

RECORD WORLD

APRIL 20, 1974

WHO IN THE WORLD:

KIRSHNER RECORDS

Shown Here Holding A Copy Of The New 'Kansas' Album Are, From Left, President Of CBS Records Irwin Segelstein, Head Of Kirshner Entertainment Corporation Don Kirshner and Vice President for Epic And Columbia Custom Labels Sales And Distribution Ron Alexenburg. For The Story Behind The Marketing Kick-Off For The Exciting Label Deal, See Story On Page 8.



HITS OF THE WEEK

SINGLES

PAUL SIMON, "THE SOUND OF SILENCE" (prod. by Paul Simon) (Paul Simon, BMI). In early '66, Simon took this one to the top. Now he's got a new live solo version of the folk-rock classic, backed by the testifyin' Jesse Dixon Singers. Jesse himself powerfully wields a verse. This incredibly pithy song shall once again make chart history. Columbia 4-46038.



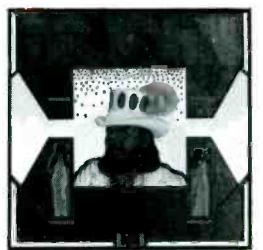
SLEEPERS

JIMMY BUFFETT, "COME MONDAY" (prod. by Don Gant) (ABC/Dunhill, BMI). Start-of-the-week day already immortalized from Fats Domino to Carpenters should hit pay dirt once more via Buffett's song of the road-weary performer. He's got success inside him just waiting to bust itself out. Come chartday, expect a "Monday" monster from Jimmy. Dunhill 4385.



ALBUMS

DR. JOHN, "DESITIVELY BONNAROO." The good doctor returns with Southern funk as plentiful as ever. His inimitably gritty vocals combined with expert production from Allen Toussaint add up to a powerful package. Keep chuggin' to "Quitters Never Win," feel funky blues on "Stealin'" and scat along with the single, "Rite Away." A dose of good medicine! Atco SD 7043 (5.98).



DIANA ROSS, "SLEEPIN' " (prod. by B. G.) (Stein & Van Stock, ASCAP). Diana established a new sound for herself with "Last Time I Saw Him." This powerfully melancholic melodrama is yet another phase of her sensitive artistry. The most powerful lyrics she has ever worked with. No sleeper this one; another Ross ringer for success. Motown M 1295F.



MELISSA MANCHESTER, "O HEAVEN (HOW YOU'VE CHANGED TO ME)" (prod. by Hank Medress, Dave Appell) (Rumanian Pickle/Five Arts, BMI). Uncompromising remix from her current "Bright Eyes" album accentuates the positive gospel-rousing qualities of the performance. Melissa's truly heaven- and chart-bound. Miraculous! Bell 465.



MOTT THE HOOPLE, "THE HOOPLE." English rock and roll reverberates throughout in Mott's unique, and at this point trend-setting, style. The album kicks off with bassy rhythms in "The Golden Age Of Rock 'N' Roll," keeps uptempo with "Born Late" and achieves a symphonic atmosphere with "Through The Looking Glass." Hoopla for Hoopla! Columbia PC 32871 (6.98).



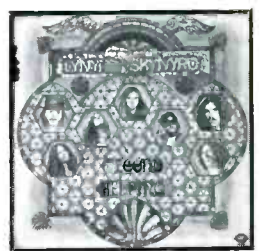
FOUR TOPS, "ONE CHAIN DON'T MAKE NO PRISON" (prod. by Steve Barri, Dennis Lambert, Brian Potter) (ABC/Dunhill, BMI). Having enjoyed a number of hits with the label, this masterpiece of production and momentum should prove their mightiest. One hit don't make no difference? Listen to the latest on their long list of 'em! Dunhill 4386.



SAM NEELY, "SADIE TAKE A LOVER" (prod. by Danny Janssen & Bobby Hart for Hit Brigade Prod./Gross-Kupps Prod.) (Seven Iron, BMI). Saga of a ne'er-do-well convincing his lass that two can live as cheaply as one, so long as love is the chief source of sustenance. Tex-Mex soft rock sound should give the fine singer-performer his biggest yet. A&M 1523.



LYNYRD SKYNYRD, "SECOND HELPING." On this second outing, these Southern musicians fulfill all the promise exhibited on their debut disc. Sweet flowing boogie music fairly fills the grooves. From the bluesy climate of "I Need You" to the funky feel of "Swamp Music" this group keeps you wanting more helpings! Sounds of the South/MCA-413 (5.98).



HERB ALPERT & THE T.J.B., "FOX HUNT" (prod. by Herb Alpert) (Almo, ASCAP). Presently in the midst of a multi-month comeback tour, the Brass have their most animated commercial sound in years right here. Herb's men have never sounded more committed to hitdom. This "Fox's" race will be swiftly run to the greenest chart pastures. A&M 1526.



DAVID WERNER, "WHIZZ KID" (prod. by Bruce Somerfeld & David Werner) (Sunbury/Sassy Brat, ASCAP). The tempered glitter-rock of David Werner is about to whizz into the national scene. Not truly comparable to others of his genre, David's sound is more good-time than heavy metal. Sounds like a top 40-bound kid with FM flash. RCA APBO-0253.



JOHNNY RIVERS, "ROAD." Johnny's first album for the label is pure pop with a dash of country flavoring, making for a delicious debut. Background vocals from Linda Ronstadt on "Geronimo's Cadillac" make it a show stopper, Jimmy Webb string arrangements add dazzle to "Sitting In Limbo" and "Six Days On The Road" is a rockin' winner. Atlantic SD 7301 (5.98).



 Retailers, Racks Institute Inventory Management Improvements  Phil Jones Appointed Asst. to Pres. at Polydor Inc.  George Lee MCA VP in NY  Barnaby's First Through Chess/Janus Streaks Toward Gold Mark  RW Interviews Marvin Hamlisch  Dialogue: Howard Stein

Fasten your earphones
the Airplane's taking off.

Jefferson Airplane

EARLY FLIGHT

CYL1-0437

They've already had six gold albums and "Early Flight" will make seven, with the kind of following they have. It's a collection of songs never before released on an album and sure to start a lot of people flying.

Full promotional campaign includes: teaser postcards, full color posters, folio of historical pictures, flight log (the chronological evolution of Airplane), consumer print campaign and national radio time buys.

GRUNY
RECORDS
Manufactured and Distributed by RCA Records

Phil Jones Named Asst. to President At Polydor Inc.

■ NEW YORK—Gil Beltran, president of Polydor Incorporated, has announced the appointment of Phil Jones to the post of assistant to the president.



Phil Jones

Jones' record industry involvement began in one-stop operations in the early fifties and includes rack jobbing experience in Detroit prior to his label affiliation.

Background

Jones is a 22 year veteran of the record industry, coming to Polydor from a twelve-year stay at Motown Records where he was involved in establishing the marketing and promotion activities for the label. He has served on the NARM Manufacturers Advisory Board.

Beltran, head of the new Polydor organization, which includes the Polydor and MGM labels, stated, "Phil's unique marketing and promotion expertise will assure all Polydor labels greater success in the future."

Lee Named MCA VP

■ LOS ANGELES — George Lee has joined MCA Records Inc. as a vice president, headquartered in New York. J. K. Maitland, president of MCA, announced last week. Maitland stated that he is happy to be working once again with Lee, whom he was associated with at Warner Bros. Records.

Lee was formerly a vice president at Warner Bros. Records and head of the Warner Bros. publishing interests. In his new position, Lee will report directly to Maitland.

Stevens' 'Streak' Shoots Up Chart

■ NEW YORK—Chess/Janus president Marvin Schlachter has announced that the first record released under a recently announced distribution agreement with Barnaby Records, "The Streak" by Ray Stevens, has passed the million sales mark within two weeks of its initial release. "The Streak" is number 53 with a bullet on this week's Singles Chart.

"In light of the fact that these tremendous initial figures do not include the major markets of New York, Los Angeles and San Francisco," Schlachter stated, "we could be well on our way to one of the biggest singles in our history. This is the second time that Chess/Janus has demonstrated the ability to bring in a smash in face of tremendously heavy competition. The Ray Stevens single has moved out as the winner in a field of ten striking records. 'The Americans' by Byron MacGregor on Westbound, distributed by Chess/Janus became a multi-million selling smash in competition with a single by Gordon Sinclair who wrote the original material. The expansion moves we have made on both coasts within the past few months have put Chess/Janus in position to take advantage of the full potential of the market.

(Continued on page 51)

Retailers, Rack Jobbers Moving To Improve Inventory Management

By GARY COHEN

■ NEW YORK — Record retailers and rack jobbers throughout the nation have begun implementing improved systems of inventory management in the areas of record buying, selling and returning. These measures, according to those surveyed, are a result of both the Schoolman presentation on inventory management at the NARM Convention and **Record World's** three-part series on computerized retailing (March 16, et seq.).

Accuracy

The move towards monitoring sales at point of purchase is gaining momentum for two reasons. Foremost is the realization that accurate inventory management will lead to fewer returns, less capital tied up in inventory, and greater profits. These points were emphasized by retailers and jobbers with control systems in explaining their systems to those that don't have them. And apparently that selling job, coupled with the Schoolman presentation and computerization articles, has had a pronounced effect. In ad-

dition, the nation's retailers have come to the conclusion, after talking with manufacturers, that there will be no widening of the profit margins for retailer and jobber—"You're going to have to make money on what you're getting" seems to be the record company position. And as one sales vice president for a major label noted, at a time when the record companies are faced with rising costs in signing, pressing, promotion and distribution, resulting in a profit squeeze for themselves, they are not about to lower their wholesale prices, thereby further exacerbating their own profit problems.

Anonymity

Ironically, the retailers and jobbers who are just now instituting point-of-sale monitoring systems have requested that their names not be mentioned in print. They feel that if the information were known publicly it might be used to their detriment.

Overdue

They do, however, believe that such systems for retailers are long overdue, and they cite Schoolman's presentation as proof that, if they can increase their turnover on the top 20 percent of their stock from six times a year to five times a year, their turnover and profit will increase while inventory and returns will decrease. Most retailers explained they will begin monitoring their top 40 or top 50 albums—how many copies they had on hand when they started their programs, how many they sold each day (either by a daily hand inventory or by marking a tracking sheet at the check-out counter), and converting that information into weekly sales figures. One retailer, who began taking a pulse on 100 best-selling albums in his store, ecstatically noted that for the first time he knew exactly what was and wasn't selling, how many copies of each sold, how many to reorder, and what percentage of his dollar volume was done by the top 100. Other retailers echoed his jubilant feelings.

An interview with 3-time Oscar winner Marvin Hamlisch appears on p. 30.

'Band' of Platinum



Paul and Linda McCartney received a platinum album from Capitol Records' executive vice president Brown Meggs for "Band On The Run," representing sales of one million units of the album, which reached the number one position in **Record World** the week of April 13. Pictured at the luncheon honoring the McCartneys at the Capitol Tower are, from left, Linda and Paul McCartney, Brown Meggs, Don Zimmerman, (CRI vice president, sales and merchandising) and Al Coury (CRI vice president, promotion, press and product management).

Pictorial highlights of the RCA national sales and promotion meeting held recently in Nashville appear on p. 6.

Brown/Polydor Pact



Polydor has announced the re-signing of James Brown to an exclusive, long-term contract which includes world-wide rights to virtually all recording and publishing, past and present. The contract, effective immediately, was signed in the Polygram offices last week. Pictured with Brown are, from left, Charles Bobbit, president and manager of James Brown Enterprises, Robert Brockway, president of Polygram, and Bernard Steiner, Polydor treasurer.

Chappell to Manage Williamson Music

■ NEW YORK — Chappell Music Company and Rodgers and Hammerstein's Williamson Music Inc. have concluded an agreement under which Chappell will manage the internationally-known catalogue on a worldwide basis. The new long-term association will become effective May 3.

Coordination

The comprehensive agreement covers a wide range of services including catalogue promotion and the publication of music, and will be coordinated by Chappell Music Company for Williamson Music Inc. in the United States and Western Hemisphere, and by Chappell & Co., Ltd. for Williamson Music Ltd. in the United Kingdom and Eastern Hemisphere.

Downer Exits Decca Pubbery

■ NEW YORK—Bill Downer, associated with the Decca and MCA publishing interests over the last three decades, and who has most recently been working on the Rodgers and Hammerstein catalogue (Williamson Music), is leaving his post. Downer is currently mulling over several music publishing company offers.

Trofe Leaves London

■ NEW YORK — Sam Trofe has resigned his post of director of branch operations for London Records. He had been with London for 12 years, and had served in distribution and as branch manager. Prior to joining London, he was with Disney and Capitol Records in sales and managerial capacities. Trofe's future plans will be announced shortly.

CBS Reports Record First Quarter Earnings

■ NEW YORK — CBS has posted the highest first quarter sales and operating earnings in the company's history, announced William S. Paley, chairman, and Arthur R. Taylor, president. Income from continuing operations is estimated at \$20.9 million, 22 percent ahead of the \$17.1 million earned in the first quarter of 1973. Sales for the period increased to \$414.5 million, a 14 percent rise over the \$363.7 million in the comparable period last year.

Estimated first quarter operating earnings per share were 73 cents, 22 percent higher than the 60 cents operating earnings per share achieved in the first quarter of 1973. (First quarter 1973 earnings per share do not include a gain on discontinued operations of 18 cents resulting primarily from the sale of the New York Yankees.)

Three Exit MGM

■ LOS ANGELES — Record World has learned that Rocco Catena, senior vice president, marketing, Don Ovens, director of the country music division, and Eddie Ray, vice president, a&r, have left their positions at MGM Records.

Al Riley Dies

■ NEW YORK—After a long battle with lung cancer, Adolphus (Al) Riley passed away April 10, 1974, a day before he was scheduled to undergo major surgery. Riley was the national r&b promotion director for Chess/Janus Records. He died in Jewish Memorial Hospital in New York at the age of 38.

Funeral services will be held Monday (15) at the Walter B. Cook Funeral Home, 117 W. 72nd St. in New York.

RCA Promotes Lozea, Pieniek

■ NEW YORK—The appointments of Bernard Lozea as director, contract/artists and repertoire administration, and Toby Pieniek as director, business and talent relations, RCA Records, have been announced by Mel Ilberman, division vice president, business and talent affairs.

In his new position, Lozea will be responsible for preparation of artists' and producers' contracts, contract administration, approval of recording budgets and studio bookings for RCA artists.

Pieniek will be responsible for contract negotiations with artists, publishing and copyright licensing for RCA releases and the granting of clearances for RCA material for various uses.

(Continued on page 37)

Reddy, Wald Give A Quarter Million To Medical Center

■ HOLLYWOOD — Helen Reddy and her husband/manager Jeff Wald have announced the donation of \$250,000 to the new Cedars-Sinai Medical Center, reports Steve Broidy, president and chairman of the board of Cedars-Sinai. "The contribution made by Mr. and Mrs. Wald will be of immeasurable help to Cedars-Sinai in providing total health care services to the people of Los Angeles in the new Medical Center," Broidy stated. "Their generosity is a heartwarming example of their concern for the health of our community for generations to come."

The check from the Walds was presented at a luncheon/meeting at the site of the new center, hosted by Broidy, and attended by numerous representatives of Cedars/Sinai. Their gift will provide for the Helen and Jeffrey Wald Adult Outpatient Clinic in the new medical center now under construction; the new center is scheduled for completion by December, 1975.



Capitol Records' Helen Reddy and husband/manager Jeffrey Wald (left) are pictured with Steve Broidy, president and chairman of the board of the new Cedars-Sinai Hospital.



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RECORD WORLD APRIL 20, 1974

Welcome

Deodato, NARAS and NARM AWARD WINNER

His initial album release for MCA

includes:

Ave Maria, West 42nd Street, Moonlight Serenade



Whirlwinds



Deodato

MCA RECORDS

RCA National Meet in Nashville



Captured in action at RCA Records' national promotion and sales meeting in Nashville were, top row from left: RCA president Ken Glancy with Nashville operations director Jerry Bradley; Reggie McLaughlin (husband of RCA artist Karen Wheeler), Atlanta regional c&w manager Gaylen Adams, Karen Wheeler, national promotion director Tom Cossie, Minneapolis promotion manager James Heathfield; and Cincinnati promotion manager Chris Grey; and singer Waylon Jennings with Country Music Association executive director Jo Walker, Glancy and Bradley. Bottom row: RCA performers Ronnie Milsap, Jennings and Karen Wheeler; Jerry Reed with Bobby Bare; and Glancy holding up RCA's first gold record of 1974, John Denver's "Sunshine on My Shoulders."

