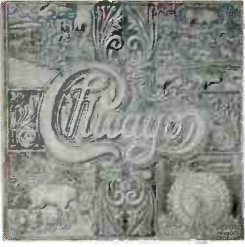
## KZEL-FM/EUGENE, ORE.

- BUTTERFLY DREAMS—Flora Purim—Milestone
- CHICAGO VII—Col
- GOTTA GET RICH (single)—Dr. John—Atco
- FEELINGS—Mentor Williams—MCA
- GET YOUR WINGS—Aerosmith—Col
- NATURAL BOOGIE—Hound Dog Taylor—Alligator
- PURE MUSIC—Chase—Epic
- RHODE ISLAND RED (single)—Ike & Tina Turner—UA
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- WATCHING TV WITH THE RADIO ON (single)—Barefoot Jerry—Monument

## CHUM-FM/TORONTO

- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CALABASAS—B. W. Stevenson—RCA
- CARAVAN TONIGHT—Steven Grossman—Mercury
- DISTANT HILLS—Oregon—Vanguard
- GIVE IT EVERYTHING I'VE GOT—Mama Lion—Family
- HERE COME THE WARM JETS—Eno—Island (Import)
- MOONTAN (Import)—Golden Earring—Track
- NEXUS—Argent—CBS (import)
- RED BIRD COUNTRY—David Essig—Woodshed
- THE AIR I BREATHE (single)—Hollies—Epic

## SALESMAKER OF THE WEEK



### CHICAGO VII

Columbia

#### TOP RETAIL SALES THIS WEEK

**CHICAGO VII**—Columbia  
**SHININ' ON**—Grand Funk—Capitol  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—Warner Brothers  
**LIVE RHYMIN'**—Paul Simon—Columbia  
**PRETZEL LOGIC**—Steely Dan—ABC  
**OPEN OUR EYES**—Earth, Wind & Fire—Columbia

#### MUSICLAND/NATIONAL

**BOOGIE DOWN**—Eddie Kendricks—Tamla  
**CHICAGO VII**—Col  
**FULLY REALIZED**—Charlie Rich—Mercury  
**LIVE**—War—UA  
**LIVE RHYMIN'**—Paul Simon—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**SEASONS IN THE SUN**—Terry Jacks—Bell  
**SHININ' ON**—Grand Funk—Capitol  
**VERY SPECIAL LOVE SONGS**—Charlie Rich—Epic  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### KORVETTES/NATIONAL

**ANTHOLOGY**—Gladys Knight & The Pips—Motown  
**COURT AND SPARK**—Joni Mitchell—Asylum  
**HOTCAKES**—Carly Simon—Elektra  
**INNERVISIONS**—Stevie Wonder—Tamla  
**LIVE RHYMIN'**—Paul Simon—Col  
**PIANO MAN**—Billy Joel—Col  
**ROCK N ROLL ANIMAL**—Lou Reed—RCA  
**SAINTS & SINNERS**—Johnny Winter—Col  
**SHININ' ON**—Grand Funk—Capitol  
**THE WAY WE WERE**—Barbra Streisand—Col

#### RECORD BAR/NATIONAL

**BAND ON THE RUN**—Paul McCartney & Wings—Apple  
**CHICAGO VII**—Col  
**JOHN DENVER'S GREATEST HITS**—RCA  
**LIVE**—War—UA  
**LOVE IS THE MESSAGE**—MFSB—Phila. Intl.  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**SHININ' ON**—Grand Funk—Capitol  
**TUBULAR BELLS**—Mike Oldfield—Virgin  
**VERY SPECIAL LOVE SONGS**—Charlie Rich—Epic  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### SAM GOODY/EAST COAST

**BAND ON THE RUN**—Paul McCartney & Wings—Apple

**DARK SIDE OF THE MOON**—Pink Floyd—Harvest  
**KOOL JAZZ**—Kool and the Gang—Delite  
**LIVE RHYMIN'**—Paul Simon—Col  
**LOVE IS THE MESSAGE**—MFSB—Phila. Intl.  
**MAME** (Soundtrack)—WB  
**PIANO MAN**—Billy Joel—Col  
**ROCK N ROLL ANIMAL**—Lou Reed—RCA  
**SAINTS & SINNERS**—Johnny Winter—Col  
**THE WAY WE WERE**—Barbra Streisand—Col  
**TODD**—Todd Rundgren—Bearsville

#### TWO GUYS/EAST COAST

**AMERICAN GRAFFITI** (Soundtrack)—MCA  
**CHICAGO VII**—Col  
**LIVE**—War—UA  
**LIVE RHYMIN'**—Paul Simon—Col  
**LOVE IS THE MESSAGE**—MFSB—Phila. Intl.  
**MIGHTY LOVE**—Spinners—Atlantic  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**PIANO MAN**—Billy Joel—Col  
**SEASONS IN THE SUN**—Terry Jacks—Bell  
**SHININ' ON**—Grand Funk—Capitol

#### DISCOUNT/BOSTON

**BACK TO OAKLAND**—Tower of Power—WB  
**BLUE MAGIC**—Atco  
**GET YOUR WINGS**—Aerosmith—Col  
**LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**ROCK N ROLL ANIMAL**—Lou Reed—RCA  
**SHININ' ON**—Grand Funk—Capitol  
**STREET LADY**—Donald Byrd—Blue Note  
**THE PAYBACK**—James Brown—Polydor

#### CUTLER'S/NEW HAVEN

**CHICAGO VII**—Col  
**DIFFERENT DRUM**—Linda Ronstadt—Capitol  
**JOHN DENVER'S GREATEST HITS**—RCA  
**LIVE**—War—UA  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**SHININ' ON**—Grand Funk—Capitol  
**SLOW DANCER**—Boz Scaggs—Col  
**SOUL OF A CITY BOY**—Jesse Colin Young—Capitol  
**STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### KING KAROL/N.Y.

**BOOGIE DOWN**—Eddie Kendricks—Tamla  
**BURN**—Deep Purple—WB  
**GET YOUR WINGS**—Aerosmith—Col  
**LIVE**—War—UA  
**LIVE RHYMIN'**—Paul Simon—Col  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**SHININ' ON**—Grand Funk—Capitol  
**SLAUGHTER ON 10TH AVENUE**—Mick Ronson—RCA  
**SOMETHIN'S HAPPENING**—Peter Frampton—A&M  
**STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA

#### WAXIE-MAXIE/WASHINGTON

**A NEW LIFE**—Marshall Tucker Band—Capricorn  
**ABANDONED LUNCHEONETTE**—Daryl Hall & John Oates—Atlantic

**CHICAGO VII**—Col  
**EUPHRATES RIVER**—Main Ingredient—RCA  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**SHININ' ON**—Grand Funk—Capitol  
**TRIBE**—ABC  
**TUBULAR BELLS**—Mike Oldfield—Virgin  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB  
**WILD & PEACEFUL**—Kool & The Gang—Delite

#### RECORD RACK/RICHMOND

**BUTTS BAND**—Blue Thumb  
**CHICAGO VII**—Col  
**GET YOUR WINGS**—Aerosmith—Col  
**LIVE**—War—UA  
**SHININ' ON**—Grand Funk—Capitol  
**SLAUGHTER ON 10TH AVENUE**—Mick Ronson—RCA  
**SLOW DANCER**—Boz Scaggs—Col  
**STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA  
**TODD**—Todd Rundgren—Bearsville  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### POPLAR TUNES/MEMPHIS

**CHICAGO VII**—Col  
**LIVE RHYMIN'**—Paul Simon—Col  
**PIANO MAN**—Billy Joel—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**ROCK N ROLL ANIMAL**—Lou Reed—RCA  
**SHININ' ON**—Grand Funk—Capitol  
**THE STING** (Soundtrack)—MCA  
**THUNDERBOX**—Humble Pie—A&M  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### THE MUSHROOM/N. ORLEANS

**CHICAGO VII**—Col  
**GOODBYE**—Milt Jackson—CTI  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**PURE SMOKEY**—Smokey Robinson—Tamla  
**QUEEN OF THE NIGHT**—Maggie Bell—Atlantic  
**SHININ' ON**—Grand Funk—Capitol  
**SOMETHIN'S HAPPENING**—Peter Frampton—A&M  
**STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA  
**TRESPASS**—Genesis—ABC

#### NATL. RECORD MART/MIDWEST

**CHICAGO VII**—Col  
**LIVE**—War—UA  
**LIVE RHYMIN'**—Paul Simon—Col  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**SHININ' ON**—Grand Funk—Capitol  
**SOMEBODY'S WATCHING**—Rare Bird—Polydor  
**UNBORN CHILD**—Seals & Crofts—WB  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB  
**WHIZZ KID**—David Werner—RCA

#### RECORD SERVICE/CHAMP., ILL.

**A NEW LIFE**—Marshall Tucker Band—Capricorn  
**BEST OF GRATEFUL DEAD**—WB  
**BOOGIE DOWN**—Eddie Kendricks—Tamla  
**CHICAGO VII**—Col  
**IT'S TOO LATE TO STOP NOW**—Van Morrison—WB

**LIVE**—War—UA  
**LIVE RHYMIN'**—Paul Simon—Col  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**SAINTS & SINNERS**—Johnny Winter—Col  
**TODD**—Todd Rundgren—Bearsville  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### ROSE DISCOUNT/CHICAGO

**A LEGENDARY PERFORMER**—Elvis Presley—RCA  
**CHICAGO VII**—Col  
**CLEO LAINE LIVE AT CARNEGIE HALL**—RCA  
**LIVE RHYMIN'**—Paul Simon—Col  
**LOVE SONG**—Anne Murray—Capitol  
**MIGHTY LOVE**—Spinners—Atlantic  
**THAT'S A PLENTY**—Pointer Sisters—Blue Thumb  
**THRESHOLD**—Pat Williams—Capitol

#### DISC SHOP/EAST LANSING

**CHICAGO VII**—Col  
**BRIGHT EYES**—Melissa Manchester—Bell  
**DISTANT HILLS**—Oregon—Vanguard  
**GET YOUR WINGS**—Aerosmith—Col  
**GOODBYE**—Milt Jackson—CTI  
**LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic  
**PRETZEL LOGIC**—Steely Dan—ABC  
**ROLLIN' IN THE ROCKIES**—Rainbow Canyon—Capitol  
**STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA  
**STREET LADY**—Donald Byrd—Blue Note

#### RECORD CENTER/DENVER

**A NEW LIFE**—Marshall Tucker Band—Capricorn  
**LIVE RHYMIN'**—Paul Simon—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**QUEEN OF THE NIGHT**—Maggie Bell—Atlantic  
**ROCK N ROLL ANIMAL**—Lou Reed—RCA  
**THAT'S A PLENTY**—Pointer Sisters—Blue Thumb  
**UNBORN CHILD**—Seals & Crofts—WB  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### LICORICE PIZZA/L.A.

**A NEW LIFE**—Marshall Tucker Band—Capricorn  
**BURN**—Deep Purple—WB  
**CHICAGO VII**—Col  
**INNERVISIONS**—Stevie Wonder—Tamla  
**LIVE RHYMIN'**—Paul Simon—Col  
**PRETZEL LOGIC**—Steely Dan—ABC  
**OPEN OUR EYES**—Earth, Wind & Fire—Col  
**ROCK N ROLL ANIMAL**—Lou Reed—RCA  
**SHININ' ON**—Grand Funk—Capitol  
**WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

#### TOWER RECORDS/S.F.

**CHICAGO VII**—Col  
**CLEO LAINE LIVE AT CARNEGIE HALL**—RCA  
**EUPHRATES RIVER**—Main Ingredient—RCA  
**LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic  
**LONDON UNDERGROUND**—Herbie Mann—Atlantic  
**PURE SMOKEY**—Smokey Robinson—Tamla  
**SLOW DANCER**—Boz Scaggs—Col  
**SCRATCH**—Crusaders—Blue Thumb  
**STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA  
**TUBULAR BELLS**—Mike Oldfield—Virgin



# THE ALBUM CHART

PRICE CODE  
 A — 5.98 C — 7.98  
 B — 6.98 D — 9.98  
 E — 11.98

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 6	MAR. 30				WKS. ON CHART	
1	1	<b>JOHN DENVER'S GREATEST HITS</b>	RCA CPL1-0374		17	B
2	2	<b>THE WAY WE WERE</b> BARBRA STREISAND/Columbia PC 32801		7	B	
3	4	<b>TUBULAR BELLS</b> MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)		17	A	
4	6	<b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS/Apple SO 3415		17	B	
5	5	<b>COURT AND SPARK</b> JONI MITCHELL/Asylum 7E-1001		10	B	
6	3	<b>BEHIND CLOSED DOORS</b> CHARLIE RICH/Epic KE 32247		31	A	
7	7	<b>GOODBYE YELLOW BRICK ROAD</b> ELTON JOHN/MCA 2-10003		25	E	
8	9	<b>LOVE IS THE MESSAGE</b> MFSB/Phila. Intl. KZ 32707 (Col)		8	A	
9	10	<b>AMERICAN GRAFFITI</b> SOUNDTRACK/MCA 2-8001		26	D	
10	11	<b>POEMS, PRAYERS &amp; PROMISES</b> JOHN DENVER/RCA LSP 4499		40	A	
11	12	<b>THE STING</b> ORIGINAL SOUNDTRACK/MCA 390		15	A	
12	8	<b>HOTCAKES</b> CARLY SIMON/Elektra 7E-1002		10	B	
13	13	<b>RHAPSODY IN WHITE</b> LOVE UNLIMITED ORCHESTRA/20th Century T433		9	A	
14	18	<b>UNBORN CHILD</b> SEALS & CROFTS/Warner Bros. W 2761		6	B	
15	24	<b>WHAT WERE ONCE VICES ARE NOW HABITS</b> DOOBIE BROTHERS/Warner Bros. W 2750		5	B	
16	17	<b>YOU DON'T MESS AROUND WITH JIM</b> JIM CROCE/ABC ABCX 756		44	A	
17	14	<b>TALES FROM TOPOGRAPHIC OCEANS</b> YES/Atlantic SD 2-908		11	D	
18	23	<b>BURN</b> DEEP PURPLE/Warner Bros. W 2766		6	B	
19	63	<b>CHICAGO VII</b> /Columbia C2-32810		2	D	
20	26	<b>INNERVISIONS</b> STEVIE WONDER/Tamla T326L (Motown)		34	A	
21	22	<b>I GOT A NAME</b> JIM CROCE/ABC ABCX 797		17	A	
22	20	<b>HEADHUNTERS</b> HERBIE HANCOCK/Columbia KC 32731		9	A	
23	15	<b>PLANET WAVES</b> BOB DYLAN/Asylum 7E-1003		10	B	
24	16	<b>SABBATH BLOODY SABBATH</b> BLACK SABBATH/Warner Bros. BS 2695		10	A	
25	68	<b>SHININ' ON</b> GRAND FUNK/Capitol SWAE-11278		2	B	
26	46	<b>LET ME IN YOUR LIFE</b> ARETHA FRANKLIN/Atlantic SD 7292		4	A	
27	29	<b>THUNDERBOX</b> HUMBLE PIE/A&M SP 3611		6	B	
28	30	<b>BACHMAN-TURNER OVERDRIVE II</b> /Mercury SRM 1-697		9	A	
29	45	<b>A NEW LIFE</b> MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)		5	A	
30	32	<b>ROCK N ROLL ANIMAL</b> LOU REED/RCA APL1-0472		5	A	
31	40	<b>LIVE RHYMIN'</b> PAUL SIMON/Columbia PC 32885		3	B	
32	35	<b>MARIA MULDAUR</b> /Reprise MS 2148		15	A	
33	34	<b>THERE WON'T BE ANYMORE</b> CHARLIE RICH/RCA APL1-0433		6	A	
34	36	<b>THE PAYBACK</b> JAMES BROWN/Polydor 2-3007		6	C	
35	43	<b>OPEN OUR EYES</b> EARTH, WIND & FIRE/Columbia KC 32712		3	A	
36	44	<b>BOOGIE DOWN</b> EDDIE KENDRICKS/Tamla T330V1 (Motown)		4	A	
37	76	<b>VERY SPECIAL LOVE SONGS</b> CHARLIE RICH/Epic KE 32531		2	A	
38	21	<b>THE WAY WE WERE</b> SOUNDTRACK/Columbia KS 32830		8	B	
39	39	<b>TODD TODD</b> RUNDGREN/Bearsville 2BR 6952 (WB)		6	D	
40	25	<b>ALL AMERICAN BOY</b> RICK DERRINGER/Blue Sky KZ 32481 (Columbia)		15	A	
41	27	<b>SHIP AHOY</b> O'JAYS/Phila. Intl. KZ 32408 (Columbia)		19	A	
42	28	<b>DARK SIDE OF THE MOON</b> PINK FLOYD/Harvest SMAS 11247 (Capitol)		50	A	
43	19	<b>BRAIN SALAD SURGERY</b> EMERSON, LAKE & PALMER/Manticore MC 66669 (Atlantic)		17	A	
44	33	<b>THE SINGLES 1969-73</b> CARPENTERS/A&M SP 3601		18	B	
45	56	<b>BACK TO OAKLAND</b> TOWER OF POWER/Warner Bros. BS 2749		4	A	
46	71	<b>MIGHTY LOVE</b> SPINNERS/Atlantic SD 7296		3	A	
47	31	<b>1990 TEMPTATIONS</b> /Gordy 966V1 (Motown)		15	A	



48	52	<b>PIANO MAN</b> BILLY JOEL/Columbia KC 32544		7	A
49	38	<b>ENERGIZED</b> FOGHAT/Bearsville BR 6950 (WB)		9	A
50	58	<b>LOVE SONG</b> ANNE MURRAY/Capitol ST 11266		5	A
51	62	<b>EUPHRATES RIVER</b> MAIN INGREDIENT/RCA APL1-0335		4	A
52	37	<b>SAINTS &amp; SINNERS</b> JOHNNY WINTER/Columbia KC 32715		7	A
53	42	<b>ROCK ON</b> DAVID ESSEX/Columbia KC 32540		8	A
54	41	<b>IMAGINATION</b> GLADYS KNIGHT & THE PIPS/Buddah BDS 5141		25	A
55	85	<b>WAR LIVE</b> /United Artists LA193-J2		2	D
56	64	<b>LONG HARD CLIMB</b> HELEN REDDY/Capitol SMAS 11213		34	A
57	61	<b>IT'S BEEN A LONG TIME</b> NEW BIRTH/RCA APL1-0285		6	A
58	48	<b>UNDER THE INFLUENCE OF LOVE</b> UNLIMITED/20th Century T414		22	A
59	49	<b>I'VE GOT SO MUCH TO GIVE</b> BARRY WHITE/20th Century T407		28	A
60	47	<b>STONE GON'</b> BARRY WHITE/20th Century T423		20	A
61	73	<b>SEASONS IN THE SUN</b> TERRY JACKS/Bell 1307		3	B
62	50	<b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise MS 2177		8	A
63	74	<b>IT'S TOO LATE TO STOP NOW</b> VAN MORRISON/Warner Bros. 2BS 2760		4	E
64	51	<b>RINGO</b> RINGO STARR/Apple SWAL 3413		22	B
65	65	<b>ANTHOLOGY</b> GLADYS KNIGHT & THE PIPS/Motown M792S2		6	B
66	70	<b>LOOKIN' FOR A LOVE AGAIN</b> BOBBY WOMACK/UA LA199-G		4	B
67	87	<b>TALKING BOOK</b> STEVIE WONDER/Tamla T319L (Motown)		49	A

CHARTMAKER OF THE WEEK

68 111 **PRETZEL LOGIC**  
 STEELY DAN  
 ABC ABCD 808



69	89	<b>THAT'S A PLENTY</b> POINTER SISTERS/Blue Thumb BTS 6009		2	B
70	55	<b>WILD AND PEACEFUL</b> KOOL & THE GANG/Delite DEP-2013		8	A
71	53	<b>JONATHAN LIVINGSTON SEAGULL</b> NEIL DIAMOND/Columbia KS 32550		23	B
72	54	<b>WILD TALES</b> GRAHAM NASH/Atlantic SD 7288		12	A
73	59	<b>LIVIN' FOR YOU</b> AL GREEN/Hi ASHL 32082 (London)		15	B
74	75	<b>SHORT STORIES</b> HARRY CHAPIN/Elektra EKS 75065		7	A
75	67	<b>LOS COCHINOS</b> CHEECH Y CHONG/Ode SP 77019 (A&M)		32	A
76	57	<b>THE JOKER</b> STEVE MILLER BAND/Capitol SMAS 11235		24	A
77	66	<b>LAID BACK</b> GREGG ALLMAN/Capricorn CP 0116 (WB)		19	A
78	84	<b>BLUE MAGIC</b> /Atco SD 7038		3	A
79	77	<b>LIFE AND TIMES</b> JIM CROCE/ABC ABCX 769		59	A
80	115	<b>GRAHAM CENTRAL STATION</b> /Warner Bros. BS 2763		1	A
81	69	<b>ANTHOLOGY</b> SMOKEY ROBINSON & THE MIRACLES/Motown M793R3		6	C
82	60	<b>QUADROPHENIA</b> THE WHO/MCA 2-10004		22	E
83	72	<b>CHICAGO VI</b> /Columbia KC 32400		39	A
84	78	<b>DIFFERENT DRUM</b> LINDA RONSTADT/Capitol ST 11269		7	A
85	80	<b>SUNSHINE</b> ORIGINAL TV SOUNDTRACK/MCA 387		16	A
86	83	<b>LET ME BE THERE</b> OLIVIA NEWTON-JOHN/MCA 389		10	A
87	79	<b>A LEGENDARY PERFORMER</b> ELVIS PRESLEY/RCA CPL1-0341		8	C
88	82	<b>SPECTRUM</b> BILLY COBHAM/Atlantic SD 7268		19	A
89	88	<b>FULL SAIL</b> LOGGINS & MESSINA/Columbia KC 32540		22	A
90	131	<b>FREE TO BE YOU AND ME</b> MARLO THOMAS/Bell 1110		1	A
91	86	<b>FOR THE PEOPLE IN THE LAST HARD TOWN</b> TOM T. HALL/Mercury SRM 1-687		6	A
92	92	<b>ON THE THIRD DAY</b> ELECTRIC LIGHT ORCHESTRA/UA LA188-F		13	A
93	93	<b>LED ZEPPELIN 4</b> /Atlantic SD 7208		62	A
94	81	<b>ICE WATER</b> LEO KOTTKE/Capitol ST 11252		8	A
95	94	<b>FOR EVERYMAN</b> JACKSON BROWNE/Asylum SD 5067		22	A
96	96	<b>TAPESTRY</b> CAROLE KING/Ode SP 77009 (A&M)		116	A
97	101	<b>HERO AND HEROINE</b> STRAWBS/A&M SP 3607		1	B
98	102	<b>BEST OF BREAD</b> /Elektra EKS EKS 75056		38	A
99	96	<b>UNREAL</b> BLOODSTONE/London XPS 634		10	A
100	98	<b>DIAMOND GIRL</b> SEALS & CROFTS/Warner Bros. BS 2699		48	A



“And I have lived the greatest love song  
That my singer’s ears have ever heard”\*



**HELEN  
REDDY'S**  
fifth album is a  
**Love Song for Jeffrey**

SO-11284

Includes Helen's hit single  
**Keep On Singing**

3845

Management-Jeff Wald



AmericanRadioHistory.Com

Produced by Tom Catalano

# 101 THE ALBUM CHART 150

APRIL 6, 1974

APR. 6	MAR. 30	ARTIST	ALBUM	RECORD LABEL
101	91	GOATS HEAD SOUP	ROLLING STONES/Rolling Stones	COC 59101 (Atlantic)
102	90	DON'T CRY NOW	LINDA RONSTADT/Asylum	SD 5064
103	106	THE CAPTAIN AND ME	DOOBIE BROTHERS/Warner Bros.	BS 2694
104	104	SOLAR FIRE	MANFRED MANN/Polydor	PD 6019
105	103	HIGH ON THE HOG	BLACK OAK ARKANSAS/Atco	SD 7035
106	105	BROTHERS AND SISTERS	ALLMAN BROTHERS BAND/ Capricorn	CP 01.11 (WB)
107	107	BETWEEN NOTHINGNESS AND ETERNITY	MAHAVISHNU ORCHESTRA/Columbia	KC 32766
108	120	SOMETHIN'S HAPPENING	PETER FRAMPTON/A&M	SP 3619
109	113	DIANA & MARVIN	DIANA ROSS & MARVIN GAYE/ Motown	M803VI
110	108	PHOSPHORESCENT RAT	HOT TUNA/Grunt	BFL1-0348
111	109	LYNYRD SKYNYRD	Sounds of the South	363 (MCA)
112	110	MANHOLE	GRACE SLICK/Grunt	BFL1-0347 (RCA)
113	112	BEACH BOYS IN CONCERT	Reprise	2RS 6484
114	114	BACHMAN-TURNER OVERDRIVE	Mercury	SRM1-673
115	116	SELLING ENGLAND BY THE POUND	GENESIS/Charisma	FC 6060 (Atlantic)
116	97	LAST TIME I SAW HIM	DIANA ROSS/Motown	M821VI
117	134	SLOW DANCER	BOZ SCAGGS/Columbia	KC 32760
118	117	SOMETHING/ANYTHING	TODD RUNDGREN/Bearsville	2BX 2066 (WB)
119	118	BANG	JAMES GANG/Atco	SD 7037
120	143	JIM STAFFORD	MGM	SE 4947
121	119	MUSCLE OF LOVE	ALICE COOPER/Warner Bros.	BS 2748
122	122	A NICE PAIR	PINK FLOYD/Harvest	SMAS 11257 (Capitol)
123	133	HOOKED ON A FEELING	BLUE SWEDE/Capitol	ST 11286
124	123	OCCUPATION: FOOLE	GEORGE CARLIN/Little David	LD 1005 (Atlantic)
125	121	THE BEST OF SKELETONS FROM THE CLOSET	GRATEFUL DEAD/ Warner Bros.	W 2764
126	125	JOY ISAAC	HAYES/Enterprise	ENS 5007 (Stax)
127	126	ALOHA FROM HAWAII VIA SATELLITE	ELVIS PRESLEY/ RCA	VPSX 6089
128	100	BETTE MIDLER	Atlantic	SD 7270
129	135	LIVE FROM DEEP IN THE HEART OF TEXAS	COMMANDER CODY & HIS LOST PLANET AIRMEN/ Paramount	1017 (Famous)
130	136	ERES TU	MOCEDADES/Tara	TRS 53000 (Famous)
131	—	FULLY REALIZED	CHARLIE RICH/Mercury	SRM 2-7505
132	127	THAT'S WHAT I AM HERE FOR	ROY BUCHANAN/ Polydor	PD 6020
133	139	LONDON UNDERGROUND	HERBIE MANN/Atlantic	SD 1648
134	149	GET YOUR WINGS	AEROSMITH/Columbia	KC 32847
135	141	STREET LADY	DONALD BYRD/Blue Note	BN LA040-F (UA)
136	—	PURE SMOKEY	SMOKEY ROBINSON/Tamla	T6 331S1 (Motown)
137	142	IN CONCERT	DEODATO/AIRTO/CTI	6041
138	128	HEAD TO THE SKY	EARTH, WIND & FIRE/Columbia	KC 32184
139	132	HOUSES OF THE HOLY	LED ZEPPELIN/Atlantic	SD 7255
140	150	STRAIGHT AHEAD	BRIAN AUGER'S OBLIVION EXPRESS/ RCA	APL1-0454
141	—	QUEEN OF THE NIGHT	MAGGIE BELL/Atlantic	SD 7293
142	99	DYLAN	Columbia	PC 32747
143	148	3+3	ISLEY BROTHERS/T-Neck	KZ 32453 (Columbia)
144	—	MISSING WHITE HOUSE TAPES	NATIONAL LAMPOON/ Banana	BTS 6008 (Blue Thumb)
145	—	MY THIRD ALBUM	JOHNNY RODRIGUEZ/Mercury	SRM 1-699 (Phonogram)
146	137	KOOL JAZZ	KOOL & THE GANG/Delite	4001
147	129	OUT HERE ON MY OWN	LAMONT DOZIER/ABC	ABCX 804
148	138	SONG FOR JULI	JESSE COLIN YOUNG/Warner Bros.	BS 2734
149	—	INSANE ASYLUM	KATHI McDONALD/Capitol	ST 11224
150	—	E.H. IN THE U.K.	EDDIE HARRIS/Atlantic	SD 1647

## Honoring Black Composers



A reception honoring composers and musicians who participated in Columbia Records' first four releases in its Black Composers series was held Monday, March 18. Among those in attendance were, from left: composers George Walker, Ulysses Kay and Roque Cordero; Oscar Brand, of National Public Radio; and Paul Freeman, conductor of the Detroit Symphony and artistic director of the Black Composers Series.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