Len Levy Forms Consultant Firm

■ MIAMI — Len Levy has announced the formation of Len Levy Associates, a complete and personalized music consultation facility to be based in Miami, Florida.

Len Levy Associates will offer consulting services covering a full range of activities including recording production for rock, country or MOR markets; marketing and merchandising; public relations; publishing and management for active firms and guidance for individuals seeking to enter the recording or entertainment industries.

Levy was formerly vice president and general manager of Epic Records, and was also president of Metromedia Records, based in New York.

Levy's first projects include the negotiation of production contracts for several country releases. He has also completed production of an album for Epic Records by a new group, Nashville.

Len Levy Associates has offices at 6595 N.W. 36th St., Suite 203, Miami, Fla. 33166; phone (305) 871-6780.

Pete Wendling Dies

■ NEW YORK — Pete Wendling, composer and pianist and a member of the American Society of Composers, Authors and Publishers (ASCAP) since 1919, died in his home in New York City on April 7. Wendling, a native New Yorker, was 85 years old.

Times Music Pacts Jackie De Shannon

■ NEW YORK — Murray Deutch, president of the New York Times Music Publishing Corp., a division of the New York Times, has announced a long-term co-publishing and administration agreement with Plain & Simple Music, which includes a writing and in-house production agreement with singer/writer/producer Jackie De Shannon. Plain & Simple has a staff of five writers in addition to Ms. De Shannon and a catalog of over 250 copyrights including "Vanilla Olay."

Clark Forms PR Firm

■ LOS ANGELES—Sue Clark has formed Ballyhoo, a public relations firm currently representing Birtha, Bloodstone and Thomas Jefferson Kaye. Ms. Clark was formerly west coast publicity director of Buddah Records and more recently, director of publicity for ABC/Dunhill. Maggie Williams has joined the organization as account executive. Ballyhoo is located at 8838 Betty Way, Los Angeles, California 90069; telephone (213) 659-6134.

London Ups Gest

■ NEW YORK—David Gest, formerly west coast publicity director for London Records has been promoted to the post of national publicity director. He now will be located in London's New York offices located at 539 West 25th Street, New York, N.Y. 10001. He can be reached at (212) 675-6060.

Retailers Plead Guilty In L.A. Piracy Case

■ LOS ANGELES — Six local retailers pleaded guilty here last week (1) to having knowingly sold pirated tape recordings following arraignments stemming from a December 12 raid on 12 downtown record stores by the Los Angeles Police Department and representatives of the Los Angeles City Attorney's office (RW, Dec. 22). A spokesman for the city attorney's office said at the time that the raid, which resulted in the seizure of over 5000 pirated tapes, was probably the largest raid ever against retail establishments in Southern California.

Sentences

The six defendants, each of whom pleaded guilty to one misdemeanor count in division 50 of the Los Angeles Municipal Court, were sentenced to one year summary probation on the conditions that they pay fines of \$250 or spend 10 days in the county jail, that they refrain from selling or associating themselves with anyone selling pirated materials and that they obey all laws.

Five more retailers whose establishments were also raided on December 12 remain to be charged. Their cases were continued for arraignment until April 22 or 23.

Piracy Bill Vetoed

■ BOISE, IDA. — Gov. Cecil C. Andrus has vetoed a bill passed by both houses of the Idaho State Legislature that would have allowed anyone to manufacture and sell pirated sound recordings if a two-cent royalty was paid to the owner of the master recording.

Governor Andrus said the measure would, in effect, "legalize rather than prohibit tape piracy and place a substantial burden on the recording industry."

'California Jam' A Huge Success

■ NEW YORK — According to ABC Entertainment, a division of American Broadcasting Companies, Inc., their recent "California Jam" at the Ontario Motor Speedway "set a record for the largest paying crowd ever assembled for a live rock concert." The audience was estimated by them to have been about 175,000 strong.

The event, starring Rare Earth; Earth, Wind & Fire; Eagles; Seals & Crofts; Black Oak Arkansas; Black Sabbath; Deep Purple and Emerson, Lake & Palmer was filmed in its entirety for showing on the ABC Television Network's Wide World of Entertainment later this spring.

Polydor Re-Pacts Spring



Under the terms of an agreement signed by Polydor Records president Jerry Schoenbaum and co-founders of Spring/Events Records, Roy and Jules Rifkind and Bill Spitalsky, Polydor will continue to distribute the Spring/Event label. On hand for the signing at the company's New York offices were, from left, Polydor executive vice president Stephen Scheffer, Roy Rifkind, Jules Rifkind, Jerry Schoenbaum and Bill Spitalsky. The Spring roster currently includes Joe Simon, whose latest album is set for May release, Millie Jackson, Garland Greene and Act I. The Event label features the Peppers and the Mainstreeters.

BAEZ SINGS DYLAN:

**“FOREVER
YOUNG”**

(AM 1516)

**A NEW
SINGLE FROM
JOAN BAEZ**

ON A&M RECORDS

Produced by Joan Baez and Henry Lewy

WHO IN THE WORLD:

Kirshner-Columbia Pact Kicks Off With 'Kansas'

By ROBERT ADELS

■ NEW YORK—"They were doing in Kansas farmhouses what the Beatles were doing over ten years ago at the Liverpool pubs," says industry veteran Don Kirshner, speaking of the act that has cut the album with which Kirshner Records debuts as a Columbia Custom Label, backed by a major marketing campaign. The pact reached between Ron Alexenburg, vice president of Epic and Columbia Custom Labels sales and distribution and Kirshner Entertainment kingpin Don Kirshner, ends a self-described "one and a half year hiatus from the record industry" for the man who numbers talents from the Archies to Carole King as his own personal discoveries—the man who caused a multi-media sensation with the Monkees while managing the vast Beatles' publishing catalogue.

Small wonder that many refer to him as "The Man with the Golden Ear." Even his recording "hiatus" kept his name in the forefront of the industry: during the past two years, Don Kirshner has devoted his entire energies to "making rock happen on television." And happen it did. Beginning with ABC-TV's "In Concert" (for which he still is creative consultant) and on with his own Viacom-syndicated weekly "Don Kirshner's Rock Concert," the man whose successes go back to Neil Sedaka's and the late Bobby Darin's '50s hits never really left the record industry at all. He just decided to give it some impetus from another end for a while.

Why a new label deal for Kirshner at this time? As Kirshner

explains it, things began to move in that direction when Wally Gold, general manager of his empire's music division began to hear the good word about an act making waves in Topeka. Despite the fact that the band was making more good vibes than money (\$70 a night at some gigs) at the time, Gold was enthused enough to fly out to Kansas to see the group that took its own name from their home state. With tapes in hand, he returned back to Kirshner's New York headquarters. Results come quickly for Kirshner.

The band has already been placed on many J. Geils dates thanks to the response at the FM station level. And according to Kirshner, it's only just beginning for the act.

What can we expect from Kirshner Records' new tie with Columbia in the immediate future? Aside from a Kansas single culled from the album, nothing is firm. Kirshner describes the excitement he has for his new label venture as in part stemming from "the flexibility of dealing with such a successful distributor" and also the fact that he can "concentrate" on any new act that should happen to "get my creative juices flowing" in the future.

In summing up his hopes for the new Kirshner Records, its founder describes the label as "a homeground for new talent." And Kansas is a fine example of the current state of his flair for finding new acts.

Atlantic Inks Kate Smith

■ NEW YORK — Producer Joel Dorn, formerly an Atlantic vice president, now with his own independent production firm, has announced that Kate Smith has been signed to an exclusive, long-term contract by Atlantic Records.

Her first single, "Smile, Smile, Smile," written by Hugo Peretti, Luigi Creatore and George Weis, will be released within ten days.

Misrach/Ratner Formed

■ LOS ANGELES—Misrach/Ratner Ltd. has been formed for record production and publishing as announced by president Robert L. Misrach. The initial record product will be produced later this month.

Harman Earnings In Record Rise

■ LAKE SUCCESS, N.Y. — Record six-month sales and earnings for the period ended February 28, 1974, have been announced by Harman International Industries, Inc.

Sales Swell

The high fidelity and automotive equipment producer posted sales at the half of \$42,797,000 and income, before an extraordinary credit of \$40,000, of \$2,839,000. The figure represents a 43.8 percent increase in sales over the \$29,875,000 reported for the comparable period last year, and a 36.8 percent advance over the \$2,075,000 six month net last year, before a \$314,000 extraordinary credit.

Primary earnings per share rose 32.8 percent to \$1.66 before an extraordinary credit of two cents per share, from the \$1.25 per share, before an extraordinary credit of 20 cents, recorded for the first half of fiscal 1973. The increase was on a greater number of shares outstanding and the figures reflect adjustment for a 10 percent stock dividend declared December 6, 1973.

Sandy Birnkrant Dies

■ LOS ANGELES — Sandy Birnkrant, former CBS employee, succumbed suddenly of a brain tumor April 4. The 34 year old Mrs. Birnkrant was formerly administrative assistant for Epic Records a&r in Los Angeles. Prior to that she was an employee of CBS Records in New York and Nashville.

Mrs. Birnkrant is survived by her husband, Tom; their infant son, Randy; her parents, Helen and Barney Lagin; and her brother Neil Lagin.

Atlantic Inks Linhart



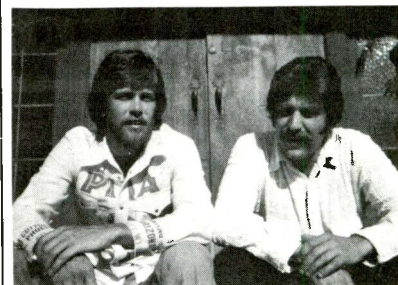
Jerry Wexler (r) executive vice president of Atlantic Records, has announced that Buzzy Linhart, (seated) has been signed to an exclusive, long-term contract by Atlantic Records. Buzzy Linhart's first album for Atlantic, "Pussycats Can Go Far," produced by Barry Beckett and Roger Hawkins from Muscle Shoals, has just been released. "You Don't Have To Tell Me Goodbye," from the album, has been released as a single. Also pictured are (from left); Jerry Greenberg, Atlanta's senior vp and general manager; Mark Meyerson, a&r co-ordinator and Ahmet Ertegun, president of Atlantic.

E/A Shifts Sales Mgrs.

■ NEW YORK — Stan Marshall, national sales manager for Elektra/Asylum/Nonesuch Records, has announced the addition of one regional sales manager and a realignment of the territories covered by the regional men.

Named in this reorganization is Paul Culberg to regional sales manager for the west coast. Culberg will work out of Elektra/Asylum's Los Angeles office. He was previously general manager of White Front's 18-store operation and sales manager of California's Warehouse Record Stores.

In this shift, David Young has been appointed regional sales manager for the Southeast-Southwest and will be headquartered in Atlanta. Young was previously regional sales manager for the West and Southwest. Prior to joining E/A, he managed the Music Hall, a record store in Los Angeles.



David Young (left) and Paul Culberg.

Asylum Inks Neuwirth

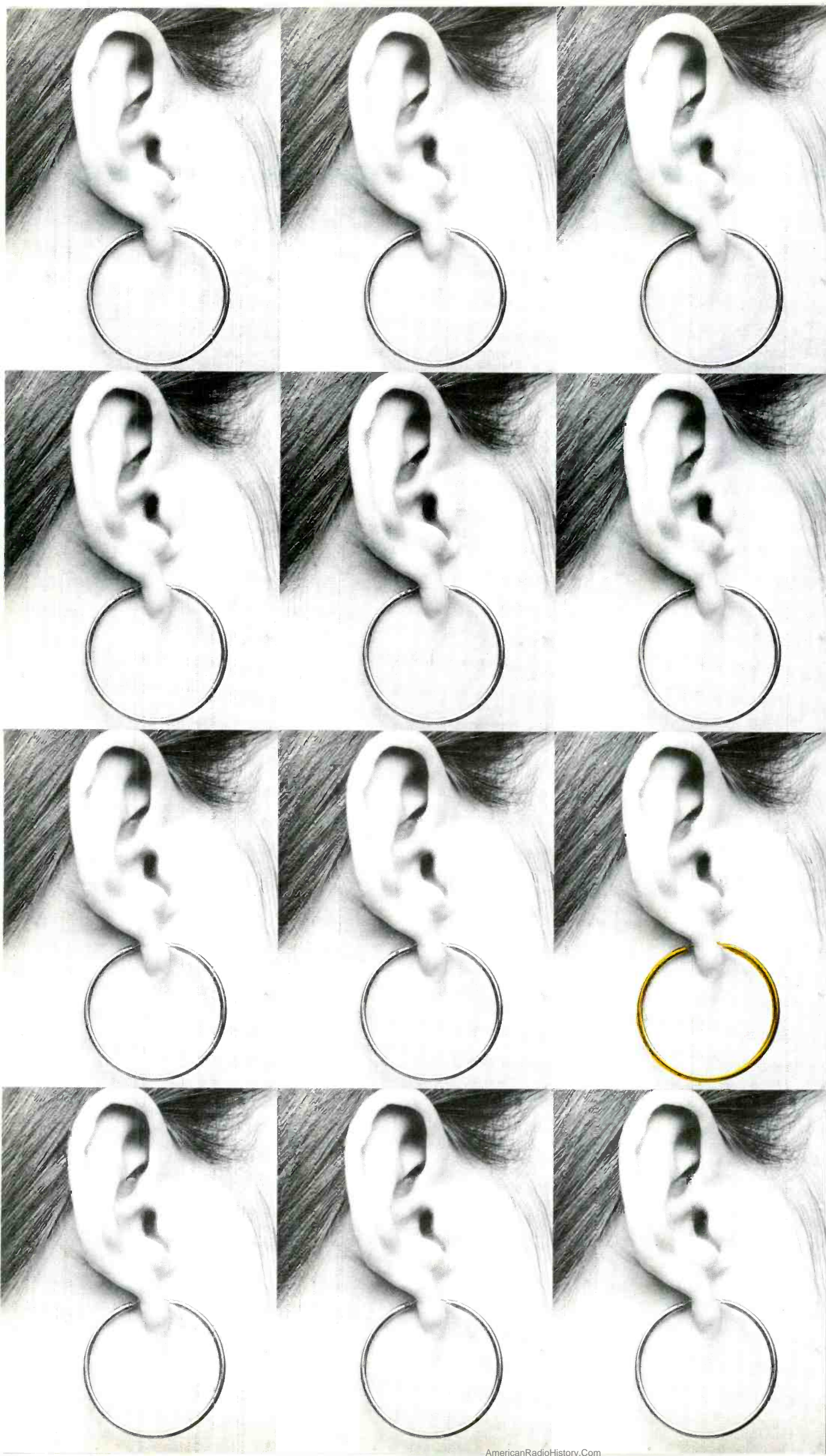
■ NEW YORK—Bob Neuwirth has signed a long-term recording contract with Elektra/Asylum Records; he is recording for the Asylum label and his debut album will be released in May.

Clapton Preparing New Studio Album

■ NEW YORK—Robert Stigwood has announced that Eric Clapton arrived in the United States Saturday (13) to commence work on a new album. The album, to be produced by Tom Dowd, has been tentatively set for a late summer release by RSO Records. Musicians working with Clapton on the album will include bass player Carl Radle, formerly with Derek and the Dominos. Stigwood added that no tour plans for Clapton have yet been finalized.

First in 3 Yrs.

Bill Oakes, president of RSO Records, noted that it will be Clapton's first new studio recording since "Layla," the multi-million selling double album recorded nearly three years ago. His two most recent albums for RSO, both certified gold, were live recordings—"Derek and the Dominos in Concert" and "Eric Clapton's Rainbow Concert."