AEROSMITH	134	LOGGINS & MESSINA	89
ALLMAN BROTHERS BAND	106	LOVE UNLIMITED	58
GREGG ALLMAN	77	LOVE UNLIMITED ORCHESTRA	13
BRIAN AUGER'S OBLIVION EXPRESS	140	LYNYRD SKYNYRD	111
BACHMAN TURNER OVERDRIVE	28, 114	MAHAVISHNU ORCHESTRA	107
BEACH BOYS	113	MAIN INGREDIENT	51
MAGGIE BELL	141	HERBIE MANN	133
BLACK OAK ARKANSAS	105	MANFRED MANN	104
BLACK SABBATH	24	MARIA MULDAUR	32
BLOODSTONE	99	KATHI McDONALD	149
BLUE MAGIC	78	PAUL McCARTNEY & WINGS	4
BLUE SWEDE	123	MARSHALL TUCKER BAND	29
BREAD	98	MFSB	8
JAMES BROWN	34	BETTE MIDLER	128
JACKSON BROWNE	95	STEVE MILLER BAND	26
ROY BUCHANAN	132	JONI MITCHELL	5
DONALD BYRD	135	MOCEDADES	130
GEORGE CARLIN	124	VAN MORRISON	63
CARPENTERS	44	ANNE MURRAY	50
CHEECH Y CHONG	75	GRAHAM NASH	72
HARRY CHAPIN	74	NATIONAL LAMPOON	144
CHICAGO	19, 83	NEW BIRTH	57
BILLY COBHAM	88	OLIVIA NEWTON-JOHN	86
COMMANDER CODY	129	O'JAYS	41
ALICE COOPER	121	MIKE OLDFIELD	3
JIM CROCE	16, 21, 79	PINK FLOYD	42, 122
DEEP PURPLE	18	POINTER SISTERS	69
JOHN DENVER	1, 10	ELVIS PRESLEY	87, 127
DEODATO/AIRTO	137	HELEN REDDY	56
RICK DERRINGER	48	LOU REED	30
NEIL DIAMOND	71	CHARLIE RICH	6, 33, 37, 131
DOOBIE BROTHERS	15, 103	ROLLING STONES	101
LAMONT DOZIER	147	SMOKEY ROBINSON	81
BOB DYLAN	23, 142	JOHNNY RODRIGUEZ	145
EARTH, WIND & FIRE	35, 138	LINDA RONSTADT	84, 102
DAVID ESSEX	53	DIANA ROSS	116
ELECTRIC LIGHT ORCHESTRA	92	DIANA ROSS & MARVIN GAYE	109
EMERSON, LAKE & PALMER	43	TODD RUNDGREN	39, 119
PETER FRAMPTON	108	BOZ SCAGGS	117
ARETHA FRANKLIN	26	SEALS & CROFTS	14, 100
FOGHAT	49	CARLY SIMON	12
GENESIS	115	GRACE SLICK	112
GRAHAM CENTRAL STATION	80	PAUL SIMON	31
GRAND FUNK	25	SOUNDTRACKS:	
GRATEFUL DEAD	125	AMERICAN GRAFFITI	9
AL GREEN	73	SUNSHINE	85
HERBIE HANCOCK	22	THE STING	11
TOM T. HALL	91	THE WAY WE WERE	38
EDDIE HARRIS	150	SPINNERS	46
ISAAC HAYES	126	JIM STAFFORD	120
HOT TUNA	110	RINGO STARR	64
HUMBLE PIE	27	BARBRA STREISAND	2
ISLEY BROTHERS	143	STRAWBS	97
TERRY JACKS	61	STEELY DAN	68
BILLY JOEL	48	TEMPTATIONS	47
ELTON JOHN	7	MARLO THOMAS	90
EDDIE KENDRICKS	36	TOWER OF POWER	45
CAROLE KING	96	WAR	55
GLADYS KNIGHT & THE PIPS	54, 65	WHO	82
KOOL & THE GANG	70, 146	BOBBY WOMACK	66
LEO KOTKKE	94	JOHNNY WINTER	52
LED ZEPPELIN	93, 139	STEVIE WONDER	20, 67
GORDON LIGHTFOOT	62	BARRY WHITE	60, 59
		YES	17
		JESSE COLIN YOUNG	148

## Peter Pan Announces 'Super Heroes' Series

■ NEW YORK — Martin Kasen, president of Peter Pan Records, has announced that a new series of 7" book and records will be produced by the company on its Power label, to be titled "Super Heroes." It will feature an innovation in the industry—a regular book 10" high and 7" wide but in a comic book format—plus a 7" 45 rpm record dramatizing the adventure.

Peter Pan Records has signed an exclusive contract with Marvel Comics for all of their "super heroes." Popular comic book favorites such as the Hulk, Spiderman, Captain America and the Avengers will be featured. The stories have been produced for the children's market with action and plot adapted to create a wholesome entertainment medium for youngsters. The single book and record will retail for \$1.49.

## Disney Promotion Uses Stuffed Toy

■ GLENDALE — Disneyland Records has launched a sales campaign utilizing a stuffed toy—a four foot tall characterization of the White Rabbit from Walt Disney's "Alice in Wonderland," and a special Mickey Mouse wall clock offering to promote their "Alice in Wonderland" albums.

The albums are a 12" storyteller record that features the story, songs and music, enclosed in a 12-page book of full color illustrations from the movie, and a 12" children's lp record containing all the songs from "Alice."

The sales campaign, which is tied in with Walt Disney Productions re-issue of the animated classic "Alice in Wonderland," scheduled for a nationwide Easter release, is themed "Don't You Be Late."

## Tony Nominees

(Continued from page 3)  
"Candide" with Columbia, "See-saw" with Buddah and "Lorelei" with MGM. RCA has the revival of "Gigi" in release while A&M issued "Cyrano" (which received nominations for both Christopher Plummer and Leigh Beery for best actor and supporting actress).

Still in the label negotiation stages are the original cast rights to "Over Here," the Andrews Sisters hit as well as "The Good Doctor."

The 435-member Tony award board will now go into the final balloting stages for the top honors to be aired over ABC-TV April 21, 9-11 p.m.

## Herbie Hancock:

# New Territory, Freedom . . . and Fans

By IRA MAYER

■ NEW YORK—If communication is at the heart of a musician's drive, Herbie Hancock could serve as an example of one musician whose recent self-discoveries have brought him to a new level of understanding with the public. After playing on some 90 albums—as a session man with others and as leader of his own groups—he is seeking, by simplifying his music, to make himself more accessible to a broader range of fans.

"I got tired of doing things that were so heavy," he told **Record World** recently, interpreting the vast change in sound between his latest Columbia album, "Headhunters," and his previous efforts. "I wanted to do something that was light. Not in the sense that it was watered down, just light on the listener's constitution. People have enough to deal with. It's difficult enough just living."

### Outlook

Hancock attributes the changes in his outlook and his music to realizations gained while doing Buddhist chants. "One night when I was chanting," he continues, "I realized that I was a musical snob. That I would do things on other people's albums that I wouldn't do on my own. Things that I really wanted to do. I had a misconception about 'familiar' elements in music." Hancock then gestures to show how up until that time he had been playing music several feet above the ground, but ignoring that which existed from the ground to that point. "That's valid, too," he says, "if that's what you want to do. Generally speaking, that would probably appeal to a more limited number of people because it's somewhat more esoteric. But I want to be a complete musician. I felt it was time for me to do the rest of it. All the stuff that I had been neglecting."

## Scaggs Soiree



Seen at a Columbia party following the recent Boz Scaggs concert at the newly refurbished Oakland Paramount Theatre are (from left) Michael Klentner, national FM promotion; Boz Scaggs; Steve Popvich, vice president, national promotion; and Kathy Staska and George Mangrum of the Hayward Review.

At 33, Hancock has been playing piano for 26 years, finding his own awareness of growth often coming from others' comments. One instance he recalls was around 1965 when, after listening to an album, someone immediately identified him as the pianist. "They said they knew it was me because of my style. And I said, 'What style?' And they just named a couple of things, technical things, and I had to say, 'I guess you're right.'"

### Influences

Trained classically for 13 years, Hancock credits his first major influences as George Shearing, Errol Garner, Bill Evans and Bud Powell. Does he still enjoy doing session work, having met success in his own right? "I enjoy doing session work because the weight is not on me, and in a way I feel freer. But of course I have to play within the confines of someone else's music and someone else's approach. On my own albums I've got the weight on my shoulders and I can feel it. But

they're my confines, and one doesn't feel one's own confinement because that's the space you're in."

Finding himself in constant competition with friends and musicians he respects—people such as Chick Corea, Keith Jarrett and McCoy Tyner; and groups such as Weather Report and the Mahavishnu Orchestra—"Headhunters" was one step toward "not trying to be the greatest genius of our time. I'm not Miles Davis. I'm not John Coltrane. I'm not Charlie Parker or Art Tatum." On the planning board is a follow-up to "Headhunters," something "a little funkier, a little stronger. And a little freer at the same time."

Freedom within structured territory is what Herbie Hancock is talking about, musically and spiritually—which is one and the same for him. "I'm beginning to feel my way through that kind of sound," he says of his new-found musical direction. And listening are ever-growing numbers of fans around the world.

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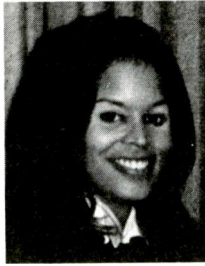
# RECORD WORLD THE R&B SINGLES CHART

APRIL 6, 1974

APR. 6	MAR. 30	
1	1	TSOP MFSB—Phila. Intl. ZS7 3450 (Columbia)
2	3	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS—Buddah 403
3	2	LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XW375-W
4	6	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT—RCA APBO-0205
5	10	MY MISTAKE DIANA ROSS & MARVIN GAYE—Motown M1269F
6	7	OUTSIDE WOMAN BLOODSTONE—London 1052
7	8	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2066
8	4	MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006
9	5	HOMELY GIRL CHI-LITES—Brunswick 55505
10	12	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS—Stax STA 0196
11	11	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7 3538 (Columbia)
12	17	THE PAYBACK JAMES BROWN—Polydor 14223
13	15	HONEY PLEASE, CAN'T YA SEE BARRY WHITE—20th Century TC 2077
14	9	I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)
15	13	BOOGIE DOWN EDDIE KENDRICKS—Tamla T54243F (Motown)
16	16	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185
17	23	MIGHTY, MIGHTY EARTH, WIND & FIRE—Columbia 4-45971
18	20	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 7151
19	40	DANCIN' MACHINE JACKSON 5—Motown M1286F
20	28	YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4634
21	14	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182
22	30	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509
23	21	WE'RE GETTING CARELESS JOHNNIE TAYLOR—Stax STA 0193
24	35	POWER OF LOVE MARTHA REEVES—MCA 40194
25	37	CARRY ME JOE SIMON—Spring 145 (Polydor)
26	34	SWEET STUFF SYLVIA—Vibration 529 (All Platinum)
27	33	HEAVENLY TEMPTATIONS—Gordy G7135F (Motown)
28	29	SOUND YOUR FUNKY HORN K. C. & THE SUNSHINE BAND—T. K. 1003
29	32	GOIN' DOWN SLOW BOBBY BLUE BLAND—Dunhill D 4379
30	36	LET'S GET MARRIED AL GREEN—Hi 2262 (London)
31	31	SWEET DAN BETTY EVERETT—Fantasy 714
32	26	I GOT TO TRY IT ONE TIME MILLIE JACKSON—Spring 144 (Polydor)
33	25	SHE CALLS ME BABY J. KELLY & THE PREMIERES—Roadshow 7005
34	18	THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794
35	42	BENNIE AND THE JETS ELTON JOHN—MCA 40198
36	43	TOUCH AND GO AL WILSON—Rocky Road 30076 (Bell)
37	19	I JUST CAN'T GET YOU OUT OUT OF MY MIND FOUR TOPS—Dunhill D 4377
38	22	JUNGLE BOOGIE KOOL & THE GANG—Delite 559
39	39	NEWSY NEIGHBORS FIRST CHOICE—Philly Groove 183 (Bell)
40	49	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513
41	47	PEPPER BOX PEPPERS—Event 213 (Polydor)
42	51	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS7 3543 (Columbia)
43	59	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN—Roxbury BRBO-0236 (RCA)
44	44	AND I PANICKED DRAMATICS—Volt VOA 4105 (Stax)
45	54	CHAMELEON HERBIE HANCOCK—Columbia 4-46002
46	53	SUMMER BREEZE ISLEY BROTHERS—T-Neck ZS7 2253 (Columbia)
47	24	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER—ABC 11407
48	57	CAN YOU HANDLE IT GRAHAM CENTRAL STATION—Warner Bros. 7782
49	50	LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4630
50	55	I BELIEVE THE EBONYS—Phila. Intl. ZS7 3541 (Columbia)
51	58	THE LONE RANGER, PT. 1 OSCAR BROWN, JR.—Atlantic 3001
52	56	PARTY BUMP GENTLEMEN & THEIR LADIES—Jean 731 (Alithia)
53	27	BEST THING THAT EVER HAPPENED TO ME PERSUADERS—Atco 6956
54	64	HELP YOURSELF UNDISPUTED TRUTH—Gordy G7134F (Motown)
55	—	I'M IN LOVE ARETHA FRANKLIN—Atlantic 2999
56	38	STOP TO START BLUE MAGIC—Atco 6949
57	67	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER—Tamla T54245F (Motown)
58	62	WEYA MANU DIBANGO—Atlantic 3000
59	63	TRIBE TRIBE—ABC 11409
60	41	LOVE'S THEME LOVE UNLIMITED ORCHESTRA—20th Century TC 2609
61	45	SEXY MAMA MOMENTS—Stang 5062
62	46	WHEN THE FUEL RUNS OUT EXECUTIVE SUITE—Babylon BRC 1111
63	72	UNDER THE INFLUENCE OF LOVE UNLIMITED—20th Century TC 2082
64	70	THIS HEART GENE REDDING—Haven 7000 (Capitol)
65	—	LOVE THAT REALLY COUNTS NATURAL FOUR—Curtom 1995 (Buddah)
66	48	SAME BEAT FRED WESLEY & THE J. B.'s—People 632 (Polydor)
66	71	EYEWITNESS NEWS LENNY WELSH—Mainstream 5554
68	—	SALLY B. WHITE CHARLES BEVEL—A&M 1501
69	73	SCRATCH CRUSADERS—Blue Thumb BTA 249
70	—	CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA)
71	75	HONEY BEE GLORIA GAYNOR—MGM 14706
72	—	HEY BABE JONESES—Mercury 72458
73	—	LOVING YOU JOHNNY NASH—Epic 5-11003
74	—	(DON'T GET FOOLED BY) THE PANDER MAN BRINKLEY & PARKER—Darnel 1111
75	—	COME DOWN TO EARTH NEW CENSATIONS—Pride XW406-W (UA)

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Wish It Was Me You Loved" — The Dells (Cadet). For a decade plus this world renowned group has moved many with pure unadulterated soul. One of the most beautiful cuts from their latest album, this should prove to be a home run for not only the company but the Dells.

**DEDE'S DITTIES TO WATCH:** "Strange Funky Games And Funky Things" — Jay Dee (Warner Brothers); "For The Love Of Money" — O'Jays (P.I.R.); "Come Down To Earth" — The New Censations (Pride); "Justified" — Esther Phillips (Kudu); "Take My Hand In Your Hand" — Joe Hinton (Hotlanta).

Last weekend (22-24), The Temptations along with Billy Paul appeared at the Nanuette Theatre in the Round in New York. According to reports, the show proved to be one of a kind. Paul, who was the guest of the world renowned Temptations, started the pace going with many of his Gamble/Huff classics. To the amazement of many, The Tempts didn't stop with many of their oldies, interjecting "Heavenly" from their "1990" album. If you get a chance to view either one of these artists, don't miss it.

Radio station KOWH-AM in Omaha, Nebraska has new people in different posts since Buddy King moved on to Stax Records. They are Tyrone Peppers — 6 a.m. to 10 a.m. (new program director); Leo Knott — 7 p.m. to 12 a.m. (new music director). Please make note of the changes taking place at this station.

Barry White will have a new label entitled Together Unlimited, Inc. in which two major companies are bidding to distribute. Wonder who it could be?

Mr. Jamo Thomas is in the hospital undergoing tests. You may reach Thomas at 404-252-0730. The address is Northside Hospital, room 627, Atlanta, Georgia.

Receiving a gold album for "Fresh" by Sly & The Family Stone is Record World's Dede Dabney. From left to right: Stan Monteiro, Richard Mack, Dede Dabney and Marie Sellers.



## Atlantic Contracts Castor



Henry Allen, vice president/director of r&b product of Atlantic Records has announced the signing of Jimmy Castor to an exclusive long-term recording contract with the label. A single, "Maggie," and an album, "The Everything Man," are due for release shortly. Pictured from left at the signing are: Allen; Castor; Atlantic Records president Ahmet Ertegun; Jerry Greenberg, vice president and general manager of Atlantic Records; and Jerry Wexler, Atlantic executive vice president.

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1. **LOVE IS THE MESSAGE**  
MFSB—Phila. Intl. KZ 32707 (Columbia)
2. **RHAPSODY IN WHITE**  
LOVE UNLIMITED ORCHESTRA—  
20th Century T433
3. **THE PAYBACK**  
JAMES BROWN—Polydor PD 2-3007
4. **LOOKIN' FOR A LOVE AGAIN**  
BOBBY WOMACK—United Artists  
UA LA199-G
5. **EUPHRATES RIVER**  
MAIN INGREDIENT—RCA APL1-0335
6. **HEADHUNTERS**  
HERBIE HANCOCK—KC 32731
7. **LET ME IN YOUR LIFE**  
ARETHA FRANKLIN—Atlantic SD 7292
8. **SHIP AHoy**  
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
9. **WILD AND PEACEFUL**  
KOOL & THE GANG—Delite DEP-2013
10. **BOOGIE DOWN**  
EDDIE KENDRICKS—Tamla 330V1  
(Motown)
11. **INNERVISIONS**  
STEVIE WONDER—Tamla T326L (Motown)
12. **BLUE MAGIC**  
Atco SD 7038
13. **1990**  
TEMPTATIONS—Gordy G966V1 (Motown)
14. **MIGHTY LOVE**  
SPINNERS—Atlantic SD 7296
15. **STONE GON'**  
BARRY WHITE—20th Century T423
16. **GRAHAM CENTRAL STATION**  
Warner Bros. BS 2763
17. **BACK TO OAKLAND**  
TOWER OF POWER—  
Warner Bros. BS 2749
18. **OPEN OUR EYES**  
EARTH, WIND & FIRE—  
Columbia KC 32712
19. **IT'S BEEN A LONG TIME**  
NEW BIRTH—RCA APL1-0285
20. **THAT'S A PLENTY**  
POINTER SISTERS—Blue Thumb BTS 6009
21. **LIVIN' FOR YOU**  
AL GREEN—Hi ASHL 32082 (London)
22. **UNREAL**  
BLOODSTONE—London XPS 634
23. **CREATIVE SOURCE**  
Sussex FRA 8027
24. **OUT HERE ON MY OWN**  
LAMONT DOZIER—ABC ABCX 804
25. **WAR LIVE**  
WAR—United Artists LA193-J2
26. **SHOW AND TELL**  
AL WILSON—Rocky Road RR 3601 (Bell)
27. **THE DELLS VS. THE DRAMATICS**  
Cadet CA 60027 (Chess/Janus)
28. **IMAGINATION**  
GLADYS KNIGHT & THE PIPS—  
Buddah BDS 5141
29. **MAKOSSA MAN**  
MANU DIBANGO—Atlantic SD 7276
30. **TO KNOW YOU IS TO LOVE YOU**  
B. B. KING—ABC ABCX 794
31. **ANTHOLOGY**  
GLADYS KNIGHT & THE PIPS—  
Motown M792S2
32. **I CAN'T STAND THE RAIN**  
ANN PEEBLES—Hi XSHL 32081 (London)
33. **I'VE GOT SO MUCH TO GIVE**  
BARRY WHITE—20th Century T407
34. **KOOL JAZZ**  
KOOL & THE GANG—De-Lite 4001
35. **JAMALCA**  
AHMAD JAMAL—20th Century T432
36. **THE MAN**  
LEROY HUTSON—Curtom CRS 8020  
(Buddah)
37. **KNIGHT TIME**  
GLADYS KNIGHT & THE PIPS—  
Soul S741V1 (Motown)
38. **+ JUSTMENTS**  
BILL WITHERS—Sussex SRA 8032
39. **UNDER THE INFLUENCE OF**  
LOVE UNLIMITED—20th Century T 414
40. **NATURAL FOUR**  
NATURAL FOUR—Curtom CRS 8600

## The Dell's Re-Sign With Chess/Janus



The Dell's have just re-signed an exclusive, long-term contract with Chess/Janus Records. Their new single on the Cadet label is "I Wish It Was Me You Loved" from their current album, "The Dell's vs. The Dramatics." Seen at the signing (from left), are: Michael McGill and Vernon Allison of the Dell's; Marvin Schlachter, president of Chess/Janus Records; and Johnny Carter, Chuck Barksdale and Marvin Junior of The Dell's.

## Stevie Wonder

(Continued from page 22)

Note) whom he later featured on flute during an impromptu introduction to "Livin' for the City" called "I Am Tired Now."

Many times during the evening, Wonder lapsed into vocal silence and let the audience take care of the lyrics which they seemed to know perfectly. Occasionally, he'd prompt them with "Y'all say it now," but such coaching was more style than command.

His new single, "Don't You Worry 'Bout a Thing," was enormously well-received, as was the more tender "Innervisions" which followed. During "You Are the Sunshine of My Life," Stevie jumped up from the keyboard and made like Las Vegas, crooning the lyrics out as any over-enthusiastic hit-hungry lounge act might. But this was most definitely spoof for spoof's sake. No one "lounges" for a Wonder gig.

"Superstition" was the show-stopper, even before Messrs. Stone, Kendrick and Ms. Flack joined in. There could be no topping it, and so there was no encore.

Although having cancelled a projected 20-city tour for lack of a "concept" to the bookings, according to sources close to the artist, he is considering more New York dates to accommodate many disappointed fans who couldn't get a ticket to this initial concert, part of the proceeds of which are going to the Minisink Town House (RW, Mar. 23). And while plans for the live album from his London dates at the Rainbow have been scrapped, his next double-record studio set—"Fulfilling Ness's First Finale"—has been described as a closing chapter in the book of Wonder musical development that began with the pages of the "Music of My Mind" album.

Robert Adels

## Dialogue (Continued from page 16)

**White:** Oh yeah. In every contract. I do things that a lot of people don't feel are orthodox. My attorneys don't feel it. Other people in the industry don't feel it. But my writers, after two gold singles, or an album, whichever comes first, they start participating in their publishing. I feel it's fair. They should. I think it's wrong for publishers to have writers who sit up and write million sellers and get no publishing. That's a shame. The men are creating and contributing so much in that. There's a lot of money in copyrights, boy. That's the biggest money in the industry. People don't realize that — how important that song is—and they are fighting in Congress now. You know, I contributed a lot of money to Congress to fight for it so they can raise the royalty on the writer. The writer is the basic star of a hit record, that's the song, and he gets two percent. Everything else in the world is going up. We've even got energy crisis now. And these people are going by law that was written in 1909. It's a fight, but I'm very quiet out there on the west coast. A lot of people don't even think I'm from the west coast, most people think I'm from Philadelphia or Detroit. But I'm very happy out there in the big land of money and honey.

**"Discotheques . . . have been greatly responsible for a lot of my success."**

**RW:** What direction do you think the black market is going in now?  
**White:** It's going into an updated music, it's going into good music. We're going to get away from this "If you don't let me in, I'm going to kick down your door" shit.

The black music is really being elevated now and I'm very happy because it's going to elevate the minds of the black people also. Music has a lot of strength and a lot of food for thought in there, and that's the way I deal with it, and I want to make it just as hard as I can for any producer to put out b.s. when he puts out a record. You know at a certain time of year you can turn on the radio and there ain't nothing but shit on there. Well I'm trying everything I can to clean that up on my end.

**RW:** Love Unlimited Orchestra—what does that consist of?

**White:** An orchestra.

**RW:** I realize that. Are they musicians?

**White:** Oh yeah. I had a ball producing that album "Rhapsody in White" because I got a chance to finally do some of what I was saying on it. I get tired of saying this. I love to sit and just listen to music and that's why I got a chance to listen to nothing but music and to get into that. That's what I did.

**RW:** The cut on that album that I really like is the one before "Love's Theme."

**White:** Oh, you talking about "Don't Take It Away?"

**RW:** The one with the train choo choo—I like that.

**White:** Right on. You know discotheques—I must say this and I hope you print this too—have been very greatly responsible for a lot of my success. A lot of records broke out of discotheques before jocks ever got 'em. Especially across the waters, over in England, Amsterdam—it was incredible, man. Paris—they sold huge in Paris. Love Unlimited is frightening. You know they just run away over there in Paris, France.

You know I was even thinking if they were piped in, radio to discotheques—no don't fix it up with all those commercials and b.s.—for one solid hour the sounds that you hear—just the noise and the discotheque cat cookin'—it would be a gas.

**RW:** What can we expect in the future from Barry White?

**White:** Well, I've got a few things going in L.A. and like I say, I'm very quiet out here. All's quiet on the western front. ☺

## Stax Exec Gets Award

■ LOS ANGELES — Stax executive Forest Hamilton has been awarded the California Museum of Science and Industry Fellowship award for community service, it was announced last week by William Brisby, chairman of the museum's advisory board.

Hamilton was cited for community service, including work with drug abuse centers and handling of the "Wattstax" project and a summer youth employment project.

## Coryell to Begin Tour

■ NEW YORK — In an effort to promote their first album, The Eleventh House featuring Larry Coryell will embark on a major spring tour together. The Vanguard Records group will commence the tour on April 7 in Westport, Connecticut and will tour the east and west coasts, the mid-west and will break the U.S. tour for a nine day performing visit to France.

# RECORD WORLD THE JAZZ LP CHART

APRIL 6, 1974

1. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
2. **LOVE IS THE MESSAGE**  
MFSB—Phila. Intl. KZ 32707 (Columbia)
3. **KEEP YOUR SOUL TOGETHER**  
FREDDIE HUBBARD—CTI 6036
4. **LAYERS**  
LES McCANN—Atlantic SD 1642
5. **SPECTRUM**  
BILLY COBHAM—Atlantic SD 7268
6. **WILDFLOWER**  
HANK CRAWFORD—Kudu 15 (CTI)
7. **GIANT BOX**  
DON SEBESKY—CTI CTX 6031-32
8. **BLACK EYED BLUES**  
ESTHER PHILLIPS—Kudu 14 (CTI)
9. **E.H. IN THE U.K.**  
EDDIE HARRIS—Atlantic SD 1647
10. **DEODATO 2**  
EUMIR DEODATO—CTI 6029
11. **BRIGHT MOMENTS**  
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
12. **TURTLE BAY**  
HERBIE MANN—Atlantic SD 1642
13. **BLACKS AND BLUES**  
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
14. **TWO GENERATIONS OF BRUBECK**  
DAVE BRUBECK—Atlantic SD 1645
15. **STREET LADY**  
DONALD BYRD—Blue Note BN LA040-F (UA)
16. **LONDON UNDERGROUND**  
HERBIE MANN—Atlantic SD 1648
17. **ENLIGHTENMENT**  
McCOY TYNER—Milestone 55001 (Fantasy)
18. **DREAMSPEAKER**  
TIM WEISBERG—A&M SP 3045
19. **IN CONCERT**  
DEODATO/AIRTO—CTI 6041
20. **JAMALCA**  
AHMAD JAMAL—20th Century T432
21. **UN Sung HEROES**  
CRUSADERS—Blue Thumb BTS 6007
22. **M.F. HORN LIVE AT JIMMY'S**  
MAYNARD FERGUSON—Columbia KG 32732
23. **LIVE CONCERT IN JAPAN**  
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
24. **LAND OF MAKE BELIEVE**  
CHUCK MANGIONE—Mercury SRM 1-684
25. **PIANO IMPROVISATIONS VOL. 1**  
CHICK COREA—ECM 1014 (Polydor)
26. **I'VE KNOWN RIVERS AND OTHER BODIES**  
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
27. **PENNY ARCADE**  
JOE FARRELL—CTI 6034
28. **ALL BLUES**  
RON CARTER—CTI 6047
29. **BLACK BYRD**  
DONALD BYRD—Blue Note BN LA047-F (UA)
30. **SCRATCH**  
CRUSADERS—Blue Thumb BTS 6010
31. **HYMN OF THE SEVENTH GALAXY**  
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
32. **ELEVATION**  
PHAROAH SANDERS—Impulse AS 9261 (ABC)
33. **STRAIGHT AHEAD**  
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
34. **SUPERFUNK**  
FUNK INC.—Prestige 10071 (Fantasy)
35. **THE LAST BOLERO**  
CAL TJADER—Fantasy 9446
36. **GOODBYE**  
MILT JACKSON—CTI 6038
37. **SWEETNIGHTER**  
WEATHER REPORT—Columbia KC 32210
38. **YOU'VE GOT IT BAD GIRL**  
QUINCY JONES—A&M SP 3041
39. **LIVE AT CARNEGIE HALL**  
CLEO LAINE—RCA LPL1-5015
40. **LOVE FROM THE SUN**  
NORMAN CONNORS—Buddah BDS 5242

RECORD WORLD APRIL 6, 1974

RECORD WORLD APRIL 6, 1974

## CBS in Major Jazz Campaign

■ NEW YORK — Rick Blackburn, director, sales and distribution, Columbia Records, has announced the inception of a new "Jazz '74" sales and promotion campaign by Columbia, Epic and the Columbia Custom Labels. The special campaign comes as a result of the recent boom in sales of jazz product on the labels. The promotion will be spearheaded by the release of 14 new jazz titles as well as the reseriving of over 200 items from the CBS Records jazz catalogue.