**New Musical Express
1974 Reader's Poll
(World Section)
Best Single:
RADAR LOVE**

**New Musical Express
1974 Reader's Poll
(World Section)
Best New Group**

Golden Earring



1974 Tour (Partial Listing)

- 5/1 Washington, D.C.
- 5/3 West Palm Beach
- 5/4 Tampa
- 5/5 Miami
- 5/8 Atlanta
- 5/10 Jacksonville
- 5/11 Philadelphia
- 5/12 Painters Mill, Baltimore
- 5/15 Houston
- 5/17 Dallas
- 5/18 Denver
- 5/20 Albuquerque
- 5/23 San Francisco
- 5/24 San Francisco
- 5/25 San Francisco
- 5/26 Phoenix
- 5/30 San Diego
- 5/31 Los Angeles
- 6/3 Pittsburgh
- 6/6 Charleston, S. Carolina
- 6/7 Greensboro
- 6/8 Roanoke
- 6/9 Charleston, W. Va.
- 6/10 New York
- 6/11 New York
- 6/12 New York
- 6/13 New York
- 6/14 New York
- 6/15 Boston
- 6/17 Central Park, N.Y.
- 6/19 Detroit
- 6/21 Chicago

MCA RECORDS



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Howard Stein On Booking in the Big Apple

By HOWARD LEVITT

■ At age 31, Howard Stein is already one of the most successful concert producers in the country. An aspiring actor earlier in his life, he organized, produced and acted in a summer repertory in Pennsylvania before having his business and theatrical instincts enticed by the world of rock. He became associated with Lee Guber in booking the then unknown Joe Cocker, Grateful Dead and others into the Westbury Music Fair and the Pavilion before heading out on his own at age 26. Now responsible for a nationwide network of concert bookings, Stein, in the following Dialogue, comments on the whys and wherefores of the booking business, and gives his own personal views on the nature of the medium in which he works.



Howard Stein

RW: How do you coordinate such a vast network of concerts?

Stein: I'm really the only promoter who works in as many markets as I do, that goes to the trouble of setting up local offices, sometimes by going into partnerships with what would otherwise be my local competitor. So I've got an office and a staff in Coconut Grove which handles our Miami and our Gainesville and our West Palm Beach shows. I've got an office in Houston that takes care of the other Texas cities and our Tulsa concerts, and our Oklahoma City and El Paso concerts. I've got an office in Chicago that handles our midwest shows and we do a lot of them out of here directly. So the only possible way I feel we could do that many shows and do them right and really accommodate an act with knowledge of the market—as opposed to us being strangers in the town at the same time as the act—is by getting up this local kind of bureau for ourselves.

RW: One thing that I'm really curious about is the aesthetic pleasure you get out of booking concerts. In what form does that manifest itself? I mean, how do you get off on what you do?

Stein: Well, there are a variety of ways that you get fulfilled in this business. There's a kind of creativity to administrating all those markets and doing 300 concerts in one year. We almost have a concert a night—we have one tonight in Chicago for example, we had two last night, one in Atlanta and one in Fort Worth. So there is a kind of creativity in administration of organization and even a creativity in building a business and watching it grow and learning the trade so you can book the right acts in the right cities and do them the right way. And aesthetically it's like anything else. If an act that appeals to me is presented in the right hall and in the right fashion and does business as well, it's fulfilling on that level.

RW: Having such a widespread network now, booking all over the country, does it make it difficult in terms of dollars and cents and knowing exactly how you stand or where you are going?

Stein: No, I know exactly how I stand financially at any particular minute. We operate in such a clean way—for example, the night we do a show we pay off every single bill related to that show. I don't want to be in the position of having a million dollars in the bank and then finding out that I've got \$700,000 worth of accounts payable. We're going to gross about \$8,000,000 and we don't even have an accounts payable file.

RW: You mean to say that at the end of any given night, you know exactly how you've done that evening?

Stein: Exactly—totally. One of my skills is really organization, which we think is very important.

RW: You're an organization man—would you say that's your strongest point?

Stein: Yeah, almost obsessively, obsessively neat and organized.

RW: That relates back to the kind of pleasure you get.

Stein: Sometimes to a disadvantage.

RW: You were once quoted as calling the Academy of Music a

“dream palace.” I don't want to take that out of context—in what sense did you mean that?

Stein: Let me see if I can phrase it right. The ideas that a 16-year old has about rock and roll and about a society, all those ideas and that whole feeling and life style are consummated at the Academy of Music. It confirms all the ideas about rock and roll and about the rock and roll scene that teenagers have had. The people that were too young and missed the Fillmore East are going to the Academy of Music. The rate of success there is higher than it was even at the Fillmore East and for those people, it is their palace. It's the last traditional rock and roll place in a country that used to have a circuit of palaces like that.

RW: I understand what you just said in terms of the kids that were there; however, I would say that the subculture that is created around there is extremely “low life.” You have to pull teeth to get a writer to go to the Academy these days to review a show. It's often called a “pit.” When I say “low life” I mean in the sense of the life style surrounding it.

Stein: Okay, anybody who went to the Fillmore knows it was twice as horrible—if the Academy is horrible for a person who is outside of that culture. The neighborhood was tougher, the amount of junkies—I remember coming out of the Fillmore and having junkies fall on top of you—the panhandling, going to the parking lot and hoping that you got there safely enough, the fights, the liberation of the theater, all these things are blurred with memory and because it's the past, people forget what the Fillmore was. And the Fillmore had the same good qualities as the Academy of Music. It related to the teenager. If you talk about drug clinics that they had to have set up at the Fillmore, the busts, the overdoses at the Fillmore East were unprecedented anywhere in the country.

RW: But I maintain that the same kind of things still take place at the Academy.

Stein: Okay, to a certain extent, it does. That's the first thing about the Fillmore being different. It was different, it was more exaggerated, all the problems that you see as problems. Secondly, if the press finds that scene so despicable, they probably shouldn't be in that business because, in fact, they hate the business that they are relating to. That's what rock and roll is about. Rock and roll is about those kids living their life style and if it's a subculture, it's a subculture, but they live it and if the press finds that so horrendous, then they are really in an industry that they hate.

“The ideas that a 16 year old has about rock and roll and about a society . . . are all consummated at the Academy of Music.”

RW: Okay, rather than say it's horrendous or despicable, from my point of view I find depressing is the word. In other words, what I see these kids are into is not good.

Stein: To a certain extent, I agree with you, but by that same token, once you say that, you have to then say that the people who support my industry and your industry are into a bad scene. We're living off a decadent scene. And if that's true, I won't argue that, but I will say that rock and roll is a teenage phenomenon. It's teenagers that buy most of the records, it's teenagers that go to most of the live non-athletic events in America and that's it. If the press hates them or is afraid of them, then they shouldn't be in the industry. I really believe that.

RW: How much control do you actually have over what goes on during a concert? In other words, the way the place is handled.

Stein: I have different control in different places.

RW: Okay, let's take the Academy.

Stein: At the Academy, I have more control over the environment than anywhere else because I use my own security. I use my own lighting designers, I have an opportunity to choose my own sound systems more often than I would in most other places. So I say I have more control over the Academy than other places.

(Continued on page 50)

Mm good!

The Trammps are one of Philadelphia's favorite local groups.

Now, like the rest of Philly's favorites, the Trammps are about to meet the nation.

"Where Do We Go From Here" is vintage 1974 Philadelphia Sound.

A delicious feast for your ears.

ZS7 3253

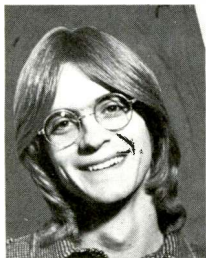
**"Where Do We Go From Here" by the Trammps.
On Golden Fleece Records**

A product of Philadelphia International,
distributed by Columbia/Epic Records
Produced by Baker, Harris & Young



THE COAST

By CRAIG FISHER



■ CLAPTON REDIVIVUS: Whether the members of **Cream** will be reunited for a tour here this summer, and whether **Eric Clapton** will be joining the much-rumored **George Harrison** tour, are still moot points. However, Clapton is finally going back on the road again, in England, probably in June. A British source says that the announcement came last week at a small luncheon, that **Carl Radle** will join him on bass and that the rest of the band has yet to be chosen. But it seems not unlikely that the latter

will be comprised of keyboard player **Dick Simms** and drummer **Jamie Oldaker**. Together with Radle, the pair make up the Tulsa Rhythm Section, based at Shelter's Third Street Studios in the Oklahoma burg . . . Also from London comes word that **Chris Stainton** is presently rehearsing a new, as-yet-unnamed band he's formed, and that the group plan their debut for the middle of next month . . . On the management front: **James Guercio**, through his Caribou Management, will henceforth be guiding the career of **Three Dog Night**. It's unclear what happened to make the group leave Pinnacle Artists Ltd., but **Ron Terry** has resigned from the firm . . . In signing news: Yes, the **Average White Band** is on Atalntic now, and so is composer **Stephen Schwartz** ("Godspell," "Pippin"), who'll be produced by **Joel Dorn** . . . Columbia, meanwhile, has dropped **Azteca** . . . Elsewhere in the news: **Helen Reddy** is getting a star on Hollywood Blvd. It's to be installed during her Universal Ampitheatre stand, July 29-Aug. 4 . . . **Bruce Garfield**, who came up with the name "the Warner Raiders," has come up with another such moniker, now that **Artie Wayne's** at Irving/Almo. This one's "the A&M hit men." Says Artie: "We give people songs they can't refuse" . . . Back at Warner Bros. Music, as of the 15th there's a new head of the print division, **Arnold Rosen**. And last week **Ed Silvers** posed for a Dewar's ad.

SEEN 'ROUND: Lotsa folks at **Paul Williams'** Troubadour opening, among 'em **Clive Davis**, **Emerson, Lake & Palmer**, **Stealers Wheel**, **George Chakiris**, **Timothy Bottoms**, **Rosey Grier** and **Kenny Rogers** . . . And Keith Emerson also dropped by the Whisky last week to see the **Raspberries** and **Apple & Appleberry**. So did **Stealers Wheel**, the **Hudson Brothers**, **Michael De Barre**, some members of the **Moody Blues** and **Deep Purple**, reportedly, and **Keith Moon** and **Chicken Shack's Stan Webb**, both of whom sat in during the Raspberries' final set. Earlier, Moon was seen eyeing the dance floor from his booth—with binoculars . . . Also last week, the **Firesign Theatre** entertained at UCLA, and **Cheech y Chong** were there . . . In recording news: **Allen Toussaint** will shortly begin producing **Z. Z. Hill** for UA, probably both in New Orleans and here . . . **George Fame** started recording last week at those Shelter Tulsa facilities. **Glyn Johns** was producing . . . And at the same time, **Aretha Franklin** finished some sessions in Miami, with **Arif Mardin**, **Jerry Wexler** and **Tom Dowd** all helping out . . . **Glen Campbell**, it seems, will shortly record an album of **Jimmy Webb** songs—all of which Webb is presently writing . . . And **Davey Johnstone** and **Nigel Olsson**, we learn, both from **Elton John's** band, are featured on Webb's next album, due shortly from Elektra/Asylum . . . In release news: UA in June will offer several "The Very Best of . . ." packages—in fact, 11 in all. Some double sets are included. Among those represented are **Johnny Rivers**, **Cher**, **Gordon Lightfoot**, **Vikki Carr**, **Little Anthony** and **Ferrante and Teicher**.

ALSO OF NOTE: RW alumnus **Bob Merlis** and his **LuAnn** had a son last week, on the 9th. He weighed in at 9 lbs., too, and they dubbed him **Alexander** . . . In departure news: **Jenny Halsall**, unhappily, is no longer at Elektra/Asylum here. She's resting, says Jenny, after which she assures us she'll be on the prowl for a new position . . . In errata: It was **Robby Krieger's** bronchitis, not a kidney ailment, that forced the **Butts Band** to cancel their tour, and in Dallas, not Fort Worth. However, Krieger is recuperating nicely here, and that, after all, is what's important . . . In tours news: **Steve Miller** takes to the road again on the 18th, at St. Francis College in Loretta, Pa., and **James Cotton** will share the bill. After that, Miller keeps going till June 1 at Portland's Coliseum, and all along the way, either Cotton or **Boz Scaggs**—and often both—will join him . . . **Rick Nelson** and the **Stone Canyon Band** will do their first European tour this fall, probably of 15 cities . . . **Les McCann** is in the midst of an eight-week national tour. But he'll interrupt it, in New York the middle of next month, when he'll record a vocal album which **Joel Dorn** will produce . . . **Creative Source** are

(Continued on page 52)

CONCERT REVIEW

The Chairman Holds His Own—and More

■ NASSAU COLISEUM, L. I.—No one appeared to have fainted in the aisles, and the building never felt as though it was vibrating or swaying, but Frank Sinatra had lost none of his power to hold even a 17,000-strong, \$15-top audience in absolute control. He had reportedly already proved himself in the smaller, more familiar quarters of Carnegie Hall the night before, a benefit for Variety Clubs International, with a \$150-top and a star-studded, black-tie audience.

Hard-Core Fans

Here, however, he was reaching his hard-core Mr. and Mrs. America fans — those who had swooned and screamed decades earlier as Sinatra's songs and style melted into their hearts. And from the distant smiles on many of their faces, he was clearly evoking a sense of the past and of memories of loving days gone by. It didn't matter that it took Sinatra almost half of his one hour program to warm his voice to a point at which it matched the one for which he became famous —most listeners were so absorbed

in the image that he breezed through those few tentative moments.

"My Way"

It was with "My Way" that the singer reached full form, summoning up the power to sustain the notes of the final chorus and phrasing the lyrics perfectly. Each song that followed—"You Will Be My Music," "I've Got You Under My Skin," "Send In The Clowns," "That's Life"—served as greater proof than the previous one that the chairman of the board" is still just that.

Encores

For his two encore numbers ("There Used To Be A Ballpark," and "My Kind of Town, Chicago"), as for most of those he sang in the course of the concert, he made a point of crediting the individual composers, a group encompassing such a wide variety of songwriters as Cole Porter, Joe Raposo and Jim Croce, among others. It was a tasteful touch, in keeping with the tone of his performance. Political associations became insignificant if not irrelevant, and one could literally just sit back and enjoy the show.

Warm-Up

The evening opened, following a brief orchestral overture, with the Lockers, a six-person modern dance group, and comic Pat Henry, most of whose jokes did not stand the test of time but who pleased a good portion of the audience. Acting as emcee was disc jockey William B. Williams.

Ira Mayer

Chotin Exits Almar

■ ST. LOUIS — Steve Chotin has resigned his position as vice-president of Almar Books and Records, where he headed the firm's Colorado division, Davis Sales. Almar president Brent Platt told **Record World** that "everything else will remain the same" in the record and bookstore operation.

The Spanish Nashville?



Leonard S. Levy, president Len Levy Associates (Miami, Florida), Bennie Martinez, president Del Norte Records (Albuquerque, New Mexico), Al ("Hurricane") Sanchez, president Hurricane Records (Albuquerque, New Mexico), Nick L. Salazar, State Representative, Rio Arriba, New Mexico and Larry Rogers, a&r director, Mega Records and Tapes, Inc. (Nashville, Tennessee) met in Albuquerque last week to discuss plans for developing the Albuquerque music industry. Martinez commented, "We hope to be the Spanish Nashville," noting the similarities in lyrics between Mexican rancheras and country music songs.

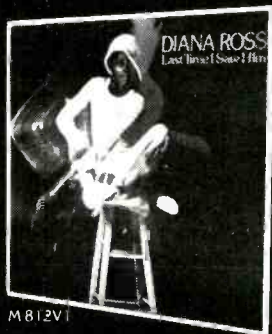
Diana Ross' Sleepin'

A single classic.

"No 'sleeper' here. This is a sure shot."—Cashbox

"... powerful sound."—Billboard

"... most powerful lyrics she has ever worked with.
No sleeper this one."—Record World.



M 812VI

Lyric by Ron Miller
Music by Terry Etlinger
© 1973 Stein & VanStock, Inc.



© 1974 Motown Record Corporation



CHASE—Epic 5-11113

RUN BACK TO MAMA (prod. by Frank Rand/Lee Prod.) (Cha-Bil/Bald Medusa, ASCAP)

You've heard all about mama's boys; this tune concerns their feminine counterparts. Horn-rockers should run back to the charts in style, abetted by tight brasswork.

OHIO PLAYERS—Mercury 73480

JIVE TURKEY (PART 1) (prod. by Ohio Players) (Ohio Players/Unichappell, BMI)

"Funky Worm" men have a new wrigglin' hit. Once again, it's animal time for the gang. This long-time expression gets more than its just musical deserts. A prize bird!

MEL CARTER—Romar 716 (MGM)

I ONLY HAVE EYES FOR YOU (prod. by Tony Scotti, John D'Andrea/Bob Marcucci) (WB, ASCAP)

The intro makes this one. Even the "shebop-shebop's" carried over from the Flamingos' '59 version are secondary to the Barry White-type sexy narrative.

BLACK SHEEP—Chrysalis 2038 (WB)

STICK AROUND (prod. by Stuart Alan Love/Open Love Prod.) (Chrysalis, ASCAP)

Much of the power of Free's "All Right Now" is duplicated on this original. Debut of first American act on the British diskery. Their family should be proud indeed!

BLUE MINK—MCA 40230

GET UP (prod. by David Mackay) (Cookaway, ASCAP)

English studio contingent fronted by Madeleine Bell turns out a more than typically funky item. Lots of disco dynamism here in a distinct display of soulpower. Charts up!

GAMBLE—Roulette 7154

PARTY DOLL (prod. not listed) (Patricia, BMI)

Label that had the original Buddy Knox hit back in '57 issues an update picked up from Major Bill Smith's LeCam Records. Still has a solid r&r feel to it.

VAN MORRISON—Warner Bros. 7797

AIN'T NOTHIN' YOU CAN DO (prod. by Van Morrison, Ted Templeman/Caledonia Prod.) (Donn, BMI)

Pulled from his current live album, Van's version of Bobby Bland's '64 smash is a resilient remake of the blue-rocker. Whole lot done here towards perfection.

EARNEST JACKSON—Stone 203
(Jamie/Guyden)

FUNKY BLACK MAN (prod. by John Fred, Ron Shaab) (Matzo Ball, BMI)

Artist touring with James Brown this summer gets down to his own funk. Title and rhythm concept should blend into a top request and sales item—Earnestly.

LAMONT DOZIER—ABC 11438

FISH AIN'T BITIN' (prod. by McKinley Jackson) (Bullet-Proof, BMI)

"Tryin' to Hold On . . ." brought this man (formerly connected with the two Hollands) up front. Now he's out to reel in another biggie. Expect more than nibbles.

LANDSLAGET—EMI 3866 (Capitol)

FRIDAY'S MY DAY (prod. by Bengt Palmers) (Beechwood, BMI)

From the Swedish producer who brought you that Blue "Hooked" hit, another full, tight sound. Happy "nanana" refrain is the hook here. Catchy any day, but TGIF!

PETE DUNTON—RCA APBO 0262

TAKING TIME (prod. by Dave Edmunds/Moth Prod./Rockfield Prod.) (Burlington, ASCAP)

One of those strangely haunting productions that captures your mind when you least expect it. British hit surely deserves an American ear—straight away.

JIMMY CASTOR BUNCH—Atlantic 3021

MAGGIE-PT 1 (prod. by Castor-Pruitt Prod.) (Blackwood/Novallene, BMI)

Man who last hit huge with "Troglodyte" should be able to open new doors with this mostly instrumental version of the Redbone rocker. "Maggie's" in the baggie!

JONES GIRLS—Paramount 0279

YOU DON'T START NOTHING (prod. by R. Tufo, L. Simon, L. Hutson/Gemini Prod.) (Curtom, BMI)

Producers from Curtis Mayfield territory have gotten together a group of fine soul foxes to start something big. Uptempo disc is lookin' for crossover action.

MAGIC TREE—Little Mother 1014

BRING ON THE MUSIC (prod. by Warren Schatz) (Spiral, ASCAP)

Gladys Shelley's latest contribution to the art of songwriting is produced in an up and lively top 40 manner. Sparkle herein could turn this seedling into a big one.

INVITATIONS—Silver Blue 809 (Polydor)

LIVING TOGETHER IS KEEPING US APART (prod. by Bobby Martin & Joel Diamond) (Sherlyn, BMI)

Group that has come across with a number of heavy r&b charters since the label's inception gets into a tough lyric on their latest affair. Truly together tune.

KENNY ROGERS & THE FIRST EDITION—
Jolly Rogers 1007 (MGM)

MAKIN' MUSIC FOR MONEY (prod. by K. Rogers) (United Artists/Big Ax, ASCAP)

Mandolin introduces a fine performance from the first on one of Alex Harvey's best copyrights. The disc to put Kenny's contingent right back in the chart money.

ALLEE WILLIS—Epic 5-11110

CHILDSTAR (prod. by Jerry Ragovoy) (Childstar, ASCAP)

Tot-aged but wild-eyed fantasy saga of the artist as a young self-hype. Former copywriter for Columbia Records has written herself a winsomely distinctive debut.

GIGLIOLA CINQUETTI—P. I. 413

ALLE PORTE DEL SOLE (no producer or publisher listed)

Peters Intl. has unearthed a sensational Italian pop effort. This production goes through a number of changes that all indicate it could be a Roman "Eres Tu."

GEORGE McCRAE—T.K. 1004

ROCK YOUR BABY (prod. by H. W. Casey & R. Finch) (Sherlyn, BMI)

Take a Timmy Thomas-type percussion track, add electric piano zest and you've got a pop-soul sound that's as hard to ignore as rock itself. George does it.

PETER FRAMPTON—A&M 1506

(BABY) SOMETHIN'S HAPPENING (prod. by P. Frampton) (Almo/Fram-Dee, ASCAP)

Action cut from his latest album could happen as a single with the right airplay breaks. Already an FM staple and somethin' top 40's should definitely get into.

RICK CUNHA—GRC 2016

(I'M A) YOYO MAN (prod. by Ken Mansfield/Hometwon Prod.) (Martin Cooper, ASCAP)

Label has big hopes for this artist in the Roger Miller mold. Spring always brings out the yoyos; production brings out the ups inherent in the popular toy.

DANNY CONSTANTINO—Domestic 277

WHERE CAN I GO? (no prod. listed) (Shapiro Bernstein, ASCAP)

Greek-born Canadian citizen has founded his own label, recorded a new album (from which this is culled) and plays NY's Town Hall April 25. All bases covered!

DAVID T. WALKER—Ode 66045 (A&M)

LOVING YOU IS SWEETER THAN EVER (prod. by Lou Adler) (Jobete, BMI)

This Four Tops hit from the summer of '66 is instrumentally set by the guitarist in front of a lush but soulful orchestra, not unlike the way Love Unltd. Orchestra has met with such success.

RAZZY & THE NEIGHBORHOOD KIDS—
Aquarian 601 (N.S.D.)

I HATE HATE (prod. by Razy/RJL Ent.) (Nuarts/Hithit, BMI)

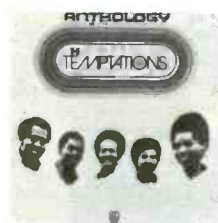
Lead singer on this easy-going message song sounds a bit like Sam Cooke. Infectious childrens chorus could make this the "Everything's Beautiful" of '74. Love it!

Announcing The Marvin Gaye Anthology Album.

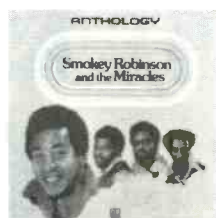


Motown Records is pleased to announce the addition of the long-awaited *Marvin Gaye Anthology* to its Anthology Series. Like its companion editions, the *Marvin Gaye Anthology* is part of the most comprehensive collection of classics ever assembled. The three-record set is virtually a recorded history of Marvin's career—from *Stubborn Kind of Fellow* to *Trouble Man*. Included in the deluxe package is a 12-page booklet, filled with color photos of Marvin (some never before published), as well as a definitive, chronological history of Marvin and his hits.

The Motown Anthology Series: Tomorrow's collectors choice today.



(M782A3)



(M793R3)



(M792S2)



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CROSSWINDS

BILLY COBHAM—Atlantic SD 7300 (5.98)

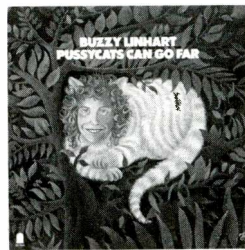
Former Mahavishnu drummer solos for a second time, lushly weaving jazz and progressive rock sounds into an intricately delicate pattern. Side one is encompassed by Spanish Moss — "A Sound Portrait," which is laden with infectious musical versatility and the flip has three sensitive selections, with the title track highlighting.



PUSSYCATS CAN GO FAR

BUZZY LINHART—Atco 7044 (5.98)

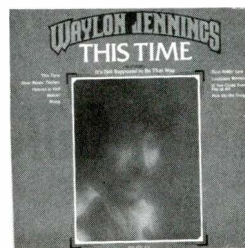
Singer/songwriter, and legendary New York musician, Linhart emerges vibrant and vital. Throughout the variety of musical styles exhibited here, Buzzy retains an 'honest' attitude which is most appealing. Entire album is delightful, with "See You Again," "The Greatest Person I Know" and the single, "You Don't Have To Tell Me Goodbye," being the gems.



THIS TIME

WAYLON JENNINGS—RCA APL1-0539 (5.98)

Waylon's deeply rich vocals are enhanced by superb production from Waylon and Willie Nelson, with special spice from Don Brooks on harmonica. Categorically a cross between country and pop, strongest cuts are "Louisiana Women," "It's Not Supposed To Be That Way" and the title tune. Waylon's Wailin'!



FUNKY SNAKEFOOT

ALPHONZE MOUZON—Blue Note BN-LA222-G (UA) (6.98)

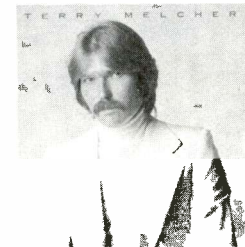
Tunefully tight jazz bordering on r&b is offered here. A most versatile musician, Mouzon displays expertise via vocals, drums, Moog bass, organ and piano, ably abetted by Randy Brecker on trumpet. Best of the batch include "You Don't Know How Much I Love You," "I Gotta Have You" and "Oh Yes I Do."



TERRY MELCHER

Reprise MS 2185 (5.98)

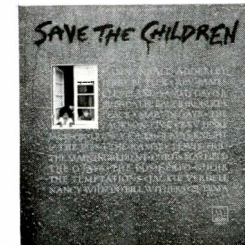
What do you do after you produce some of the finest hits for the Byrds and the Association? You come forth with a fine solo effort of your own. Background vocals from Bruce Johnston, Spanky Mac Farlane and mom Doris Day enhance, with special attractions being "Just A Season" and "Dr. Horowitz."



SAVE THE CHILDREN

ORIGINAL MOTION PICTURE SOUNDTRACK—Motown M800-R2 (7.98)

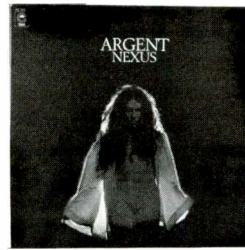
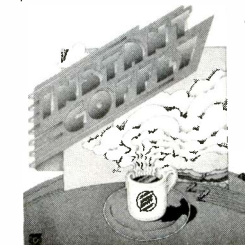
Some of the finest performers in the recording business turned out for last year's Black Expo and the excitement they generated is captured here. The various artists appearing include Marvin Gaye, Gladys Knight & The Pips, Roberta Flack, Bill Withers and oh so many more. A truly 'alive' recording.



INSTANT COFFEY

DENNIS COFFEY—Sussex SRA 8031 (6.98)

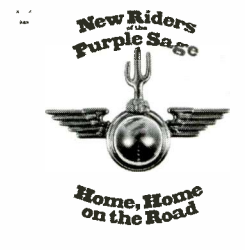
Catchy instrumentals composed by guitar virtuoso Coffey will cause excitement. A lush orchestral sound is achieved through marvelous vibes via Gary Coleman and tight string and horn arrangements. The self-penned "Moon Star" is a great vehicle for the display of Coffey's expertise.



NEXUS

ARGENT—Epic KE 32573 (5.98)

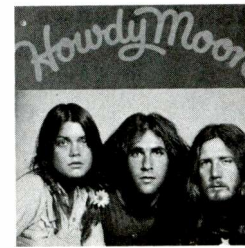
Progressive foursome continues and excels in that vein, ascending new heights with the quality herein. Primarily lyrical, the harmonies of these former Zombies accent powerfully compelling instrumentals, especially on the rhapsodic "Love," the pulsating "Gonna Meet My Maker" and the rockin' "Thunder And Lightning."



HOME, HOME ON THE ROAD

NEW RIDERS OF THE PURPLE SAGE—Columbia PC 32870 (6.98)

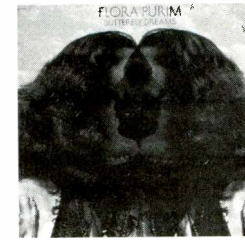
Grateful Dead spinoff group with a country orientation sounds better than ever, as they are captured here live and dynamic. Jerry Garcia production is superb as are "Hi, Hello, How Are You," the rockin' "Groupie," their speeded up version of "Hello Mary Lou" and Chuck Berry's "School Days."



HOWDY MOON

A&M SP-3628 (6.98)

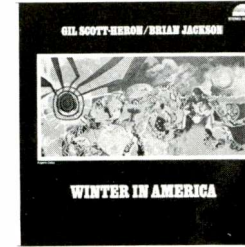
Three mellifluous voices are mixed and make for a mellow mood on the trio's first effort. All but one of the compositions are penned by the trio, and the tunes are as euphonious as the vocals and the music surrounding them, with "Lovelight," "I'm Alone" and "Cook With Honey" outstanding.



BUTTERFLY DREAMS

FLORA PURIM—Milestone M-9052 (5.98)

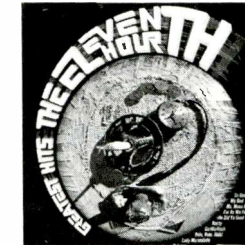
Employing her voice as a musical instrument, silver-throated vocal tones come from pure emotion. A jazzy synthesis of sound, luster is added from husband Airto, horn maven Joe Henderson, bassist Stanley Clarke and pianist George Duke. Title track highlights with "Love Reborn" glittering, too.



WINTER IN AMERICA

GIL SCOTT-HERON/BRIAN JACKSON—Strata East SES-19742 (5.98)

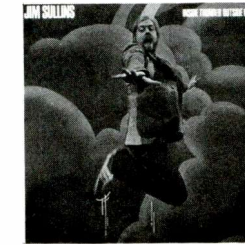
Jazzy jaunts with r&b overtones form a melodic blend on the selections offered herein. Soft, and yet simultaneously strong, the assortment of musical styles is compelling. From the easy listening feel of "A Very Special Time" to the full-bodied sound of "The Bottle" to the bluesy quality in "Song For Bobby Smith" this disc is first-rate.



THE ELEVENTH HOUR'S GREATEST HITS

20th Century T-435 (5.98)

Tight production from Bob Crewe and strong arrangements from Charles Calello make for a powerfully professional set. Harmonies are compelling and material will certainly cause a stir. A fifties flare surrounds "Volcano" and "Nasty," the latter dealing with s&m. Choose your pleasure.



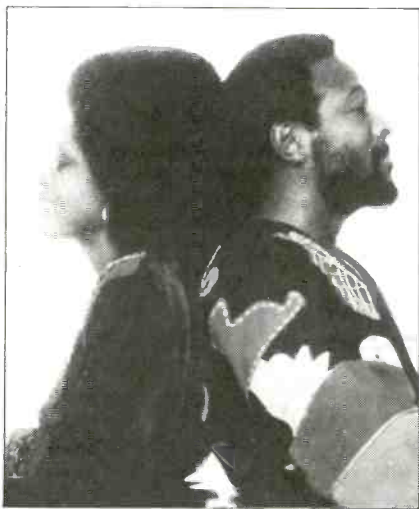
INSIDE THUNDER OUTSIDE LAUGHING

JIM SULLINS—20th Century T-438 (5.98)

Mellow folk rock with a country twang makes for a delightful debut. Sweet vocals and gentle arrangements combine with sensitive self-penned songs to form an appealing first attempt. Highlighting the album are "Abel McCabe" and "Country Mornin' Woman."