The 14 new releases highlighting the "Jazz '74" campaign are: Ramsey Lewis — "Solar Wind" (Col); Miles Davis — "Big Fun" (Col); Herbie Hancock — "The Spook That Sat By The Door," soundtrack (Col); Michael Urban-

iak — "Fusion" (Col); "Force of Nature" (Tommy); Coleman Hawkins/Ben Webster—"Giants of the Tenor Sax" (Col); Billy Eckstine—"If She Walked Into My Life" (Enterprise); Chase—"Pure Music" (Epic); "Dave Brubeck's Greatest Hits" (Col); Cab Calloway — "Hi De Ho Man" (Col); "Weather Report" (Col); Dick Hyman/Joe Venuti — "Jelly Roll Morton" (Col); Chico Hamilton — "The Master" (Col); and Jeremy Steig—"Monium" (Col).

Included among the artists whose previously released material will be reserived as part of the "Jazz '74" promotion are: Louis Armstrong, Charlie Byrd, Dave Brubeck, Miles Davis, Duke Ellington, Benny Goodman, Billy Holliday, Charles Mingus, Thelonius Monk and many others.



## JAZZ LP PICKS

### IMPULSE ARTISTS ON TOUR

ABC/Impulse AS-9264 (5.98)

Gato Barbieri, Keith Jarrett, John Klemmer, Sam Rivers and Michael White lead their respective groups in live performances characteristic of their most current sounds. Recorded at the 1973 Montreux Jazz Festival and at the Village Vanguard and Yale, the five distinctive tracks make for one very convincing album, sampling some of the finest musicians in the Impulse catalog.

### THE GREAT CONCERT OF ERIC DOLPHY

Prestige P-34002 (7.98)

This three-record repackaging put together the late reedman's Five Spot concert of July 16, 1961. (It was previously available as three separate recordings.) Historically a valuable point in time, Dolphy was on the edge of a new horizon, and given the concert in its entirety, one can hear just where such experimentation was headed.

### ENLIGHTENMENT

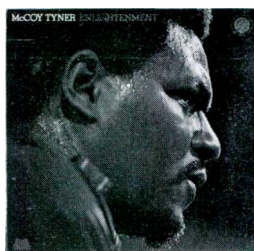
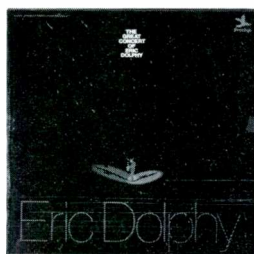
McCOY TYNER—Milestone M-55001 (6.98)

It cannot be long before Tyner crosses over to reach more massive audiences—the expressiveness of his keyboard approach is too vital and too accessible to keep him even as "hidden" as he is now. This live Montreux '73 set should be another step in the right direction, especially such fluid pieces as "Walk Spirit, Talk Spirit" and his solo "Enlightenment Suite, Part 2."

### THE RUBY BRAFF-GEORGE BARNES QUARTET

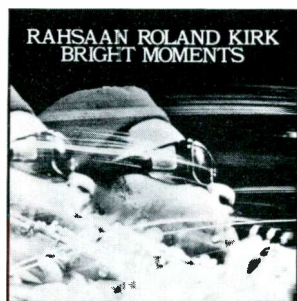
Chiaroscuro CR 121 (5.98)

The Braff-Barnes Quartet received kudos from all corners for its performance at Newport '73, and with this recording there should be plenty more of the same. Two guitars, trumpet and bass offer exceptionally spirited readings of everything from Gershwin's "Liza" to Porter's "Looking at You" to Lennon-McCartney's "Here There Everywhere" to a Braff original, "Everything's George." Every cut makes it, though, in musicality, breadth of interpretation and warmth.



# The Sound of Jazz '74

## The Excitement of Rahsaan Roland Kirk



### RAHSAAN ROLAND KIRK/ BRIGHT MOMENTS

This very special double album was recorded with Rahsaan's working band at Keystone Korner's in San Francisco late last year. The excitement of Rahsaan Roland Kirk's music "live" electrifies the grooves of this impressive double set.

On Atlantic Records and Tapes

## En Espana (Continued from page 40)

sino que luchan como nosotros lo hacemos, o por el contrario quen tengamos la compensación esa tan sencilla pero tan efectiva de los seis y siete años: "este para ti, este para mí." Tu dices que la solución o que una de las soluciones, es integrarse en NARAS, pues bien, vamos ha integrarnos, pero hagamoslo por la puerta grande.

Juglio Iglesias triunfa en Ale-

mania. El concierto de Berlin se tuvo que repetir . . . se marchó **Armando Manzanero** que pasó desapercibido . . . **Joan Manuel Serrat** en directo. Cuatro actuaciones en Madrid (Sala Cleofa's) . . . ¡Ojo! a **Sherpa**, puede ser algo muy interesante . . . La Sala J.J. de Madrid firma (posiblemente) el mayor contrato de su historia con la repetición de **Betty Missiego** en el mes de mayo . . . Discoshow entrego sus premios anuales ¡bien RAFA! . . . **Barrabas** esperando su vuelta inminente a Hispanoamerica . . . Renovaciones de contratos en Discos COLUMBIA S.A., **Julio Iglesias** hasta el año 1,980 por mucho dinero, **Donna Hightower** hasta 1.978 y **Marife De Triana** hasta el mismo año . . . la revista Sono Control desaparece, ¡que pena! . . . nuestra morenita **Donna** triunfa rotundamente en la "Grand Gala Du Disque," en la ciudad de Amsterdam (Holanda) al lado de **Tom Jones**, **Kiki Des**, **Oscar Paterson** y otros . . . ¿Somos O no Somos Diferentes, Este Es El Dilema? como diría un señor que para demostrar lo que comento, también era o mejor dicho hablaba "inglis."

### Stivell Sets U.S. Debut

■ NEW YORK—Alan Stivell will be making debut American appearances at three specially selected dates: one at New York's Hunter College Assembly Hall on April 23; one at Harvard University on April 25 and another in Washington, D.C. shortly thereafter. Stivell is a master of the Celtic harp (an instrument that lay dormant for close to 400 years) and also plays the Scottish bagpipes, the Breton pipes, the Irish tin whistle and the drums. His music, which has been tagged "Celtic Rock," is a combination of traditional Celtic music and contemporary rock.



## LATIN AMERICAN ALBUM PICKS



### DESDE MI CAMA CON AMOR (From my Bed with Love)

LOLITA DE LA COLINA—Tico CLP 1320

La muy talentosa compositora mexicana interpreta aquí temas de corte erotico y romántico manejados con gran destreza. ¡Excelente como intérprete! "En un Cuarto de Hotel," "Camas Gemelas," "Me Muero . . ." "Crucé la Frontera" y otros. Arreglos de Joe Cain, Tito Puente y Charlie Palmieri. ¡Gran poder de venta!

■ Very talented Mexican composer Lolita de la Colina performs erotic and sexual themes here with great commercial force. Touching and elegantly treated! "Hoy te Vengo a buscar," "Desde Ayer," "La Copia," "Dicen que Estamos Enamorados."



### UNA MENTIRA Y NADA MAS

YACO MONTI—Parnaso P-LPS 1132

Con su singular y dramático estilo, Yaco Monti ofrece aquí un gran repertorio. Entre el "Una Mentira y Nada Más" (R. Lopez-F. Espinoza), "Corazón Vagabundo" (Y. Monti-R. Lopez), "Noche de Ronda" (A. Lara) y "Lo Poco que nos queda" (Yaco Monti).

■ With his peculiar and dramatic way of expressing, Yaco renders an excellent repertoire. "Yo Quiero Preguntarte" (Y. Monti), "Un Viejo Amor" (Esperza Oteo), "Llovizna sobre tu Pelo" and "Soy Apenas una Brisa" (Y. Monti).

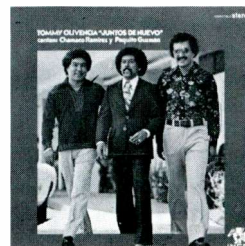


### OSCAR GOLDEN

Caytronics CYS 1392

El muy popular intérprete colombiano en un repertorio con gran poder de ventas. Arreglos muy comerciales. "Señora Mía" (R. Carlos/E. Carlos/H. Vesga), "Aprendí con Ella" (Idelfonso), "Amarte, Amarte una Vez Más" (Rabito) y "Embriagame" (Ramón Paz).

■ Oscar Golden is very popular in Colombia and is spreading to other areas. Here he performs "La Distancia" (Harold Cettina Forero), "Lo que Añoras" (Gyentino Hiparco) and "Quiero Gritar que te Quiero" (Harold Cettina Forero).



### JUNTOS DE NUEVO

TOMMY OLIVENCIA—Inca SLP 1035

Cantando Chamaco Ramirez y Paquito Guzman y con arreglos de Millet, M. Torres, Luís (Café) Nieves y Bobby Valentin, Tommy Olivencia se luce con excelentes músicos en "El Son Cubano" (D.R.), "Doroteo" (H. Alvarez), "Palante Otra Vez" (C. Alonso) y "Los Provincianos" (P. Gomez R.). Producida por Ray Barretto.

■ With Chamaco Ramirez and Paquito Guzman in the vocals, arrangements by Millet, M. Torres, Luís (Café) and Bobby Valentin, Tommy Olivencia and good "salsoul" musicians beautifully render a very danceable package. "Qué Hipocrita Somos" (D.R.), "Qué Viva la Paz" (R. Anglero) and "Yo Quiero Darte un Nombre" (Lucho Neves). Produced by Ray Barretto.

## En Mexico (Continued from page 41)

**Antonio Zamora** entre los favoritos, esta vez con su "Todo sin Ca." Y a propósito de Toño, pronto lo veremos transformado en estrella de cine. Su primera película será "Zacazonapan," tema con el cual se dió a conocer, y continúa siendo un cañonazo radial . . . El rock and roll vuelve a cobrar vida, y **Enrique Guzmán**

el mejor exponente de México en ese género, gana otra vez gran popularidad; lo que ha dado lugar, a que el sello Cisne Raff que lo tiene en exclusiva lance su primer elepé con sus pasados éxitos, obteniendo resultados altamente positivos, por lo que ya se prepara el segundo L.P. . . . ¡Y será hasta la próxima desde México!



presenta

a su artista exclusivo

## YACO MONTI

### "UNA MENTIRA Y NADA MAS"



Parnaso P-LPS 1132

Una Mentira y Nada Mas

Ahora si te digo Adios

Noche de Ronda

Un Viejo Amor

Nada tengo de Tí

Corazón Vagabundo

Llovizna sobre tu pelo

Yo Quiero Preguntarte

Soy Apenas una Brisa

Lo Poco que nos Queda

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(CLP 108)



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# Albums Yielding More Hits

(Continued from page 3)

teen" and "Photograph."

## Staples, Wonder, Lobo

Bulleated at 21, the Staple Singers' "Touch a Hand, Make a Friend" is the third single from their "Be What You Are" album, which also gave birth to the title charter as well as their more recent hit, "If You're Ready, Come Go With Me."

Stevie Wonder's "Don't You Worry 'Bout a Thing" (Tamla) is the third single from his "Inner-visions" album, following up "Livin' for the City" and "Higher Ground." His new single, bulleted at 61, coupled with his runaway Grammy success, has spirited the album back up the charts where it is now a bulleted 20 after 34 consecutive weeks of action.

Lobo (Big Tree) has a hit with his third single from his "Calumet" album (Big Tree)—"Standing at the End of the Line." The record is bulleted at 78 this week, following in the footsteps of "It Sure Took a Long, Long Time" and "How Can I Tell Her."

## Taylor, Nash, Isleys

Other "third" singles charted this week include: Johnnie Taylor's "We're Getting Careless with Our Love" (Stax) at 71, from his "Taylored in Silk" album (which also begat the gold "I Believe In You" and the follow-up "Cheaper (to Keep Her)"); Johnny Nash's "Loving You" (Epic) at 75, from his "My Merry Go Round" album (from which were culled the title tune and "Oh, What a Feeling"); the Isley Brothers' "Summer Breeze" (T-Neck), from their now more than aptly titled "3 + 3" album which features the gold hit "That Lady" as well as its follow-up, "What It Comes Down To."

## Newies

Three of the four front cover singles picks in this week's **Record World** foretell of more "third" hits to come. Paul McCartney & Wings' title cut from the "Band on the Run" album (Apple, bulleted at 4) could put the entire package back up on the top of the chart in addition to being a potent follow-up to "Jet" and its predecessor "Helen Wheels."

Jim Stafford (MGM) whose "Jim Stafford" album is bulleted at 120 this week, has on it his third and latest single, "My Girl Bill" as well as his past two hits, "Spiders and Snakes" and "Swamp Witch."

And Carpenters (A&M) have released their sixth single from their "Song for You" album, originally released in the Spring of 1972: "I Won't Last a Day Without You." The album already features five of their past hits: "Top of the World," "Hurtin' Each Other," "It's Going to Take Some Time," "Goodbye to Love" and "Bless the Beasts and Children."

## Star Streak



RCA Records sales and promotion staffers, Larry Hayes (left) and Robin Wren (right) surround two Guess Who streakers who streaked (or struck) radio station KIMN in Denver for the group's new single, "Star Baby."

# Jimmy Ienner (Continued from page 22)

more so than myself because he allows me to do what I'm doing without having to get crazy . . . He's more business-oriented. But he's also got a layman's ear, which is incredible because he is not satisfied with just one type of music. He's satisfied with a lot of different music. He's a great indicator because he's constant. And with my not being sure whether I'm the producer, executive producer, the publisher and/or the businessman, because there are so many variations in my roles, he helps me remember who I am."

C.A.M. functions as executive producers and overseers to everything, including coordinating between management, record companies and different writers. Ienner has a lot of writers from whom he has first refusal, but who are not on staff. "For some reason, staff writers, or staff anything, is imprisonment for me. That's my own phobia from way back when. It seems wrong to me that a song should be written because it's mandatory, rather than by creativity. And that bothers me. I don't have staff anybody. I've made everybody higher executives than I am."

C.A.M. has its own promotion men out on the road, to work all product that they involve themselves with. Another function that the organization serves is to oversee other productions. "We place the act and then we work on the situation of making the overall deal with the record company: solidifying the studio situation, marrying the producer with the act and then overseeing that the budget doesn't run away."

Each one of Ienner's productions has its own individual sound. You recognize the product by the artist—not by the producer. It almost seems as if his ego doesn't come into the picture, but Ienner doesn't see it that way. "I can't be as blase as to say that my ego doesn't come into it. I've learned how to deal with it. If I don't satisfy it, it cuts me down. But I also know where and at what point to bring it in and out. All of my ego and all of my so-called creative thoughts for that song, for that artist, that whatever it is, are embodied somewhere in there so that it's subtle. Maybe it's a guitar, maybe it's a keyboard or drum sound, maybe it's a vocal harmony. But it's still them, within their structure as a group."

Ienner believes that production is a true partnership. "There's three factions: the song, the group and then there's me. And I try to feed off the song and the group. If I take an established act and I change them to where it's better, I hope, then I get off on it. If I didn't do anything with an established act except give them more gold, I've really not completed anything. I would never touch them again because that's not what I'm after."

Aside from all of the production, publishing, promotion, et al, Jimmy is now participating in a deal where he'll be involved with the soundtrack to Fellini's next film venture. C.A.M. takes the soundtrack and places it here and then oversees it. They do the same thing with soundtracks as they do with their product: promotion, coordination with the film's release, etc.

The one thing that Jimmy Ienner has not as yet done is to produce a single artist. That still remains a challenge to him and something that he's looking forward to. But the right act has to come along because he's a perfectionist too. If things aren't right, or can't be made right, then he doesn't feel he can give the artist his best. "My job is not just to go into the studio and produce 'em and walk away from it. My job is from inception to completion and I just don't want to know about 'when I'm through, now it's your gig, man.' I don't live that way."

## Man Alive at the Whisky



Shown at the recent opening of United Artists group Man at Los Angeles' Whisky are (from left): Man's Terry Williams and Deke Leonard, UA vice president of creative services Bob Cato, Man's Malcolm Morley, Ken Whaley and Mickey Jones, UA president Mike Stewart and UA national executive, a&r, Spencer Proffer. Currently on tour with UA group Hawkwind, Man's current album is "Back Into The Future."

# Nuestro Rincon (Continued from page 41)

times. At night, at a cocktail party on the occasion of the inauguration ceremonies of Latin International Records, **Los Socios del Ritmo** played. Awards from Capitol de Mexico, represented in the States by Pepe Garcia, were extended to their artists who were present at the event. "Miss Mexico from Los Angeles" was also a guest of honor. The best of Mexican press, local press, radio, television and record industry were present at this cocktail party. Hellos, embraces and congratulations to so many old friends was a must. To mention one of them could create a dilemma. I could leave out at least one, perhaps the most welcome, and thereby I could hurt my feelings and his.

One person was sitting during the event, sitting during the cocktail party, watching her husband and son going back and forth, and perhaps remembering the years in which "hunger was dressed with dignity." (Ten years ago the **Garcias** came from exile and started all over again in Los Angeles.) Witnessing the heavy contrast between frustration and success was Mrs. **Angela Garcia**—heart, vibration and generator of all these achievements. I asked her: "Angelita, how many people does the Sports Arena seat? . . . "Over 18,000 Temas," said she. I looked into her eyes and got the message. The winners at the Sports Arena of Los Angeles on that day were Mexico, its artists, the Mexican colony of Los Angeles, its radio, press, television and record industry and . . . men's honesty! . . . And now, till next week from Mexico . . . Oh, I forgot. Tickets were priced ranging from 4 to 6 dollars.



## ENGLAND

By RON McCREIGHT

■ LONDON — **Elton John** has postponed his extensive British tour, which was due to commence April 28 and close at the end of May with a massive show at the Empire Pool, Wembley. John, currently enjoying top ten success yet again with "Candle In The Wind" taken from the "Yellow Brick Road" album, quit the proposed tour for health reasons, declaring that the band is suffering from exhaustion after extensive touring around the world since last September. Better news from **Traffic**, who will play a number of dates around the country between April 23 and May 18. They will be supported by another Island Records act—**Sour Grapes**, the band recently formed by **Richard** and **Linda Thompson**. **Ralph McTell's** current tour is playing to capacity everywhere, and new EMI band **Queen** is also attracting large audiences as their records begin to break nationally. Three major American acts—**Andy Williams**, the **Detroit Emeralds**, and the **Stylistics**, are all set for concert tours from late April through May and our own **Steeleye Span**, whose "Now We Are Six" album looks like a huge success, will play the Royal Albert Hall, after renovation work has been completed thanks to a generous government grant, on May 20.

British label Cloud One made its debut here this week after completion of a marketing and distribution deal with the B&C group. Negotiations for the new independent label, originally formed five months ago by **Stephen Shane** and **Ian Warner**, were completed with B&C managing director **Lee Gopthall** and initial releases will be by the **Executive Suite**, the **Lusha Brothers**, and the **Classical Kids**.

The sequel to the highly successful "That'll Be The Day" movie—"Stardust," featuring **David Essex**, is expected to be ready for late summer release. Essex plays the role of "the biggest rock star in history," named **Jim McLaine**, and the movie begins with a funeral scene in a North London church, with sequences taken at various clubs, hotels, and public houses around town, as well as at Gatwick Airport, following. The closing scene takes place at an open air concert in L.A. Other artists involved include **Adam Faith** (producer of recent hit albums by **Roger Daltrey** and **Leo Sayer**), **Marty Wilde**, **Keith Moon**, **Paul Nicholas** and **Dave Edmonds**.

Intense competition here with **Scott Joplin's** enchanting theme music from "The Sting"—"The Entertainer." Best version by **Joshua Rifkin** is making steady progress on Transatlantic's Nonesuch label, while the **Ragtimers'** treatment has already entered the Top 50 on Pye, and **Bobby Crush's** cover on Philips also shows as a chart breaker. The soundtrack album by **Marvin Hamlisch** on MCA is figuring in the album chart and the single from it is getting massive support from Capital Radio and other local stations. Other hot singles come from **Alan Price** (just signed by Warner Brothers)—"Jarrow Song," **UFO**—"Doctor,"

(Continued on page 45)



## BORDER LINES

By LARRY LeBLANC



■ TORONTO—Rhythm guitarist **Tim Bachman** has been replaced by **Blair Thornton** in **Bachman-Turner Overdrive**. The Vancouver band has taped an April 26th segment of "In-Concert" and appear at the New York Academy on May 25th . . . Bell Records has picked up the "Flip, Flop & Fly" single by **Downchild Blues Band** . . . The **King Biscuit Boy** lp in New Orleans has been completed and the Epic release date is set for 2nd week of April . . . MCA still hot on **Allan Schick** single "Lucy Lucy Lucy" . . . **John Anthony** will produce "A Foot In Coldwater" here in April & May . . . New **Anne Murray** single is "You Won't See Me"

(Continued on page 45)

## JAPAN

# コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ The MGM recording group **Brown Rice** opens at the Riviera with **Engelbert Humperdinck** for three weeks beginning April 4. Their latest release "I Never Had It So Good" was penned by **Paul Williams**, who is currently at the Riviera with **Liza Minnelli**. The Japanese pop group has been more well-known internationally than here. However, they are gaining popularity with their single "Country Dreamer" by **Paul McCartney**.

**Chris Thomas**, who mixed **Pink Floyd's** "Dark Side of the Moon" and produced **Procol Harum's** "Grand Hotel" is producing **Sadistic Mika Band's** second album here at Toshiba EMI studio.

Victor Musical Industries will release eleven soul albums entitled "New Soul Best Collection" in May and June. This series consists of Motown's top artists and their hits, providing the public with a good guide to Motown sounds and a nice addition to soul music.

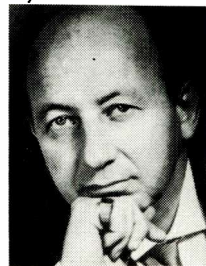
Japanese Record companies are pushing the theme music of the motion picture "Papillon" to coincide with the premiere of the film on March 16. Six different labels are set to release more than ten "Papillon" versions by different artists.

**Harry Belafonte** kicked off his first Japanese concert tour in over a decade and is performing in major cities until the end of March. To coincide with the veteran's arrival, RCA/Victor began pushing a big promo on Belafonte by re-releasing his old records, including "Belafonte At Carnegie Hall," "Calypso" and "The Midnight Special."

**Paul Simon** will make his first visit to Japan in April. The superstar will hold two concerts at the Nippon Budokan Hall in Tokyo and another two at the Festival Hall in Osaka, promoted by Kyodo Tokyo Inc. To tie in with Paul's visit, CBS/Sony has developed a massive promo campaign aimed at extensive sales of **Simon & Garfunkel**. The campaign includes a "Simon & Garfunkel Fair" in major department stores in Tokyo, Nagoya and Osaka.

## GERMANY

By PAUL SIEGEL



■ BERLIN — NEWS OF THE WEEK: Great commotion over here regarding the lawsuit between Radio Luxembourg and their chosen music publishers, and the Commission of the European Common Market representing the German Performance & Mechanics Society (GEMA) and the Music Publishers Society. The accusation is that a cartel exists, owned by Radio Luxembourg for publishers' copyrights and certain German publishers.

RECORDS OF THE WEEK: "I Shall Sing" by **Art Garfunkel** on CBS movin' upwards . . . "You're Sixteen" by **Ringo Starr** on Electrola/Apple sounds like a blockbuster . . . **Rex Gildo's** "Mary-Anne Good-Bye" is a great record . . . **Marie Osmond's** "Paper Roses" could very well hit the top 10 on MGM Germany . . . **Cindy & Bert** (BASF) up to the number one spot this week . . . **Bobby Wright's** "Seasons In The Sun" could be another giant for **Rod McKuen** in Germany . . . **Leo Sayer's** "The Show Must Go On" looks like another hit on Chrysalis/Philips . . . CBS has **Birth Control** . . . Bellaphon's hitting with "Remember The Future" by their successful **Nektar** group.

TRADESTERS CORNER: BASF's **Cindy & Bert** preparing for their debut in the Eurovision De La Chason Grand Prix with "Summer Melody" . . . Germany's hitmaker **Hans Beierlein** does his work from his 600 Mercedes which is outfitted with telex, telephone, and TV. Unfortunately, he forgot to put in the kitchen sink! . . . **George LeVay** is enroute from Radio Free Europe to the U.S.A. with a few record goodies . . . **Heinz**

(Continued on page 45)

# INTERNATIONAL HIT PARADE

## JAPAN'S TOP 10

### SINGLES

1. **NAMIDA NO MISAO**  
TONOSAMA KINGS—Victor
2. **GAKUEN TENGOKU**  
FINGER FIVE—Phonogram
3. **I WISH YOU WERE WITH ME**  
AKIKO KOSAKA—Warner Pioneer
4. **BARA NO KUSARI**  
HIDEKI SAIJO—Victor
5. **KUCHINASHI NO HANA**  
TETSUYA WATARI—Polydor
6. **HOSHINI NEGAIO**  
AGNES CHAN—Warner Pioneer
7. **ERIMO MISAKI**  
SHINICHI MORI—Victor
8. **SHIA WASE NO ICHIBANBOSHI**  
MIYOKO ASADA—CBS/Sony
9. **KOINO KAZAGURUMA**  
CHERISH—Victor
10. **SANSHOKU SUMIRE**  
JUNKO SAKURADA—Victor

### ALBUMS

1. **KOORI NO SEKAI**  
YOSUI INOUE—Polydor
2. **SANGAIDATE NO UTA**  
KAGUYAHIME—Crown
3. **I WISH YOU WERE WITH ME**  
AKIKO KOSAKA—Warner Pioneer
4. **NOW AND THEN**  
CARPENTERS—King
5. **LIVE**  
YOSUI INOUE—Polydor
6. **HITOKAKERA NO JUNJO**  
SAORI MINAMI—CBS/Sony
7. **GOLDEN COMBINATION**  
HIROSHI ITSUKI—Tokuma
8. **LIVE**  
CHERISH—Victor
9. **NAMIDA NO MISAO**  
TONOSAMA KINGS—Victor
10. **RECITAL**  
HIDEKI SAIJO—Victor

## Motown Appoints Canadian Distrib

■ **TORONTO** — Merit Music Distributor, Ltd. has been appointed the Motown Records Canada Ltd. distributor for the provinces of Ontario and Quebec.

M.M.D. is headed by John Schlee who was formerly head of Music Distributor of Canada, also located in Toronto, which handled the A&M Records line in Ontario during the period 1971

to 1973.

M.M.D. will headquarter at 1960 Ellesmere Road, Unit 10, Scarborough, Ontario and will also be the distributor for Memorex Blank Tapes.

## ATV Buys Attache



Pictured on hand for signing ceremonies when ATV Music purchased the catalogue of Attache Music were, from left, Sam Trust, head of ATV Music in the U. S.; Joe Nixon, co-owner with Lee Hazelwood of Attache; and Clifflie Stone, head of ATV's west coast based country label, Granite Records. The Attache catalogue includes primarily country material.

## Hunter's N.Y. Office

■ **NEW YORK** — Canadian personal manager Kevin Hunter has just opened a New York office. Kevin Hunter Associates, Inc. is located at 888 Eighth Avenue in Suite 1j phone is (212) 586-2505.

Hunter will maintain his Toronto office at 44 Charles St. West, Suite 1j, phone is (212) 586-2505. by Steve Propas. The phone there is (416) 962-9218.

## Germany (Continued from page 44)

Korn and Dr. Hans Gerig are preparing their voyage to Brighton, England very shortly and we wish them good luck on the Grand Prix . . . **Ralph Siegel** has a very big chance to hit with his recording "Bye Bye I Love You" . . . Sounds like composer/arranger **Barry Lippman** has two smash hits on the way with "Pearl Is My Girl Tonight" and "The Silent Screams of Maria" from his new BASF album.