**PERSONALS—
FOR SINGLES ONLY**

My Mistake. Diana & Marvin. Two Superstars together make one super-duo. And a super hit. M1269F.



Heavenly. The Temptations. Heavenly is the title. And heavenly is the sound. G7135F.



Don't You Worry 'Bout A Thing. Stevie Wonder. Don't you worry 'bout a thing. It's another hit single from Innervisions. T54245F.



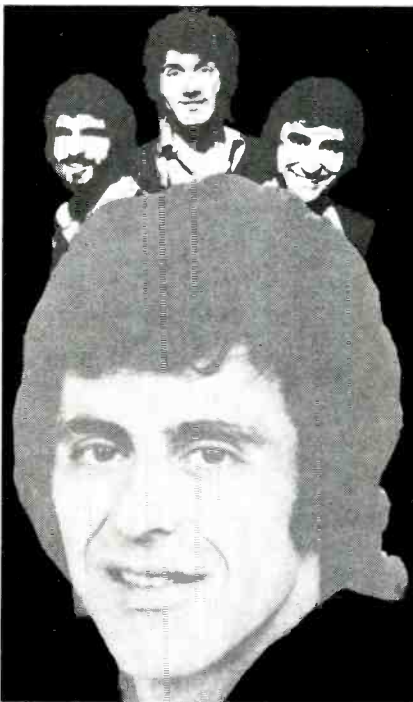
Dancing Machine. The Jackson Five. Non-stop action. Right over the top of the charts. M1268F.



Sleepin'. Diana Ross. Cashbox says, "no sleeper here, this is a sure shot." M1295F.



Hickory. Frankie Valli & The Four Seasons. "... has a contemporary identity all its own... a certain smash for the Seasons" — Cashbox. M1288F.



Help Yourself. The Undisputed Truth. Help yourself. It's a hit. And that's the truth. G7134F.



You're My Love. Bottom & Co. Bottom's up! Up the charts, with a new single from Muscle Shoals' best. M1291F.

AVAILABLE NOW

Roxanne. Michael Edward Campbell. He says, she sure has a fine design. Or is that a hit design? M1289F.



Where Were You When The Ship Went Down? Dickie & The Poseidons. Going down. Right to the top of the charts. M1298F.

COMING SOON

Son of Sagittarius. Eddie Kendricks. Boogie down with an other hit from The Thin Man. It's in the stars. T54247F.



**BUSINESS
OPPORTUNITIES**

Sell Motown Hit Singles.



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McCormick to Mums

■ HOLLYWOOD—Larry Douglas, general manager of Mums Records, a division of Landers-Roberts, Inc. and a Columbia/Custom Label, has announced the appointment of Steve McCormick as associate general manager. In this position, he will coordinate national promotion and a&r, as well as other aspects of the company.

Prior to coming to Mums, McCormick was president of For The Record, an independent national promotion staff which worked on breaking top 40 singles. He also worked on the Bob Hamilton Radio Report as assistant to the editor and was vice president of Rancor Productions, an independent record production company.

Goldstein Joins Shayne Music

■ LOS ANGELES — Sidney Goldstein, formerly west coast manager of the E.H. Morris Music operation, is now with the Larry Shayne Music, Inc. and affiliated companies in publishing operations. Goldstein will headquarter out of the Los Angeles office and will be responsible for supervising all areas of the business.

Huntsman Forms Indie Promo Firm

■ NASHVILLE — Ron Huntsman, most recently operations manager WKDA AM & FM/program director WKDA-FM-Nashville, has announced the formation of an independent promotion firm. Ron Huntsman Promotions will be promoting album and single releases to FM and AM progressive radio stations in Atlanta, Miami, Memphis, Louisville, Birmingham, Nashville, Knoxville, Chattanooga and Bowling Green.

Ron Huntsman Promotions will be based in Nashville (phone: 615 834-0051) and will represent several Nashville artists as well as artists from different parts of the world.



Pictured above (from left) are: Huntsman, Wade Conklin of Buddah and Charlie Daniels. Huntsman will be promoting Daniels' latest release, "Whiskey."

Rocket Spotlights Kiki Dee Album

■ LOS ANGELES — "Loving & Free," the first album by Kiki Dee from The Rocket Record Company, is scheduled for release in America this week.

Single Due

The album, which was produced by Elton John and Clive Franks, contains two songs by John and partner Bernie Taupin and four songs written by the young English singer herself. A single from the album will be released by Rocket shortly.

"Loving & Free" will be spotlighted by The Rocket Record Company and distributor MCA Records in a comprehensive promotion campaign comprising substantial print ads, radio spots, billboards and in-store displays.

Doobies Don Gold

■ NEW YORK — The Doobie Brothers' most recent Warner Bros. album, "What Were Once Vices Are Now Habits," has been certified gold by the RIAA in recognition of sales in excess of one million dollars.

Third Gold

This is the group's third successive gold album for Warner Bros. Their previous gold certified albums are "The Captain and Me" and "Toulouse Street."

new york central

By IRA MAYER

■ The black tie and orchestra the night before were no affectations. In his suite at the Hotel Pierre the next day, there was a formality to Alan Price's mode of dress and something more appropriate about the wheeled-in tray of silver plattered sandwiches and champagne for a mid-afternoon lunch. Patricia Hearst, we all realized together (there were several people in the room) was what "O Lucky Man" had been all about. Poor people.

"The things I write are not particularly complicated," he said. "I like to use the style of music which . . . where you can use quite heavy lyrics—waxing political. Using a simplistic musical form makes it much easier for people to assimilate and accept. You can write something which has a lot to say that way. If you try to marry the music to the lyrics in one form, you lose the point."

Finding himself often in need of others to drive and urge him on in his work, he was proud of the first show he'd done opening at the Bottom Line, and of the fact that "O Lucky Man" had provided him with a core of songs around which to build a set "without having to repeat previous hits by other people."

But what of this dichotomy between the easy gentility on the surface of his songs, and that undercurrent of hostility and tension? "If you're trying to be true to yourself and your opinions . . . I mean sometimes you are angry and you're hostile. Depending on the mood. If you're going to write about deprivation and poverty, you can't say in sort of a romantic sense, 'Buddy, can you spare a dime?'"

"Now if you say something like, 'Poor people are poor people because they don't understand,' people say, 'Oh dear.' It's not really hostile, just blunt. People obviously feel it's bad to be tactful. We all know you get things done quicker if you shout than if you whisper. That's my feelings on the subject, even if they're confused. But the confusion really amounts to how nobody really knows what they are. The work that they do or the individuals that they are. Especially when you've got a pretty face."

And the face matches the music.

(Continued on page 30)

Winning the Warbucks



Charles Koppelman, vice president national a&r for Columbia Records, has announced the addition of Daddy Warbucks to the Columbia roster. Shown from left are band members Harlin McNess and Glenn Adams; Koppelman; and band members Ralph Plummer, Jerry Conway and John Desautels. The band will be releasing a single in the immediate future with an album due in the late spring, produced by Columbus Productions.

Jaffe Joins GRC

■ ATLANTA — Michael Thevis, president of General Recording Corporation (GRC), has announced the appointment of JoAnn Jaffe to the position of marketing analyst.

In this position, Ms. Jaffe will be working with top 40 radio stations across the country. She will be based in Atlanta and report directly to Jim Jeffries, GRC's national marketing manager.

Ms. Jaffe joined the GRC staff from a two year affiliation with Atlanta's WPLO-FM radio where she served as traffic director and hosted an automated midnight-to-6 a.m. program "The JoAnn Jaffe Show."

Al Stewart on Tour

■ NEW YORK — Scottish singer-composer Al Stewart (Janus) is currently on his first major American and Canadian tour. In order to create maximum impact, Stewart will be playing return engagements in several key cities. Concerts with Renaissance, Climax, ELO, Fairport Convention, George Carlin and Alan Price will give Stewart excellent exposure to U.S. audiences.

ABC to Release LP By Locomotiv GT

■ LOS ANGELES — Jay Lasker, president of ABC Records, has announced the shipping of "Locomotiv GT," an album by the Hungarian rock group of the same name. The deal with the band, made through Joel Weinberg and Jimmy Miller of Jimmy Miller Productions out of New York and England, continues the expansion of ABC Records into foreign markets abroad. Earlier negotiations have included the recent Ray Davies/Konk Record pact and the establishment of Chalice Productions, responsible for Eugene Wallace.

Crewe Does Promo Tour

■ NEW YORK — Bob Crewe headed east last week on what was his first promotion trip in several years. Some of the cities he traveled to were Philadelphia, Boston, Hartford along with the upstate New York area. He will continue the tour in order to promote several records he has produced. They include "Hickory" by Frankie Valli and the 4 Seasons (Motown), "So Good" by the Eleventh Hour (20th Century) and "I Had Been Had By the Devil" by Zell Black (Motown).

As a result of the response to "So Good," 20th Century this week released the first album by the Eleventh Hour. The group is currently in Los Angeles getting together their act for future live appearances.

THE YOUNGHEARTS ARE MAKIN' IT WITH

"ME & YOU"

TC-2080

***Their smash new single
from their newest
20th Century album T-427
Produced by Vernon Bullock***



A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION

***WHERE THEIR
FRIENDS ARE!***



AM ACTION

(Compiled by the Record World research department)

■ **Ray Stevens** (Barnaby) A theme song has definitely emerged now for the streaking fad and taken off in many markets in the United States. The record jumped from 29-1 WAKY, HB-1 WQXI, 30-10 WHBQ, HB-18 WCOL, HB-25 KIMN, HB-30 WOKY, 19-15 KJR, 20-3 KILT HB-25 WIXY and was added at: KFRC, WCFL, WSAI WQAM and KLIF.

■ **O'Jays** (Phila. Intl.) "For The Love Of Money," the second release from the "Ship Ahoy" lp, has exploded pop in its second week of release. It jumped from 29-1 WAKY, HB-1 WQXI, 30-10 WHBQ, HB-18 additions at: WAKY, WHBQ, KFRC, WIXY and KJR. This record looks like it will be as big as their now classic single, "Love Train."

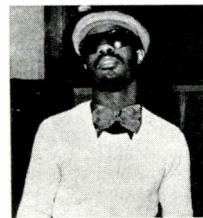


O'Jays

■ **Stevie Wonder** (Tamla) has become even hotter since the Grammy Awards. He has two albums currently bulleting up the charts and his latest single picked up additions at: WHBQ, KYA, WQAM, KIMN, WFUN, WQXI and KILT. It is #22 at CKLW, 20 at WPIX and is on at KJR and WABC.

■ **Paul McCartney** (Apple) has his third hit from the "Band On The Run" album which moved from extra to 15 at WFUN, HB-40 KILT, extra-17 KJR and was added at: WFIL, WCOL, WQAM, WOKY, WQXI and KSTP among others.

■ **Marvin Hamlisch** (MCA) The winner of three Academy Awards looks like he may also be the winner of quite a few gold records before he is through. The sales on the "Sting" lp are booming since the Oscar presentation and the album now holds down the fourth spot on the RW album chart. The single from this album moved from 9-1 KYA, 11-6 WCOL, 12-9 KFRC, 17-12 WDGY, 26-19 WCFL, 25-14 WSAI, 16-10 KIMN, 13-7 WOKY, 17-13 KSLQ, 24-18-KLIF, extra-18 WFUN, 26-23 WPIX and was added at: KHJ, WRKO, WFIL, WTIK, WQXI, and KSTP.



Stevie Wonder

■ **Stylistics** (Avco) is breaking wide open as a pop record. It moved 10-4 WQXI, 13-8 WFIL, 22-15 WCOL, extra-27 WTIK, 24-21 KYA, 23-21 CKLW, 21-20 WIXY, 32-30 KLIF and was added at WCFL and WPIX.

■ **Gordon Lightfoot** (Reprise) is starting to make some noise with the title cut from his "Sundown" lp. The single moved 26-23 CKLW, extra-19 KJR and was added at WIXY, WSAI and others.

■ **Jim Stafford** (MGM) is now a confirmed hit. It is moving well where played and continues to pick up major additions. This week's pics were at: WSAI, KLIF, KILT and WPIX.

CROSSOVERS

■ **Aretha Franklin** (Atlantic) The follow-up to "Until You Come Back To Me" from Aretha's new lp "Let Me In Your Life," is already a confirmed smash in the r&b market and is beginning its crossover to pop earlier than the previous million seller did. Major action on the record this week included additions at: WCOL and KLIF.

■ **Melba Montgomery** (Elektra) Her single, "No Charge," is already a top ten country item which is starting to make some moves to cross over to the pop market. The most significant action that happened this week was at WAKY in Louisville where the record moved from 20-14.

(Continued on page 52)

Motown's April Albums

■ LOS ANGELES — Highlighting Motown's April album release is the "Marvin Gaye Anthology," the fourth release in the label's current anthology series. The collection traces Gaye's career from 1962 through 1972 and includes a twelve page booklet which does likewise. "Foxy Brown," an original soundtrack from the motion picture of the same title, is the second soundtrack effort for Willie Hutch. Another original motion picture soundtrack is included in the release, "Save The Children," which features Marvin Gaye, the Temptations, the Jackson Five, Roberta Flack, The O'Jays, Gladys Knight and the Pips, Jerry Butler, Cannonball Adderley, Curtis Mayfield, Nancy Wilson, and other artists featured in the film.

Also included in the April release are Diahann Carroll's debut album for Motown, and a new album by a new artist, Michael Edward Campbell.

Epic Signs Harmony

■ HOLLYWOOD — Michael Sunday, Epic Records west coast a&r producer, has announced the signing of the sought after pop group Harmony. Composed of Quitman Dennis, Tommy Amato, Tommy Allbert and Terry Kellman, the group members reside in Nevada. Epic will be releasing Harmony's first single in early spring.

Mead, Stevens Go Gold

■ LOS ANGELES — Cat Stevens' "Buddha and the Chocolate Box" album has been certified gold by the RIAA, as has Sister Janet Mead's single, "The Lord's Prayer." Both records are on A&M.

Fanny Flings with Casablanca



Fanny, all-female rock group out of Los Angeles, have signed with Neil Bogart's Casablanca Records in Hollywood, and will have their first single out April 10, following three weeks in the studio. The group go out on a cross-country tour starting April 11 and ending May 30, playing colleges, concerts and night clubs. Masked from left (top): manager Roy Silver, publicist Gary Stromberg and Casablanca president Neil Bogart; and (below) group members Patti Quatro, Jean Millington, Brie Barry and Nicky Barclay.

L.A. NARAS Names Nominating Chairmen

■ LOS ANGELES — The Los Angeles Chapter of the Record Academy (NARAS) has named its nominating committee chairmen for the forthcoming elections to the local board of governors. The chairmen represent each membership classification within the Academy and in turn select two non-board members to form a nominating committee in their classification.

Chairmen selected are Marilyn Jackson (vocalists, singers); Lincoln Mayorga (leaders, conductors); Al DeLory (producers) Artie Wayne (songwriters, composers); Mike Melvoyn (arrangers); Paul Shure (instrumentalists); Sy Mitchell (engineers); Richard Oliver (art directors, annotators); Rod McKuen (spoken word); and Mario Guarneri (classical).

Four governors from each field (six for classical) are on the local board, each serving for two year terms. Two of the four are voted in an even year; the other two in an odd year to maintain the balance between new and already-serving governors.

Leipzig to Coordinate 'That's Entertainment'

■ LOS ANGELES — Lloyd Leipzig has been appointed world premiere coordinator for MGM's film, "That's Entertainment!"

The motion picture, a newly-made cavalcade of great musical moments from MGM's "Golden Era," will have its world premiere at the Beverly Theatre in Beverly Hills, California with a star-studded gala for the benefit of the Motion Picture and Television Fund, Thaliens, Variety Club-Rainbow for Amie Karen Cancer Center and United Negro College Fund, on May 17.