LETTERS TO MY BERLIN DESK: Thank you to **Franz Leonardi** . . . Also to **Len G. Wood** of EMI London . . . And a hello to the retired **Jack Mills** . . . Auf Weidersehen 'til next week!

## England (Continued from page 44)

Doctor" (Chrysalis), **Slade**—"Everyday" (Polydor), and **Gary Glitter**—"Remember Me This Way" (Bell). **Charlie Rich** gets competition from **Diana Trask** on Ember with his follow-up to "The Most Beautiful Girl" titled "Behind Closed Doors" on Epic.

Album of the week is without a doubt **Cat Stevens**' "Buddha and The Chocolate Box" (Island) and this new set proves what a valuable contribution producer **Paul Samwell-Smith** makes to his product. High sales also anticipated for albums by **Mott The Hoople**—"The Hoople" (CBS), **Return to Forever** featuring **Chick Corea**—"Hymn Of The Seventh Galaxy" (Polydor) and **Rory Gallagher**—"In The Beginning," a selection of old tracks put together by Emerald, distributed by Decca.

## GERMANY'S TOP TEN

1. **SPANIENS GITARREN**  
CINDY & BERT—BASF
2. **KANSAS CITY**  
LES HUMPHRIES SINGERS—Decca
3. **TEENAGE RAMPAGE**  
THE SWEET—RCA
4. **EIN INDIO-UNGE AUS PERU**  
KATJA EBSTEIN—UA
5. **DU KANNST NICHT IMMER 17 SEIN**  
CHRIS ROBERTS—Ar/Jupiter
6. **JUANITA**  
NICK MACKENZIE—Columbia
7. **DEVIL GATE DRIVE**  
SUZI QUATRO—EI/RAK
8. **FAHRENDE MUSIKANTEN**  
NINA & MIKE—Ariola
9. **BONJOUR MON AMOUR**  
LENA VALAITIS—Philips
10. **TIGER FEET**  
MUD—EI/RAK

## Moffo to Tour Japan

■ **NEW YORK** — Metropolitan Opera star Anna Moffo will make her first concert tour of the Far East in April, beginning with the opening concert of the Osaka Festival in Japan on April 9.

The RCA Red Seal artist will follow the Osaka opening with a series of recitals and concerts with Japanese orchestras in major cities of Japan.

## Border Lines (Continued from page 44)

backed by "He Thinks I Still Care." Anne recently taped two appearances for "Midnight Special" and also did "In-Session." CBS-TV will finally show "Anne North of 60," Anne's '73 tour of northern Canada with **John Allan Cameron**, on May 24th . . . the **Stampeders** to the U.S. for two weeks in April . . . **Wednesday** has added a comedian named **Kangeroo** to its act . . . Debut **Rush** lp on the Moon label made its appearance this week . . . **Cliff Edwards** has completed taping of his Montreal-based TV show and has moved back to Toronto to wait news of renewal. His 1st Columbia single is "Love May Be The Answer," written by Cliff Edwards . . . American companies operating hospitality suites at RPM's C-8 include Motown, Epic and UA . . . **Patsy Gallant** has recorded a French version of "Rock On" . . . **Mel Shaw** has produced a single titled "Streakin' Right Streakin' Left" by **Shine** for the Onion label. The cut was done at RCA Toronto. Meanwhile **Bert McNair** has joined Shaw's production house. His first duty has been to coordinate a recorded life story of the Stampeders which will be introduced as a double lp in the summer. The interviews for the package were conducted by **Bruce Northam** . . . **Adamo** to Quebec for a concert tour May 7-27 . . . **CKLW-FM** featured a special on **Gordon Lightfoot** which has been forwarded to the CAB . . . Film director **Frank Vitale's** study of country music in Montreal will be released in April with the title "Montreal Main" . . . Single "I Held Out" has been pulled from the forthcoming **Fludd** lp "What An Animal." The lp, made up of material from the band's Manor Studio and Manta Sound session, will be released simultaneously this spring by Sire in the U.S. and Daffodil Records in Canada . . . Debut lp by **Mood Jga Jga** has been released by WEA as the band comes here to appear at The Colonial and also tape "Roq" TVer. The band is also set for The Mustache in Montreal March 25-30 . . . Capitol has released an updating of the Frankie Ford classic "Sea Cruise" by **Tommy Graham** . . . Polydor Records has released the 1st **Ryan's Fancy** lp in Ireland—a sampler of the best tracks from their 4 Canadian lps . . . Contracts from **Graeme Card** and **Humphrey and the Dumptrucks** with UA Records have officially run out. Card due to record this month for release on his own label . . . **Sugar Cane** is recording at Eastern Sound under producer **Bob Morten**. The sessions are for an album set for mid-March release . . . New London single "Dance of the Swamp Woman" from Ottawa group **Powerhouse** (which contains **Brian Rading**, former bassist with **Five Man Electrical Band**). Single was written by **Les Emmerson** . . . At CHUM-AM **Dave Charles** upped to Program Director and **Roger Ashby** now handles Music Director position . . . A great deal of excitement in Montreal over the London debut lp of **Ville Emard Blues Band**—made up the "who's who" of the Montreal music scene. London claiming an initial order of over 20,000 units . . . Set for Canadian National Exhibition appearance in August are: **Evil Knievel** and **Lighthouse** (20); **Chicago** (30); **The Guess Who** (31); and **Charlie Rich**. Free bandstand concerts will feature **Buddy Rich**, **Doc Severinon** and **Maynard Ferguson** and their bands . . . Those lined up so far for the annual Mariposa Folk Festival June 21-23 on Toronto Islands include **Malvina Reynolds**, **Elizabeth Cotton**, **Michael Cooney**, **Mike Seeger**, **David Amram**, **Booker White**, **John Allan Cameron**, **Jean Carignan** and **Angele Arsenaault** . . . Repeating their roles in **Cliff Jones'** musical adaptation of Hamlet, commissioned by and heard on CBC-Radio's "The Entertainers" and being staged at this summer's Charlottetown Festival, are **Cal Dodd**, **Rory Dodd**, **Rudy Webb**, **Shelly Somers**, **Roma Hearn** and **Francois Resis-Klanfer** . . . Barring last-minute cancellations, stars who have agreed to play tennis for the National Ballet's fund-raising show in April are **Merv Griffin**, **Keely Smith**, **Richard Roundtree**, **Ron Ely**, **Rod Steiger**, **Davey Jones**, **John Morley**, **Doug McClure**, **Mickey Dolenz**, **Jerry Van Dyke** and **Jo-Anne Pflug**.

## Video Disc Detailed at NARM Seminar

■ Video and quad, two developments that will affect the industry in years to come, attracted panelists representing manufacturers and retailers, at NARM (27), and they presented differing views on the value of quad and quad sound.

### Video Disc

Before the discussion on quadraphonic, MCA Records president J. K. (Mike) Maitland told the audience of MCA's involvement in the video disc field, and the developments sounds truly exciting. "MCA Inc. is working on the video disc—so far there have been two public demonstrations. It can be hooked into any existing TV set, and would be in full color," assuming, of course, you have a color TV set.

The specifications: The disc is 12" with 40 minutes of playing time per side. The album would be pressed using pure vinyl, which Maitland notes is presently still in short supply. "The disc, though, could be rolled up, put in a tube and mailed." The video-disc player mechanism would run approximately \$400, while a video disc changer would cost another \$500. The machine does not have a tracking needle, but uses a laser beam, so that there will be no wear and tear on the disc. The picture, according to Maitland, would be very clear, and would be in full color, similar to regular television. The sound would be in mono.

Marketing of the video disc is still under discussion, although present plans call for it to be done in an album jacket. MCA presently has 12,000 Universal pictures in their movie catalogue that they could present; estimated cost would be between \$3 and \$10 per disc, with the cost depending on the program content and the number of discs in the set.

Maitland's comments drew a number of rapid-fire, short, yet interesting questions from the audience; he handled them all easily. He maintained that the video reproduction quality would be as good as your TV set, and that quality control would have to be good since dust might foul up the grooves. He speculated that the cheaper shows (nearest \$3) might be concerts, and that because of the inexpensive price, MCA has shelved the idea of instituting a rental library for the video discs. "The prices are such that we expect people to have a video disc library."

### Quad

Quadraphonic created the usual amount of acrimonious debate. In introducing the subject, panel chairman Richard Eckstract, publisher of Audio Times, obviously

misspoke when he said that "quad is the latest development in stereo"—he obviously meant to say, "the latest development in sound"—although many retailers and jobbers in the audience probably agreed with his original statement. According to Eckstract's figures, component manufacturers had expected their quad sales to jump to 50 percent in 1973; in reality they accounted for 15 percent. This year, their estimates are for quad to sell in the 20-22 percent category.

Many retailers complained specifically about the lack of a unified system. "Confusion sums up the position of the industry," added Ovation Records president Dick Schory, "on four channel in both hardware and software. The hardware manufacturers take the easy way out—they build their systems to take SQ, QS and CD-4, and that makes the system more expensive to build. It costs more just like it costs more to build stereos with 33 and 45 RPM speeds."

### Confusion

Ira Heilicher described the confusion. "The people in our warehouses don't know what to do with the product. Sometimes all (Continued on page 49)

## Industry Presidents 'Meet the Press'

■ A new feature at this year's NARM Convention was a "Meet The Press" session (26) modeled after the television show bearing the same name. A group of trade editors including Sid Parnes, editor-in-chief of **Record World**, questioned a panel of four record company presidents—Irwin Segelstein of Columbia, Joe Smith of Warner Brothers, Jerry Moss of A&M and Ewart Abner of Motown.

### Queries

The questions put to the panelists ran the gamut from the vinyl shortage to returns to artist roster cutbacks to independent versus branch distribution. An interesting sidelight question put to the label presidents asked what type of executive training programs they had. Both Segelstein and Moss pointed to their campus rep programs as vehicles for bringing new people (Continued on page 49)

In next week's issue, **Record World's** coverage of the NARM Convention will continue with in-depth reports on two seminars that materially affect the record merchandisers — security and returns. The report on the returns will include an analysis of inventory management.

## Film, Figures Highlight NARM Ad Meet

■ Opening the NARM seminar (26) on "The Professional Use of Advertising As A Profit Tool," was a Columbia Records film/interview with five major retailers. Afterwards, William Dougherty of the Television Bureau of Advertising, and William Solch of the Newspaper Advertising Bureau, each quoted figures showing how their own particular medium was the best place for advertising dollars. The figures were indeed impressive. There are 66 million households with television, covering 97 percent of all the population. There will be 140 million TV sets by 1978, which equals two sets per home; 65 percent of all U.S. TV homes are color, and the figure will rise to 85 percent by 1978. Daily TV viewing is up to 5½ hours a day, and will grow as color TV sets go into more homes. TV advertising was up to \$4.6 billion in 1973.

### Newspapers

On the other side, there's newspaper. In 1973, retailers spent \$110 million on outdoor advertising, \$1.1 billion on TV, \$1.2 billion on radio, and \$6.5 billion on newspapers. 94 percent of all

adults read a newspaper during the week, and a Simmons market research study showed that 84 percent of all those people who read a newspaper go through it page-by-page — not necessarily reading, but at least skimming. Solch also noted that people buy newspapers for news and advertising purposes, and that there are 1774 daily and 634 Sunday papers in the U.S. today.

The rest of the panel then chimed in with comments. Russ Solomon, head of Tower Records, complained that the title of the session was a misnomer. "Department stores don't use advertising for profit. They use it to get people in the stores." He added that the concept of advertising was important, but not by itself. "Advertising is so many other things—albums have to be well stacked, well placed, well priced. T-shirts and posters can be attention-getters too. Alan Perper of J. L. Marsh complained that "ads lack creativity" and furthermore, "it doesn't take creativity to give the product away."

Solomon, though, disagreed: "Record prices are too high. May- (Continued on page 45)

## Piracy Update '74

■ NARM members were treated to a breakfast discussion on Tuesday (26) on tape piracy—"Update '74: The Problems of Piracy." Jay Jacobs, president of Knox Record Rack, told those assembled that the purpose of the session was to "give NARM members a review of what has happened in the last year regarding the demons of piracy." Among them: tougher enforcement of Federal and State anti-piracy statutes, the NARM anti-piracy digest sent out to dealers informing them of the latest anti-piracy news, and the efforts of NARM to get anti-piracy laws in all 50 states. "Last year, at this time, 10 states had anti-piracy laws. After the first year of concerted effort by NARM and others, a total of 22 states have anti-piracy laws, while nine states have bills in legislation," Jacobs continued.

### Big Boost

One of the biggest boosts for anti-piracy legislation was the U.S. Supreme Court decision of Goldstein vs. California, upholding the validity of anti-piracy laws. Also mentioned was the recent U.S. Appeals Court decision in E. B. Marks vs. Colorado Magnetics, which ruled that an illegal tape duplicator is not entitled to use the compulsory license provision of the Copyright law.

A panel of four NARM members, each active in his own state in passing anti-piracy legislation, suggested ways for other states to act. Most important, the consensus was, is involvement by local retail merchants affected by pirated tapes. "State legislators don't like someone coming in from New York or Washington telling him how to run his state. Make sure local people are involved," noted Robert Carteaux of Car Tape Distributors in Indiana.

## NARM Award Winners

(Continued from page 3)

comedy artist: Cheech and Chong (Ode); Best selling children's line: Disneyland; Best selling economy line: Pickwick; Best selling classical album: "Switched On Bach"—Walter Carlos/Benjamin Folkman (Columbia); Best selling jazz artist: Deodato (CTI); Best selling new female artist: Bette Midler (Atlantic); Best selling new male artist: Jim Croce (ABC); Best selling new group: Doobie Brothers (Warner Brothers); Best selling album: "You Don't Mess Around With Jim"—Jim Croce (ABC).

In addition, the NARM Presidential Award was presented to Lou Adler, president of Ode Records. The NARM Merchandiser of the Year award was presented to Russ Solomon of Tower Records.

# NARM Scholarship Winners...



Pictured receiving this year's NARM Scholarship awards last week (26) at the Scholarship Foundation Dinner are: Laurie Ann Hughes, winner of the Jim Croce Memorial Scholarship, with Mrs. Croce and Jay Lasker; Lorrie Davis, winner of the Goddard Lieberon Scholarship, with Irwin Segelstein; Michael Barnett, winner of the Leonard Goldenson Scholarship, with Martin Pompadur; Bruce Slavin, winner of the Capitol Records Scholarship, with Don Zimmerman; Deborah Stern, winner of

the RCA Records Scholarship, with Kenneth Glancy; Joyce Davis, winner of the Harry Womack Memorial Scholarship, with Michael Stewart; Philip Dumm, winner of the Morrie Price Memorial Scholarship, with Irwin Steinberg; Cathryn Haas, winner of the David Schwab Memorial Scholarship, with Israel Schwab; Patricia Grant, winner of the Harry Schwartz Memorial Scholarship, with Earl W. Kintner; and Lorraine Kaufman, winner of the Ira M. Jacobs award with Jay Jacobs.