STEELY DAN PRETZEL LOGIC

A New Album of Rare and Salty Flavor
ABCD-808

The Single Is:
RIKKI DON'T LOSE
THAT NUMBER

ABC-11439

- April 3*
Lincoln Center
New York, N.Y.
- April 4*
University of North Carolina
Cullowhee, North Carolina
- April 5*
Clemson College
Clemson, South Carolina
- April 6*
Cumberland County Auditorium
Fayetteville, North Carolina
- April 8 & 9*
Electric Ballroom
Atlanta, Georgia
- April 12*
JFK Center
Washington, D.C.
- April 13*
Palace Theatre
Providence, Rhode Island
- April 16*
Masonic Temple
Detroit, Michigan
- April 17*
Civic Arena
Pittsburgh, Pennsylvania
- April 18*
Orpheum Theatre
Boston, Mass.
- April 19*
St. John Arena
Ohio State University
Columbus, Ohio
- April 20*
Allan Theatre
Cleveland, Ohio
- April 21*
Field House
University of Toledo
Toledo, Ohio
- April 25*
Palace Theatre
Waterbury, Ct.
- April 27*
North Central University
Naperville, Illinois
- April 29*
Ambassador Theatre
St. Louis, Missouri
- April 30*
Ellis Auditorium
Memphis, Tennessee
- May 5*
Long Beach Arena
Long Beach, California

HOT
PRETZLES
15 ¢

PRODUCED BY
GARY KATZ

abc Records

RADIO WORLD

EDITOR: BEVERLY MAGID

The 'Source' of Radio Ratings

■ LOS ANGELES — In a recent Radio World article, the state of ratings was likened to the Mark Twain quote on the weather—“Everybody complains about it, but nobody does anything about it.” Well, while no one else was doing much complaining, two women in Los Angeles decided to do something more. Terry D'Angona and Deborah Gonderil, both with extensive backgrounds in radio research, formed Dimensions Unlimited, which specializes in “creative research in media and marketing.” The aspect which receives the greatest priority is the rating survey, The Source.

Expect to Add Markets

The Source, at present operating only in the Los Angeles market but expecting to add San Francisco, then New York, Chicago and San Diego, is now completing the third book. The methodology differs from both ARB and Pulse in many ways. First, to get the sample, postal listings are used rather than telephone listings. This eliminates the complaint of missing those people with no phones or unlisted numbers. Second, the random sample is distributed in all the areas serviced by the stations in the market, so as to avoid any gaping holes in the survey. Third, the diaries are placed and retrieved personally, with a telephone reminder in between. Also, no diaries are left, unless the person is home to receive personal instruction. So far the diary return has been 85 percent. Fourth, in addition to radio information, data is gathered regarding, income, race, home and car ownership, the presence of children, and product usage (each survey had consumer questions which were varied according to the needs of the clients). This gives a more complete picture of the consumer to the advertising sponsors. Fifth, there is an expanded breakdown of the teen category into male-female, 12-14, 15-17.

Expanded Data

Ms. D'Angona, who had been research director of the Buckley Broadcasting Corp., and Ms. Gonderil, who had been research director for KFI (Los Angeles), both had felt the need for expanded data concerning radio listeners. As they both emphasized, “Advertisers always knew more about the consumer than the station did. Radio was always limited to data on just age and sex before. Also, the added consumer

information would give stations the possibility of selling spots for a particular kind of listener, such as all the families in a certain income bracket who spend a specified amount on groceries each week.” The interviewers, who are specially trained housewife-types, interview after 5 p.m. when people are more apt to be at home.

Convince Agencies

The main concern voiced by contemporary radio stations regarding ratings seemed to be that the very people who listen to their stations are too difficult to pin down by Pulse and ARB. Also that the sample used was too small and very often unevenly distributed. The Source purports to have solved all those problems. “We've tried to be objective, but so far no one has complained about our methodology not being better,” reports Ms. D'Angona. Now the goal is to convince more and more agencies to do their radio buys from The Source. Until that time the ladies realize that stations will not be able to give up the ARB and/or Pulse, but will have to use their service in addition, which they say many stations are already doing.

'Who' Flower Hour Draws Strong Response

■ NEW YORK—Response to the King Biscuit Flower Hour live Who concert on April 6 has proven a national hit listener-wise as well as showing the effectiveness of advertising on the program. As reported last week in **Record World**, the Who's upcoming June dates at Madison Square Garden sold out within less than three days on the basis of a single 60 second spot run on seven local stations in the northeast.

Radio Reaction

Radio station reports of listener response came into the offices of Peter Rudge, the Who's American manager, and the King Biscuit Flower Hour. Northwestern University immediately planned a quadrophonic broadcast of the show before a live audience; WCMF-FM in Rochester scheduled three mini-concerts at local colleges; and Los Angeles, Washington, Boston and Cleveland stations all reported enthusiastic phone response.



LISTENING POST

By BEVERLY MAGID



■ **WIXY** (Cleveland) . . . Any rumors about the station going r&b, according to PD **Eric Stevens**, started with a local newspaper correspondent speculating on both WIXY and WERE. The former is playing more soul selections and the latter is up for sale. “But our supplemental r&b list,” says Stevens, “is not any greater than a number of other major stations in urban markets. We felt that with soul music crossing over and steadily being more important, we should be playing more.”

■ **KDWB** (St. Paul) . . . New general manager **Gary Stevens** has brought in **Buzz Bennett** to be program consultant to help boost falling ratings. Bennett will remain at the station for at least six months, with **Bob Shannon** relinquishing PD duties and remaining as morning man. **Jay Walker** is in from Z93 in Atlanta to do 6-10 p.m. and both **Rob Sherwood** and **David Bradley** have left. So far, says Stevens, the playlist has been trimmed and tightened, the oldies researched, and there will soon be more promotions. Although they had only 10 days before the current rating period started, they're hoping to have made some impression with the changes.

■ **WTAE** (Pittsburgh) . . . The FM station which had been partially simulcasting is now totally automated oldies. The AM is currently running the Penna. Derby, which is the horse race where selected listeners bet on which jock will win the simulated race, and can win from \$10 to \$1000. This one also allows listeners to mail in their choice and play along with those who call in.

■ **WQIV-FM** (Lake Oswego, Ore.) . . . PD **Jim Lafawn** is looking for an afternoon jock, good in production for the 100,000 watt quad progressive-rock station. Contact him at (503) 638-6838 or at KQIV-FM, Lake Oswego, Ore. 97034

■ **KLOS-FM** (Los Angeles) . . . PD **Tom Yates** gave glowing reports of the all-day California Jam music festival. The station, with a mobile unit and interviews with all the performing groups, had police reports, and traffic news was sent in from reporters on motor bikes on the freeways. The festival, with over 200,000 fans, was reminiscent of Woodstock with reports of good feelings, and, due to an incredibly good set-up, actually ran 15 minutes ahead of schedule.

■ **KYA** (San Francisco) . . . **Dean Goss** (KDON-Salinas) doing the 6-10 p.m. shift. **Jimmy Jet** (KLIV-San Jose) is on from 2-6 p.m. and **Brian Roberts** has shifted to the 6-10 a.m. show. The station has started a “Music Board” which is made up of 700 kids from the Bay Area schools who help to select a top five from the various Bay Area communities. A different top five is played 45 minutes before the hour.

■ **WXLW** (Indianapolis) . . . Morning man **Joe Pickett** was on the air promoting a contest featuring a grand prize of \$20,000 when a listener called in and suggesting donating the money to the tornado victims instead. Pickett then spontaneously volunteered to stay on the air until that amount had been raised. In less than five hours the sum was reached and he continued from 9 a.m. to 7 p.m. on Saturday and 12-7 p.m. on Sunday (the station is a daytimer only) when a grand total of \$55,000 was raised and turned over to the Red Cross and the Salvation Army.

■ **WDAI-FM** (Chicago) . . . It is **Bill Dowd** (not Todd) who has moved from WKRQ-Cinn. to be program director in the Windy City.

■ **WKTK-FM** (Baltimore) . . . As of June 1, the station will be in 24 hour operation, six days a week.

■ **San Francisco** . . . According to Earth News, Public Interest Communications has prepared a series of print, radio and television features to counter oil industry advertising during the energy crisis. Five 60 second radio spots are available free, as are TV and print ads, from Public Interest Communications, 1300 Sansome Street, San Francisco, Calif. 94111.

■ **WLIR-FM** (Long Island) . . . Former PD **Ken Kohl** has left to go to KBPI-FM in Denver. **George Taylor Morris** (from WWDJ) is new PD.

(Continued on page 41)

*With deepest sorrow
we announce the passing of
Al Riley*

Always to be remembered....

Chess/Janus Records

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



101 THE SINGLES CHART 150

APRIL 20, 1974

A DREAM GOES ON FOREVER Todd Rundgren (Earmark/Screen Gems-Columbia, BMI) ..	73
AFTER MIDNIGHT Jerry Wexler (Viva, BMI)	96
ALL IN LOVE IS FAIR T. LiPuma (Stein & Van Stock/Black Bull, ASCAP) ..	59
ANOTHER PARK, ANOTHER SUNDAY Ted Templeman (Warner-Tamerlane, BMI)	90
A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI) ..	12
BAND ON THE RUN Paul McCartney (McCartney/ATV, BMI) ..	61
BE THANKFUL FOR WHAT YOU GOT William De Vaughn (Coral Rock/Melomega, ASCAP) ..	85
BENNIE AND THE JETS Gus Dudgeon (Dick James, BMI) ..	4
BEST THING THAT EVER HAPPENED TO ME (Kerner & Wise (Keca, ASCAP) ..	3
BILLY, DON'T BE A HERO Steve Barri (Intune, PRS) ..	81
BILLY, DON'T BE A HERO Murray & Callender (Intune, PRS) ..	95
BOOGIE DOWN Wilson & Caston (Stone Diamond, BMI) ..	41
CARRY ME Mitchell & Shelby (Muscle Shoals, BMI) ..	89
CHAMELEON Rubinson & Hancock (Hancock, BMI) ..	66
COME AND GET YOUR LOVE Pat & Lolly Vagas (Blackwood/Novaline, BMI) ..	8
DANCE WITH THE DEVIL Mickie Most (Buddah, ASCAP) ..	49
DANCIN' MACHINE Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI) ..	16
DARK LADY Snuff Garrett (Senor, ASCAP)	29
DAYBREAK Nilsson (Blackwood, BMI)	70
DON'T YOU WORRY 'BOUT A THING Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP) ..	38
ERES TU (Radmus, ASCAP)	39
FOR THE LOVE OF MONEY Gamble-Huff (Mighty Three, BMI) ..	77
HAPPINESS IS ME AND YOU Gordon Mills (MAM, ASCAP) ..	43
HEAVENLY Norman Whitfield (Stone Diamond, BMI) ..	50
HELP ME (Crazy Cow, BMI) ..	34
HOLLYWOOD SWINGING Kool & The Gang (Gang/Delightful, BMI) ..	82
HONEY PLEASE, CAN'T YA SEE Barry White (Sa-vette/January, BMI) ..	47
HOOKED ON A FEELING Bengt Palmers (Press, BMI) ..	2
I AM WHAT I AM (Wren/Screen Gems-Columbia, BMI) ..	60
I WON'T LAST A DAY WITHOUT YOU Carpenters & Jack Daugherty (Almo, ASCAP) ..	40
I WOULDN'T GIVE YOU UP Barbara Gaskins (Big Seven, BMI) ..	100
IF IT FEELS GOOD DO IT Kerner & Wise (Reasers/Emerald City/Larry Lox, ASCAP)	91
IF YOU LOVE ME John Farrar (Al Gallico, BMI) ..	86
I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP) ..	10
I'M A TRAIN Hammond & Halee (Leeds, ASCAP) ..	35
I'M IN LOVE Wexler, Mardin & Franklin (Pronto/Tracebob, BMI) ..	54
IT ONLY HURTS WHEN I TRY TO SMILE (Medress & Appel) (Levine & Brown, BMI) ..	88
(I'VE BEEN) SEARCHIN' SO LONG James William Guericco (Big Elk, ASCAP) ..	17
I'VE GOT A THING ABOUT YOU BABY (Swamp Fox/Haven, ASCAP) ..	28
JET Paul McCartney (ATV, BMI) ..	47
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Gooding (Bellboy, BMI) ..	13
KEEP IT IN THE FAMILY Leon Haywood (Jim Edd, BMI) ..	51
KEEP ON SINGING Tom Catalano (Pocket Full of Tunes, BMI) ..	11
LET IT RIDE Randy Bachman (Ranbach/Top Soil, BMI; Eventide, CAPAC) ..	19
LET'S GET MARRIED Mitchell & Green (Jec/Al Green, BMI) ..	45
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP) ..	9
LOVE THAT REALLY COUNTS R. Tufo (Silent Giant/Aopa, ASCAP) ..	83
LOVING ARMS David Anderle (Almo, ASCAP) ..	97

LOVING YOU M. Stevenson (Mikim, BMI/Cayman, ASCAP) ..	64
MADELAINE Al Gorgoni (Lobek/Eventide, ASCAP) ..	87
MIDNIGHT AT THE OASIS (Space Potato, ASCAP) ..	30
MIGHTY LOVE Thom Bell (Mighty Three, BMI) ..	98
MIGHTY, MIGHTY Wissert & White (Sagifire, BMI) ..	56
MOCKINGBIRD Richard Perry (Unart, BMI)	25
MUST BE LOVE James Gang (Thermostat, ASCAP) ..	80
MY GIRL Phil Gernhard & Lobo (Kaiser/Famous/Boo, ASCAP) ..	65
MY MISTAKE Hal Davis (Jobete, ASCAP) ..	21
NO CHARGE Pete Drake (Wilderness, BMI)	99
OH, MY MY Richard Perry (Braintree, BMI) ..	6
OH VERY YOUNG Samwell-Smith & Cat Stevens (Ackee, ASCAP) ..	42
ONCE YOU UNDERSTAND Stallman & Susser (Songs For Everybody, BMI) ..	46
ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI) ..	69
OUTSIDE WOMAN Mike Vernon (Crystal Jukebox, BMI) ..	31
PAYBACK Brown, Wesley & Starks (Dynamone/Belinda, Unichappell, BMI) ..	32
PEPPER BOX (N. Y. Times, BMI) ..	75
PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI) ..	20
POWER OF LOVE Richard Perry (Blackwood/Gaucha/Belinda, BMI) ..	93
PUT A LITTLE LOVE AWAY Bell & Brown (ABC/Dunhill, BMI) ..	84
ROCK ON Jeff Wayne (Jeff Wayne, PRS) ..	36
ROCK AROUND THE CLOCK (Myers, ASCAP) ..	79
SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI) ..	24
STAR BABY Jack Richardson (Dunbar/Cirrus, BMI) ..	37
SUMMER BREEZE Isley Bros. (Dawnbreaker, BMI) ..	76
SUNDOWN Lenny Waronker (Moose, CAPAC) ..	71
SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP) ..	22
TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP) ..	23
THANKS FOR SAVING MY LIFE (Gamble-Huff (Mighty Three, BMI) ..	28
THE ENTERTAINER Marvin Hamlisch (Multimood, BMI) ..	33
THE LOCOMOTION Todd Rundgren (Screen Gems-Columbia/BMI) ..	7
THE LORD'S PRAYER Martin Erdman (Almo, ASCAP) ..	5
THE SAME LOVE Bill Withers (Interior, BMI) ..	72
THE SHOW MUST GO ON Jimmy Ienner (Chrysalis, ASCAP) ..	14
THE STREAK Ray Stevens (Ahab, BMI) ..	53
THE WAY WE WERE Marty Paich (Colgems, ASCAP) ..	67
THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI) ..	44
TOUCH A HAND (East/Memphis, BMI) ..	18
TOUCH AND GO Jerry Fuller (Fulness, BMI) ..	52
TRYING TO HOLD ON TO MY WOMAN Jackson J. Reddick (Built Proof, BMI) ..	68
TSOP Gamble-Huff (Mighty Three, BMI) ..	1
TUBULAR BELLS Mike Oldfield (Virgin, ASCAP) ..	15
VIRGINIA Amesbury & Gilliland (Bay, BMI) ..	74
WEREWOLF Les Emmerson (Galeneys/Unichappell, BMI) ..	57
WHO IS HE Mike Stokes (Interior, BMI) ..	92
WOLD Paul Leka (Story Songs, ASCAP) ..	55
WOULD YOU LAY WITH ME Billy Sherrill (Window/Capt, BMI) ..	63
YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI) ..	26
YOU WON'T SEE ME Brian Ahern (Maclen, BMI) ..	78
YOUR CASH AIN'T NOthin' BUT TRASH Steve Miller (Hill & Range, BMI) ..	62

APRIL 20, 1974

APR. 20	APR. 13	
101	101	UNDER THE INFLUENCE OF LOVE LOVE UNLIMITED—20th Century TC 2028 (Fox Fanfare/Very Own, BMI)
102	105	CAN YOU HANDLE IT GRAHAM CENTRAL STATION—Worner Bros. 7782
103	106	THIS HEART GENE REDDING—Hoven 7000 (Copitol) (ABC/Dunhill, BMI)
104	108	DON'T MESS UP A GOOD THING GREGG ALLMAN—Capricorn 0042 (WB) (Chevis, BMI)
105	132	IF I WERE A CARPENTER LEON RUSSELL—Shelter 40210 (MCA) (Hudson Bay, BMI)
106	107	HICKORY FRANKIE VALLI & THE FOUR SEASONS—Motown M1288F (Stone Diamond/Tonny Boy, BMI; Nolan, ASCAP)
107	117	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Philo. Intl. Z57 3543 (Columbia) (Mighty Three, BMI)
108	111	WHAT DO YOU KNOW ABOUT LOVE APPLE & APPLEBERRY—ABC 11415 (Joel Sill/Irving/Old World, BMI)
109	109	48 CRASH SUZI QUATRO—Bell 45401 (Chinnichop/Rok, BMI)
110	114	SCRATCH CRUSADERS—Blue Thumb 249 (Four Knights, BMI)
111	119	BAD, BAD LEROY BROWN FRANK SINATRA—Reprise 1196 (Blendingwell, ASCAP)
112	120	TRAVELING BOY GARFUNKEL—Columbia 4-46030 (Almo, ASCAP)
113	116	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS—A&M 1515 (Lost Cabin Music, no affiliation)
114	113	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003 (Sherlyn, BMI)
115	—	YOU MAKE IT SO HARD (TO SAY NO) BOZ SCAGGS—Columbia 4-46025 (Blue Street, ASCAP)
116	122	LOOK FOR THE LIGHT B.W. STEVENSON—RCA APBO-0242 (ABC/Dunhill/Speed, BMI)
117	118	DAYBREAKER ELECTRIC LIGHT ORCHESTRA—United Artists XW405-W (Anne-Rachel/Yellow Dog, ASCAP)
118	123	STEAM HEAT POINTER SISTERS—Blue Thumb 248 (Frank, ASCAP)
119	—	TIME TO CRY DON GOODWIN—Silver Blue 808 (Polydor) (Spanko, BMI)
120	127	THE AIR THAT I BREATHE HOLLIES—Epic 5-11100 (Londers-Roberts/April, ASCAP)
121	125	CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA) (Albury, ASCAP)
122	131	HELP YOURSELF UNDISPUTED TRUTH—Gordy G7134F (Stone Diamond, BMI)
123	—	(I'M A) YOYO MAN RICK CUNHA—GRC 2016 (Mortin Cooper, ASCAP)
124	124	STREAKIN' THE STREAKERS—ABC 11431 (Folio, BMI)
125	—	NEVER BE LONELY NEW COLONY SIX—MCA 40215 (Unart/Sanctuary, BMI)
126	—	NOTHIN' TO LOSE KISS—Casablanca NEB-0004 (WB) (Casablanca/Rock Steady, ASCAP)
127	134	LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4632 (Lois, BMI)
128	103	SO GOOD 11TH HOUR—20th Century TC 2076 (Stone Diamond/Tonny Boy, BMI; Nolan, ASCAP)
129	—	FRIDAY'S MY DAY LANDSLAGET—EMI 3866 (Capitol) (Beechwood, BMI)
130	130	NICE TO BE AROUND MAUREEN McGOVERN—20th Century TC 2027
131	121	SUPER BREAKER FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—Paramount 0289 (Famous) (Acoustic, BMI)
132	—	PRISONER OF LOVE VOGUES—20th Century TC 2085 (Mayfair/Sherwin, ASCAP)
133	140	SWEET RHODE ISLAND RED IKE & TINA TURNER—United Artists XW409-W (Huh/Unart, BMI)
134	—	TEEN ANGEL WEDNESDAY Sussex 1515 (Acuff-Rose, BMI)
135	—	SAME OLD SONG AND DANCE AEROSMITH—Columbia 4-46029 (Doksel/Connelly, BMI)
136	126	SWEET STUFF SYLVIA—Vibration 529 (All Platinum) (Gambi, BMI)
137	137	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT—Asylum 11032 (Central Songs, BMI)
138	128	STREAKIN' & FREAKIN' STREAKS—20th Century TC 2087 (Hit Bridge, BMI)
139	129	APACHE HOT BUTTER—Musicor 1491 (Regent, BMI)
140	138	I BEEN HAD BY THE DEVIL ZELL BLACK—Motown M1290F (Saturday, BMI)
141	—	THE LONE RANGER OSCAR BROWN, JR.—Atlantic 3001 (Bootblack, BMI)
142	139	SWEET JANE LOU REED—RCA APBO-0238 (Dunbar/Oakfield Ave., BMI)
143	145	HEADLINE HUSTLER 10 C.C.—U.K. 49019 (London) (St. Annes, PRS)
144	133	SHE'S MY LADY DON REED—MGM 14710 (Leslie Ann Gary, ASCAP)
145	—	I HATE HATE RAZZY—Aquarion AQ 601 (N.S.D.) (Nuarts/Hitkit, BMI)
146	146	ROCK THE BOAT HUES CORP.—RCA APBO-0232 (High Ground, BMI)
147	141	LIAR QUEEN—Elektra 45884 (Feldman/Trident, ASCAP)
148	142	CHANGES DAVID BOWIE—RCA 74-0605 (Tantric, ASCAP)
149	143	SAXOPHONES JIMMY BUFFETT—Dunhill D 4378 (ABC/Dunhill, ASCAP)
150	144	ROCK ME ON THE WATER EUGENE WALLACE—ABC 11419 (Benchmark, ASCAP)

B.B. KING

Direction • Management
SIDNEY A. SEIDENBERG, INC.
 1414 Avenue of the Americas
 New York, New York 10019
 Telephone: (212) 421-2021

SAS INC

APRIL 20, 1974

1. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
2. **LOVE IS THE MESSAGE**
MSFB—Phila. Intl. KZ 32707 (Columbia)
3. **LAYERS**
LES McCANN—Atlantic SD 1642
4. **E.H. IN THE U.K.**
EDDIE HARRIS—Atlantic SD 1647
5. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
6. **KEEP YOUR SOUL TOGETHER**
FREDDIE HUBBARD—CTI 6036
7. **TWO GENERATIONS OF BRUBECK**
DAVE BRUBECK—Atlantic SD 1645
8. **WILDFLOWER**
HANK CRAWFORD—Kudu 15 (CTI)
9. **STREET LADY**
DONALD BYRD—Blue Note
BN LA040-F (UA)
10. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
11. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—
Atlantic SD 2-907
12. **DEODATO 2**
EUMIR DEODATO—CTI 6029
13. **JAMALCA**
AHMAD JAMAL—20th Century T432
14. **ENLIGHTENMENT**
McCOY TYNER—Milestone 55001 (Fantasy)
15. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note
BN LA126-G (UA)
16. **BLACK EYED BLUES**
ESTHER PHILLIPS—Kudu 14 (CTI)
17. **GIANT BOX**
DON SEBESKY—CTI CTX 6031-32
18. **IN CONCERT**
DEODATO/AIRTO—CTI 6041
19. **I'VE KNOWN RIVERS AND OTHER BODIES**
GARY BARTZ NTU TROOP—
Prestige 66001 (Fantasy)
20. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
21. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA APL1-0454
22. **PIANO IMPROVISATIONS VOL. 1**
CHICK COREA—ECM 1014 (Polydor)
23. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse
AS 9246-2 (ABC)
24. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
25. **GOODBYE**
MILT JACKSON—CTI 6038
26. **ALL BLUES**
RON CARTER—CTI 6047
27. **DREAMSPEAKER**
TIM WEISBERG—A&M SP 3045
28. **PENNY ARCADE**
JOE FARRELL—CTI 6034
29. **M.F. HORN LIVE AT JIMMY'S**
MAYNARD FERGUSON—Columbia
KG 32732
30. **UN Sung HEROES**
CRUSADERS—Blue Thumb BTS 6607
31. **THE LAST BOLERO**
CAL TJADER—Fantasy 9446
32. **BLACK BYRD**
DONALD BYRD—Blue Note
BN LA047-F (UA)
33. **CHAPTER 2: HASTA SIEMPRE**
GATO BARBIERI—Impulse AS 9263
34. **INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**
Vanguard VSD 79342
35. **LIVE AT CARNEGIE HALL**
CLEO LAINE—RCA LPL1-5015
36. **ELEVATION**
PHAROAH SANDERS—Impulse
AS 9261 (ABC)
37. **CRYSTAL SILENCE**
CHICK COREA AND GARY BURTON—
ECM 1024 (Polydor)
38. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING
CHICK COREA—Polydor PD 5536
39. **SWEETNIGHTER**
WEATHER REPORT—Columbia KC 32210
40. **LOVE FROM THE SUN**
NORMAN CONNERS—Buddah BDS 5242

RECORD WORLD APRIL 20, 1974

JAZZ

By MICHAEL CUSCUNA



■ A new club opened up in New York City to the enthusiasm of musicians and audience alike. It is The Bottom Line and possesses such rare features as very good dressing rooms, a fine sound system, roomy stage and comfortable seating for over 450 people. Somehow the place manages to keep its charm and intimacy despite its size. The music policy was launched with some tasty pop musicians such as Dr. John and John Hammond. Chico Hamilton and Yusef Lateef have just played there, and it does not look like jazz will be overlooked in the scheme of things because Ahmad Jamal and Billy Cobham's new group are tentatively scheduled for the near future.

Concept Records, a new small label, has just issued a very important album, "Listen To The Silence" by George Russell. This full scale work commissioned by the Norwegian Cultural Fund, uses a jazz orchestra and full chorus. Among the excellent players are tenor saxophonist Jan Garbarek and guitarist Terje Rypdal. The music is superb, and the text makes some very pertinent and powerful political statements that make this work doubly essential. The album is being distributed to retailers and to individuals by mail order by JCOA New Music Distributor Service, 6 West 95 Street, New York City 10025.

Segue Records (Box 7126, Pittsburgh, Pa. 15213) has issued its second Nathan Davis album. This relaxed set is full of solid, beautiful playing with the saxophonist backed by a trio of Roland Hanna, Richard Davis and Alan Dawson. On the album's six pieces, Davis covers a variety of moods on tenor sax, soprano sax, bass clarinet and flute. The album is entitled "Sixth Sense In The Eleventh House."

If you haven't heard Davis' first album with a sextet format—"Makatuka"—check that one out too. The albums can be had by mail order for \$5.98 each. Dealers can inquire about quantity and dealer prices.

'Frisco NARAS Chapter Formed

■ SAN FRANCISCO — On March 25, with the general membership ratifying its charter by unanimous approval, San Francisco became the sixth city in this country with its own chapter of NARAS. The San Francisco chapter will not become an official entity until such time as their request has been ratified by the national board of trustees.

NARAS, San Francisco, now has over 100 members who were previously considered members of the Los Angeles chapter. The San Francisco jurisdiction will now include the territory from just north of Santa Barbara to Canada.

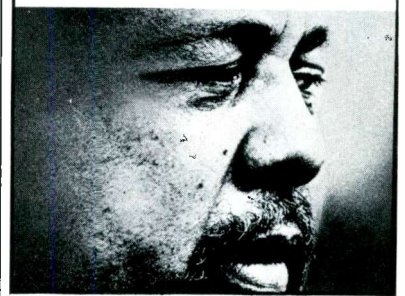
The chief concerns of the newly formed chapter will deal with the concrete task of getting more recording work done in San Francisco and making the area more attractive to producers and promoting a healthy image of San Francisco as an alive and growing recording center.

Raeletts Do Disc

■ NEW YORK — The first album by the Raeletts, who accompany Ray Charles on all his tours, has just been produced by Charles for Crossover Records. The disc contains all new material and will ship May 1.

The Sound of Charles Mingus

CHARLES MINGUS MOVES



SD 1653

Charles Mingus, who has been aptly described as a giant of twentieth century music, offers his first release for Atlantic in over a decade. The legendary bassist/composer/arranger/bandleader (and recently celebrated author of his autobiography "Beneath the Underdog"), is re-united on this recording with his original Atlantic producer, Nesuhi Ertegun. Mingus leads his quintet, consisting of Ronald Hampton on trumpet, George Adams on tenor sax and flute, Don Pullen on piano, and Danny Richmond on drums, in arrangements of his own fine, original compositions and selections by Doug Hammond and Sy Johnson. Mingus continues to be one of the true greats of our era.

On Atlantic 
 Records and Tapes

The
Blackbyrds
 are
 coming!



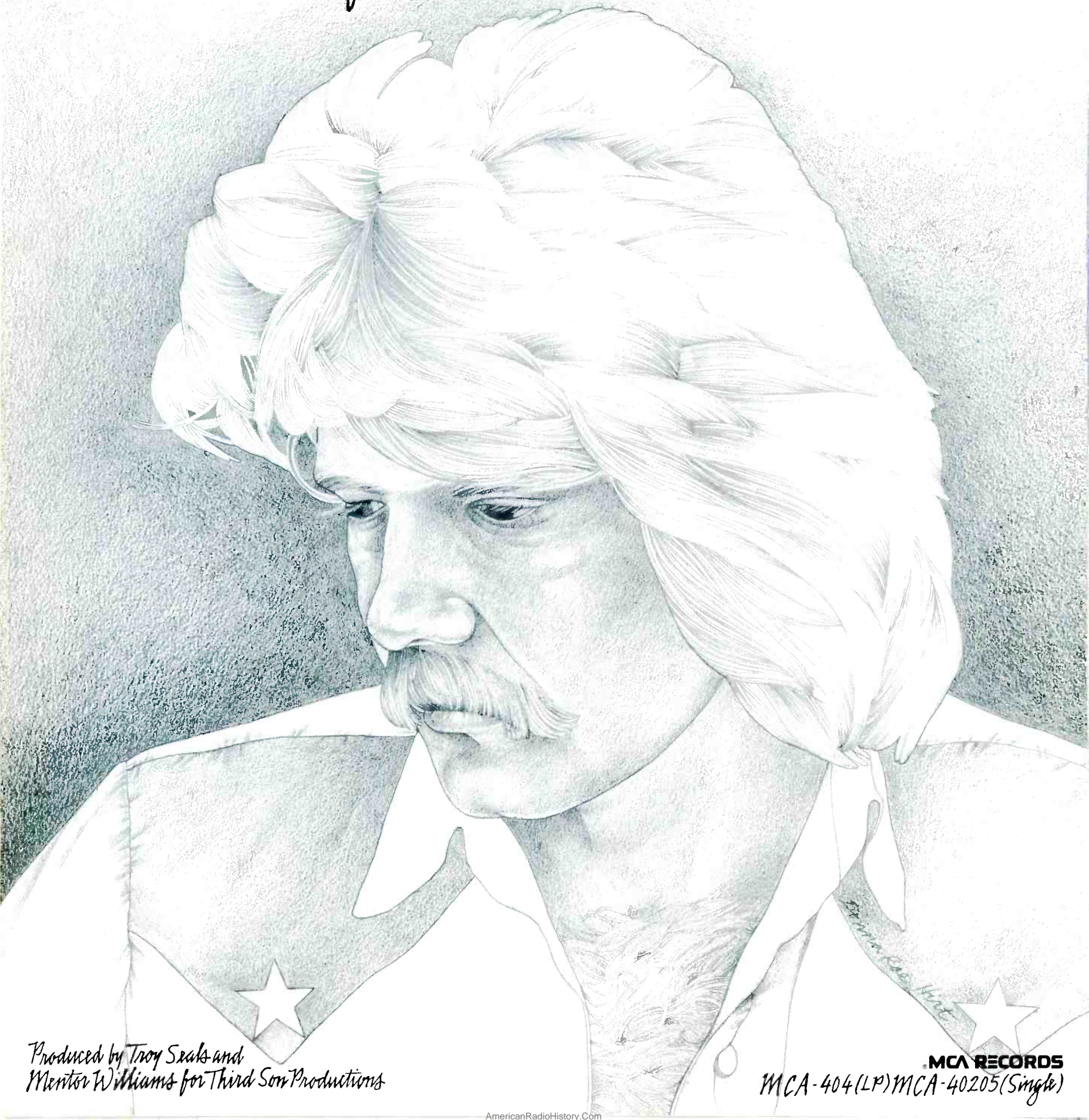
Fantasy

Mentor Williams

Mentor Williams has made a name for himself as a songwriter and producer, but nobody knew he could sing. That was before he had

"Feelings"

the first Mentor Williams album and single.