## NARM Convention Roundup

(Continued from page 3)

Business meetings and sessions devoted to returns, piracy, quad and video, the role of the mass merchandiser, security, management, advertising and a 'Meet The Press' panel, highlighted the official business of this year's convention. On the social side, delegates were kept well entertained by the Pointer Sisters, Gladys Knight & the Pips, Tom Jones and Roy Clark, along with David Steinberg as the Awards banquet master of ceremonies. There were also various other festivities in between.

Most manufacturers used the convention, as has been the custom, to meet privately with key accounts, whose executive membership generally was present. Instead of assigned meeting times between each merchandiser and manufacturer, the meetings were strictly voluntary and were held at the initiation of either or both sides. Some meetings lasted as long as four hours, as manufacturers met with as many as 20 of their key accounts throughout the NARM affair. Problems common to both sides—advertising, price, shipments, cooperation—were discussed.

### Presentations

On a similar business note, retailers and rack jobbers profited from various presentations at the Convention. One in particular, a film presented by Columbia Records, which had previously been shown at their Nashville sales convention, featured interviews with Danny Gittleman, operator

of U.S. Records, Ben Karol, owner of King Karol, and the buyers for Sam Goody, Alexander's and the Harvard Coop, on the subject of advertising. Interspersed with their comments on the merchandiser's view were comments from customers on whether advertising affected them, what types of advertising were most effective, etc. Also, a NARM-commissioned study last year on the problem of returns led to this year's presentation on inventory management. This particular presentation, which was made during the returns seminar, caused a great deal of discussion on the causes and contributing factors of returns. (A detailed analysis of the inventory management program will appear next week.)

The cooperation hoped for by Joe Smith and others seemed to prevail as the dominant attitude, according to post-convention interviews conducted by **Record World** with industry leaders on both the manufacturer and retailer sides. "The jobbers have finally realized that all of us have got to work with each other," was the assessment of a sales vice-president for a major label. "That's why there was less shouting this year." One of his colleagues, whose label was formerly distributed by independents and is now a branch operation, agreed. "The jobber who is also an indie distributor has finally decided not to hold a grudge. We used to get lousy placement from them or they didn't buy our product, but

## Smith's Keynote Address

(Continued from page 3)

attacking us accusing us of payola and drug scandals," and that the record business made good copy "possibly because of the flamboyance or flash of the business."

But he vocalized his belief that something else persisted in the industry: "the deep and bitter hostility between the record manufacturer and record merchandiser. And the hostility transcends business disputes—it's a psychological desire to see the other guy fail." He added the idea that "the two great components of this business have minimal contact, but do have invective and finger-point-

not any more. The jobber wants to make a profit just like we do, and he's starting to sell records without regard to what label the record is on. That's the way it should have been all along."

The feelings are the same on the other side. The buyer for a major retailing operation explained that "it's good to know there's going to be better cooperation on both sides. At least we're going to talk out our problems now, instead of taking it out on the product. They say they're going to work with us more, and that the manufacturers are interested in what our problems are. It seemed that way over the last few months, and we hope it continues like that." Another major rack jobber buyer agreed. "They're learning that they have to live with us to make a profit, and we're learning how to live with them. It's about time."

ing." All of this, he explained, instead of "working for the good health of the entire industry."

The manufacturers, he feels, are partially to blame. "We ask our accounts to cut their returns—in effect, we're asking them to share in our a&r and sales mistakes. And some manufacturers license their product for TV packages advertised specifically as 'not sold in stores.' But the merchandiser takes a cavalier attitude, too. They kill us with 50-60 percent returns, and they make price their overriding and only concern. And some fail to follow the most basic business policies, with phony advertising chargebacks."

The sum total? "We have plenty of differences, but they are problems that could be worked out. The manufacturers are under pressure—rising recording costs, higher advertising and material costs, more promotion, supporting our groups out on the road. We're entitled to realize a reasonable profit." But Smith looked at the other side, too. "The merchandisers are also under intense pressure from their accounts. How much profit per square foot are they getting from their record departments? And how can they make a profit with all of the price cutting? We are," he confessed, "in the eyes of Wall Street, the most lightly regarded two billion dollar industry."

Through cooperation, discussion and understanding, he stressed, these problems can be

(Continued on page 49)

# 'Loafin' 'Round the Studio



Brut Records recording artists Sugarloaf/Jerry Corbetta taped the *Midnight Special*, to be aired April 19. Seen here at the taping are (front row, from left) Eli Bird, Brut Records marketing director; Jerry Corbetta, Frank Slay and Vic Catala of Chicory Productions; (top row, from left) Gary Checkle (independent promotion man, Brut); Bob Raymond (Sugarloaf); Bob Webber (Sugarloaf); and Larry Ferris (Sugarloaf).

## RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI) .....	31	NO CHARGE Pete Drake (Wilderness, BMI) .....	27
AT THE TIME Jean Shepard (Stallion, BMI) .....	2	ON THE COVER OF MUSIC CITY NEWS (Evil Eye, BMI) .....	54
BABY DOLL Jerry Crutchfield (Dutchess, BMI) .....	5	ORLEANS PARISH PRISON Cash & Bragg (House of Cash, BMI) .....	51
BACK IN THE COUNTRY Wesley Rose (Milene, ASCAP) .....	63	PURE LOVE Collins & Johnson (Briarpatch/Pi-Gem, BMI) .....	58
BETTER THEY ARE, HARDER THEY FALL Fred Foster (First Generation, BMI) .....	67	RAINY NIGHT IN GEORGIA Curb-Vinneau Prods. (Combine, BMI) .....	34
BOB, ALL THE PLAYBOYS AND ME Steve Stone (ATV, BMI) .....	73	REFLECTIONS Billy Sherrill (Tree, BMI/ Crosskeys, ASCAP) .....	70
BORN TO LOVE AND SATISFY Jerry Bradley (Jack & Bill, ASCAP) .....	62	SEASONS IN THE SUN (E. B. Marks, BMI) (Central, BMI) .....	28
CAPTURED Earl Ball (Noma/S.P.R., BMI) .....	64	SMILE FOR ME Glenn Sutton (Chappell & Co., ASCAP) .....	41
COUNTRY BUMPKIN Walter Haynes (Tree, BMI) .....	22	SOME KIND OF WOMAN Jerry Kennedy (Coal Miners, BMI) .....	29
CRUDE OIL BLUES Atkins Reed (Vector, BMI) .....	23	SOMETHING BETTER Larry Butler (Harrissongs, BMI) .....	59
DALLAS Ray Baker (Acuff-Rose, BMI) .....	69	SOMETHING JERRY KENNEDY (Tree, BMI) .....	75
DON'T STOP NOW Sherry Bryce (Sawgrass, BMI) .....	48	STOP THE WORLD Susan Raye (4-Star, BMI) .....	74
GOOD MORNING LOVING (Owepar, BMI) GUESS WHO Joe Johnson (4-Star, BMI) .....	71	STORMS OF TROUBLED TIMES Don Law Prods. & Ron Bledsoe (Keca, ASCAP) .....	49
HANG IN THERE GIRL Freddie Hart (Blue Book, BMI) .....	8	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP) .....	52
HELLO LOVE Light & Atkins (Four-Star, BMI) .....	14	SUPERSKIRT Connie Cato (Acoustic, BMI/ Jack Bill, ASCAP) .....	39
HONEYMOON FEELIN' Jim Fogelsong (Coastic, BMI) .....	42	SWEET MAGNOLIA BLOSSOM Ron Crancey (Chappell, ASCAP/Unichappell, BMI) .....	6
I GAVE UP GOOD MORNING DARLING Joe Allison (Wiljex, ASCAP) .....	63	TAKE GOOD CARE OF HER (George Paxton, ASCAP) .....	9
I JUST HAD YOU ON MY MIND Milton Blackford (Ensign, BMI) .....	44	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP) .....	65
I LOVE YOU, I LOVE YOU Billy Sherrill (Algee, BMI) .....	26	THE JET-SET Billy Sherrill (Tree, BMI) .....	13
I NEVER GET THROUGH MISSING YOU Earl Richards (Golden Horn, ASCAP) .....	32	THE OLDER THE VIOLIN Larry Butler (Tree, BMI) .....	16
I'LL TRY A LITTLE HARDER Stan Silver Don Gant (Blue Crest, BMI) .....	15	THE RAINBOW IN DADDY'S EYES Jim Mallory (Blue Crest, BMI) .....	43
I NEVER GO AROUND MIRRORS (Prima Donna, BMI) .....	32	THINGS AREN'T FUNNY ANYMORE Ken Nelson (Shade Tree, BMI) .....	18
I'M LEFT Taylor & Kesler (Hill Range, BMI) .....	24	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI) .....	17
IT'S TIME TO CROSS THAT BRIDGE Walter Haynes (Ben Peters, BMI) .....	19	THERE'S A HONKY TONK ANGEL Owen Bradley (Donor, BMI) .....	10
I USE THE SOAP Dea & Lea (Kipahulu, ASCAP) .....	51	TWENTIETH CENTURY DRIFTER Marty Robbins (Mariposa, BMI) .....	7
I WILL ALWAYS LOVE YOU Bob Ferguson (Owepar, BMI) .....	68	WAKE ME INTO LOVE Logan & Reeves (Tree Cross Keys, BMI) .....	25
J. JOHN JONES Joe Johnston (Claremont House, BMI) .....	40	WHEN YOUR GOOD LOVE WAS MINE (Jack and Bill, ASCAP) .....	11
JUST ENOUGH TO MAKE ME STAY Glenn Sutton (Keca, ASCAP) .....	46	WOULD YOU LAY WITH ME Billy Sherrill (Window, BMI) .....	1
LAST TIME I SAW HIM Billy Davis (Jobete, ASCAP) .....	55	WRONG IDEAS Owen Bradley (Evil Eye, BMI) .....	4
LEAN IT ALL ON ME Norris Wilson (Al Gallico, BMI) .....	72	YOU DON'T NEED TO MOVE A MOUNTAIN Walter Haxner (Jack, BMI) .....	56
LET THE FOUR WINDS BLOW Kelso Herston (Travis, BMI) .....	50	YOU NEVER SAY YOU LOVE ME ANYMORE Jerry Bradley (Unichappell, BMI/Easy Nine, ASCAP) .....	37
LORD, HOW LONG HAS THIS BEEN GOING ON Ken Mansfield (Sing Me & Backyard, ASCAP) .....	66	YOU'RE MY WIFE, SHE'S MY WOMAN Kelso Herston (Little David, BMI) .....	36
LOVING YOU HAS CHANGED MY LIFE Jerry Foster & Bill Rice (Jack and Bill, ASCAP) .....	45	YOU WERE A LADY Ricci Mareno (Ricci Mareno, SESAC) .....	12
MIDNIGHT ME & THE BLUES Jerry House (Sawgrass, BMI) .....	3	WELCOME HOME (Bello, ASCAP) .....	66
MY PART FOREVER Billy Sherrill (Jack & Bill, ASCAP) .....	47	WE SHOULD BE TOGETHER Allen Reynolds (Jack, BMI) .....	35

## CONCERT REVIEW

### 'Pucker Power' Joins Argent and Redbone

■ ACADEMY OF MUSIC, NYC—About to release their new Epic album, "Nexus," Argent seems to be headed in the same direction that has brought Pink Floyd to the fore, judging from their Academy performance (23). Although the audience got off on "Hold Your Head Up" and "God Gave Rock and Roll to You" from their previous albums—as well they might—the group seemed more concerned with their newer works: "Coming of Kahoutek," "Music from the Spheres" and their upcoming single, "Thunder and Lightning" (with its galactic-bent Lou Christy-ish refrain).

With each set and release, Rod Argent's band increases in scope. Russ Ballard's piano solo and performance of Colin Blunstone's English hit "I Don't Believe in Miracles" was a soft-glow highlight, but their energy level on the show's other elements was also duly reflected in crowd reaction.

Less successful was Redbone (Epic). Opening with the title tune from their album "Wovoka," the quartet quickly settled into a medley of their hits. But somehow, it just didn't work. They even managed to cause the funky "Maggie" to lose her zap: the overdone jam showed the band in a rather poor light. More questionable still was their Barry White-ish intro to their current giant "Come and Get Your Love," although they later proved they could handle it live (sans the

Gene Page strings) once they got right down to its nitty gritty. Redbone has a lot of work to do to get their live act up to the increasingly high standards of their self-produced records.

Somehow, even if you personally couldn't get into the glitter of them all, the night did seem to belong to the opening act, Kiss (Casablanca). Take away their frills (and maybe after they receive their due, they will!), and you've got a fine rock band. Right now, their act looks as if it were choreographed by the Temptations, with aid from Alice Cooper's wardrobe mistress and the Hello People's make-up staff. But from their single "Nothin' to Lose" to their finale "Black Diamond," their flash was most definitely backed by more than trash. The crowd loved every shimmering moment, and this was especially evident as you moved back into the cheaper seats (sociologists take note!). This could be the next Grand Funk. Like the Railroad, the quartet might once again prove that across-the-board good press is occasionally irrelevant to the power of rock. **Robert Adels**

### Haynes Smokes By



Michael Haynes (right) best known as television's "Winchester Man" in commercials for them little stogies, stopped by Record World recently to discuss another side of his career—songwriting. Haynes, together with Porter Jordan, recently penned a tune entitled "Linda Mae" (performed by Jordan), which Polydor will be releasing shortly. A country boy from Louisiana, Haynes also has his own publishing outlet, the Acme Feed and Seed Music Company of Beverly Hills. Pictured with Haynes is RW's version of the Marlboro Man, Howard Levitt.

### Gold B'day for RSO

■ NEW YORK—Robert Stigwood's RSO label (distributed by Atlantic Records) celebrates its first anniversary this month with total sales of more than one million albums worldwide, including two gold albums in the United States.

RSO has released total of 14 albums and seven singles in its first year. Gold albums were Derek and the Dominoes "In Concert" and Eric Clapton's "The Rainbow Concert."

### Crowbar Feted



Shown at the recent Crowbar bash at the Victory Burlesque Theatre in Toronto are (from left) CHUM-FM's Dave Marsden, Bruce Palmer (formerly of the Buffalo Springfield), Crowbar's Kelly Jay Fordham and Steve Kennedy of Dr. Music.