Produced by Troy Seals and
Mentor Williams for Third Son Productions

MCA RECORDS

MCA-404(LP)MCA-40205(Single)



THE SINGLES CHART

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

WKS. ON CHART	APR. 20	APR. 13	TITLE, ARTIST, Label, Number, (Distributing Label)
9	1	2	1 2 TSOP MFSB Phila. Intl. ZS7 3540 (Columbia)
10	2	1	2 1 HOOKED ON A FEELING BLUE SWEDE/EMI 3627 (Capitol)
11	3	4	3 4 BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403
10	4	3	4 3 BENNIE AND THE JETS ELTON JOHN/MCA 40198
11	5	5	5 5 THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491
7	6	7	6 7 OH, MY MY RINGO STARR/Apple 1872
7	7	9	7 9 THE LOCO-MOTION GRAND FUNK/Capitol 3840
16	8	8	8 8 COME AND GET YOUR LOVE REDBONE/Epic 5-11035
12	9	11	9 11 LOOKIN' FOR A LOVE BOBBY WOMACK/UA XW375-W
9	10	12	10 12 I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ABC 11424
7	11	13	11 13 KEEP ON SINGING HELEN REDDY/Capitol 3845
10	12	10	12 10 A VERY SPECIAL LOVE SONG CHARLIE RICH/Epic 5-11091
10	13	16	13 16 JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0025
6	14	17	14 17 THE SHOW MUST GO ON THREE DOG NIGHT/Dunhill 4382
8	15	19	15 19 TUBULAR BELLS (Theme From The Exorcist) MIKE OLDFIELD/Virgin 55100 (Atlantic)
6	16	26	16 26 DANCIN' MACHINE JACKSON 5/Motown M128F
6	17	21	17 21 (I'VE BEEN) SEARCHIN' SO LONG CHICAGO/Columbia 4-46020
9	18	18	18 18 TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS/ Stax STA 0196
9	19	20	19 20 LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457
10	20	22	20 22 PIANO MAN BILLY JOEL/Columbia 4-45964
8	21	23	21 23 MY MISTAKE DIANA ROSS & MARVIN GAYE/ Motown M1269F
13	22	6	22 6 SUNSHINE ON MY SHOULDERS JOHN DENVER/RCA APBO-0213
11	23	24	23 24 TELL ME A LIE SAMI JO/MGM South S7029
16	24	14	24 14 SEASONS IN THE SUN TERRY JACKS/Bell 45432
12	25	15	25 15 MOCKINGBIRD CARLY SIMON & JAMES TAYLOR/ Elektra 45880
5	26	35	26 35 YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634
11	27	25	27 25 JET PAUL McCARTNEY & WINGS/Apple 1871
12	28	31	28 31 THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)
15	29	27	29 27 DARK LADY CHER/MCA 40151
11	30	49	30 49 MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1173
8	31	34	31 34 OUTSIDE WOMAN BLOODSTONE/London 1052
6	32	44	32 44 THE PAYBACK JAMES BROWN/Polydor 14223
5	33	51	33 51 THE ENTERTAINER MARVIN HAMLISCH/MCA 40174
7	34	39	34 39 HELP ME JONI MITCHELL/Asylum 11034
9	35	43	35 43 I'M A TRAIN ALBERT HAMMOND/Mums ZS7 6026 (Col)
23	36	29	36 29 ROCK ON DAVID ESSEX/Columbia 4-45940
9	37	41	37 41 STAR BABY GUESS WHO/RCA APBO-0217
4	38	50	38 50 DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T54245F (Motown)
17	39	30	39 30 ERES TU MOCEDADES/Tara 100 (Famous)
2	40	71	40 71 I WON'T LAST A DAY WITHOUT YOU CARPENTERS/ A&M 1521
17	41	28	41 28 BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)
6	42	48	42 48 OH VERY YOUNG CAT STEVENS/A&M 1503
6	43	46	43 46 HAPPINESS IS ME AND YOU GILBERT O'SULLIVAN/MAM 3536 (London)
13	44	32	44 32 THERE WON'T BE ANYMORE CHARLIE RICH/RCA APBO-0195
5	45	52	45 52 LET'S GET MARRIED AL GREEN/Hi 2262 (London)
8	46	42	46 42 ONCE YOU UNDERSTAND THINK/Big Tree 15000 (Atlantic)
8	47	33	47 33 HONEY PLEASE, CAN'T YA SEE BARRY WHITE/ 20th Century TC 2077
11	48	38	48 38 I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY/RCA APBO-0116
5	49	57	49 57 DANCE WITH THE DEVIL COZY POWELL/Chrysalis CHS 2029 (WB)
6	50	54	50 54 HEAVENLY TEMPTATIONS/Gordy G7135F (Motown)



51	61	KEEP IT IN THE FAMILY LEON HAYWOOD/20th Century TC 2065	4
52	56	TOUCH AND GO AL WILSON/Rocky Road 30076 (Bell)	6

CHARTMAKER OF THE WEEK

53	—	THE STREAK RAY STEVENS Barnaby 600 (Chess/Janus)	1
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54	65	I'M IN LOVE ARETHA FRANKLIN/Atlantic 2999	3
55	37	WOLD HARRY CHAPIN/Elektra 45874	15
56	60	MIGHTY, MIGHTY EARTH, WIND & FIRE/Columbia 4-46007	6
57	64	WEREWOLF FIVE MAN ELECTRICAL BAND/Polydor 14221	3
58	70	STANDING AT THE END OF THE LINE LOBO/Big Tree 15001 (Atlantic)	4
59	62	ALL IN LOVE IS FAIR BARBRA STREISAND/Col 4-46024	4
60	66	I AM WHAT I AM LOIS FLETCHER/Playboy 50049	5
61	80	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple 1873	2
62	47	YOUR CASH AIN'T NOTHIN' BUT TRASH STEVE MILLER BAND/Capitol 3837	9
63	45	WOULD YOU LAY WITH ME TANYA TUCKER/Columbia 4-46991	9
64	69	LOVING YOU JOHNNY NASH/Epic 5-11070	9
65	92	MY GIRL BILL JIM STAFFORD/MGM 14718	2
66	73	CHAMELEON HERBIE HANCOCK/Columbia 4-46002	3
67	36	THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944	21
68	40	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	19
69	81	ONE HELL OF A WOMAN MAC DAVIS/Columbia 4-46004	3
70	77	DAYBREAK NILSSON/RCA APBO-0246	9
71	78	SUNDOWN GORDON LIGHTFOOT/Reprise 1194	3
72	82	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/Sussex 513	2
73	76	A DREAM GOES ON FOREVER TODD RUNDGREN/ Bearsville BSV 0020 (WB)	4
74	53	VIRGINIA BILL AMESBURY/Casablanca NEB-0001 (WB)	12
75	75	PEPPER BOX PEPPERS/Event 213 (Polydor)	8
76	79	SUMMER BREEZE ISLEY BROTHERS/T-Neck ZS7 2253 (Col)	5
77	—	FOR THE LOVE OF MONEY O'JAYS/Phila. Intl. ZS7 3544 (Columbia)	1
78	86	YOU WON'T SEE ME ANNE MURRAY/Capitol 3867	19
79	83	ROCK AROUND THE CLOCK BILL HALEY & THE COMETS/ MCA 60025	2
80	58	MUST BE LOVE JAMES GANG/Atco 6953	14
81	—	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435	1
82	—	HOLLYWOOD SWINGING KOOL & THE GANG/Delite 561	1
83	87	LOVE THAT REALLY COUNTS NATURAL FOUR/Curtom 1995 (Buddah)	3
84	89	PUT A LITTLE LOVE AWAY EMOTIONS/Volt 4196 (Stax)	3
85	—	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN/Roxbury BRBO-0236 (Chelsea)	1
86	93	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/MCA 40209	2
87	88	MADELAINE STU NUNNERY/Evolution 1088	4
88	90	IT ONLY HURTS WHEN I SMILE TONY ORLANDO & DAWN/ Bell 45450	3
89	91	CARRY ME JOE SIMON/Spring 145 (Polydor)	3
90	98	ANOTHER PARK, ANOTHER SUNDAY DOOBIE BROS./ Warner Bros. 7795	2
91	94	IF IT FEELS GOOD, DO IT IAN LLOYD & STORIES/ Kama Sutra 588 (Buddah)	3
92	99	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE/ Sussex 509	2
93	95	POWER OF LOVE MARTHA REEVES/MCA 40194	3
94	55	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	25
95	—	BILLY, DON'T BE A HERO PAPER LACE/Mercury 73497	1
96	—	AFTER MIDNIGHT MAGGIE BELL/Atlantic 3018	1
97	97	LOVING ARMS KRIS KRISTOFFERSON & RITA COOLIDGE/ A&M 1498	2
98	59	MIGHTY LOVE, PT. 1 SPINNERS/Atlantic 3006	14
99	—	NO CHARGE MELBA MONTGOMERY/Elektra 45883	1
100	—	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN/ Roulette 7151	1

FLASHMAKER OF THE WEEK



SECOND HELPING
LYNYRD SKYNYRD
Sounds of the South

TOP FM AIRPLAY THIS WEEK

- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- THE HOOPLE**—Mott the Hoople—Columbia
- MIND OVER MATTER**—Robert Klein—Brut

WNEW-FM/NEW YORK

- DESITIVELY BONNAROO**—Dr. John—Atco
- GUNFIGHT AT CARNEGIE HALL**—Phil Ochs—A&M (Import)
- HOME, HOME ON THE ROAD**—New Riders of the Purple Sage—Col
- MEETING OF THE MINDS**—Four Tops—Dunhill
- QUEEN II**—EMI (Import)
- SECOND HELPING**—Lynyrd Skynyrd—MCA
- SECRET TREATIES**—Blue Oyster Cult—Col
- SEVEN**—Poco—Epic
- THE HOOPLE**—Mott the Hoople—Col
- ZINC ALLOY**—Marc Bolan & T. Rex—EMI (Import)

WBCN-FM/BOSTON

- ANTHOLOGY**—Marvin Gaye—Motown
- APOSTROPHE'**—Frank Zappa—DiscReet
- BOOGIE BROTHERS**—Savoy Brown—London
- BUTTERFLY DREAMS**—Flora Purim—Milestone
- EARLY FLIGHT**—Jefferson Airplane—Grunt
- KEN LYONS & TOMBSTONE**—Col
- MIND OVER MATTER**—Robert Klein—Brut
- ST 11261**—Brewer & Shipley—Capitol
- "UNC" IN FUNK**—Muddy Waters—Chess
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury

WMMR-FM/PHILADELPHIA

- CROSSWIND**—Billy Cobham—Atlantic
- DESITIVELY BONNAROO**—Dr. John—Atco
- EARLY FLIGHT**—Jefferson Airplane—Grunt
- MIND OVER MATTER**—Robert Klein—Brut
- MOONTAN**—Golden Earring—MCA
- PIPEDREAM**—Alan Hull—Elektra
- ROLL ON RUBY**—Lindisfarne—Elektra
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- STARLESS & BIBLE BLACK**—King Crimson—Atlantic
- THE HOOPLE**—Mott the Hoople—Col

WLIR-FM/LONG ISLAND

- CROSSWIND**—Billy Cobham—Atlantic
- DESITIVELY BONNAROO**—Dr. John—Atco
- EARLY FLIGHT**—Jefferson Airplane—Grunt

- MICHAEL MURPHEY**—Epic
- 1969 VELVET UNDERGROUND LIVE**—Mercury
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SEVEN**—Poco—Epic
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- TIM MOORE**—A Small Record Company
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury

WPHD-FM/BUFFALO

- APOSTROPHE'**—Frank Zappa—DiscReet
- HOME, HOME ON THE ROAD**—New Riders of the Purple Sage—Col
- LAST SUMMER**—Siegel-Schwall Band—Wooden Nickel
- ON THE BORDER**—Eagles—Asylum
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South

WKTK-FM/BALTIMORE

- BUDDHA & THE CHOCOLATE BOX**—Cat Stevens—A&M
- HERE'S TO LIFE**—Joan Baez—A&M
- JAB IT IN YORE EYE**—Sharks—MCA
- KANSAS**—Kirshner
- MIND OVER MATTER**—Robert Klein—Brut
- ROAD FOOD**—Guess Who—RCA
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- TOLONEN**—Sonet (Import)
- WEREN'T BORN A MAN**—Dana Gillespie—RCA
- WHIRLWINDS**—Deodato—MCA

WOWI-FM/NORFOLK, VA.

- BOOGIE BROTHERS**—Savoy Brown—London
- BRIGHT EYES**—Melissa Manchester—Bell
- EARTH**—Vangelis O—Vertigo
- EXOTIC BIRDS & FRUIT**—Procol Harum—Chrysalis
- LONDON REVISITED**—Muddy Waters & Howlin' Wolf—Chess
- ON THE BORDER**—Eagles—Asylum
- SECRET TREATIES**—Blue Oyster Cult—Col
- SKYLARK**—Paul Desmond—CTI
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury

WPDQ-FM/JACKSONVILLE

- BRIDGE OF SIGHS**—Robin Trower—Chrysalis
- EXOTIC BIRDS & FRUIT**—Procol Harum—Chrysalis
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**—Vanguard
- KANSAS**—Kirshner
- LOVING & FREE**—Kiki Dee—Rocket
- ROAD FOOD**—Guess Who—RCA
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SOLAR WIND**—Ramsey Lewis—Col
- TIM MOORE**—A Small Record Company
- WEREN'T BORN A MAN**—Dana Gillespie—RCA

WABX-FM/DETROIT

- ANTHOLOGY**—Marvin Gaye—Motown
- EARLY FLIGHT**—Jefferson Airplane—Grunt
- DINOSAURS & ALLEYCATS**—Catfish Hodge—Westbound
- EARTH**—Vangelis O—Vertigo
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- THE HOOPLE**—Mott the Hoople—Col
- WILD HORSES** (single)—Leon Russell—Shelter

WXRT-FM/CHICAGO

- CRYSTAL SILENCE**—Gary Burton & Chick Corea—ECM

- EXOTIC BIRDS & FRUIT**—Procol Harum—Chrysalis
- LONDON REVISITED**—Muddy Waters & Howlin' Wolf—Chess
- LOVING & FREE**—Kiki Dee—Rocket
- MIND OVER MATTER**—Robert Klein—Brut
- NORMAL**—Martin Mull—Capricorn
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- TANGO**—A&M
- THEY SAY I'M DIFFERENT**—Betty Davis—Just Sunshine

KSHE-FM/ST. LOUIS

- BRIDGE OF SIGHS**—Robin Trower—Chrysalis
- EPITAPH**—Polydor
- FROM THE FIRE**—Stampede—MWC
- HOME, HOME ON THE ROAD**—New Riders of the Purple Sage—Col
- SECRET TREATIES**—Blue Oyster Cult—Col
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury

KPFT-FM/HOUSTON

- BUTTERFLY DREAMS**—Flora Purim—Milestone
- MS. BU**—Bu Pleasant—Muse
- 1969 VELVET UNDERGROUND LIVE**—Mercury
- NORMAL**—Martin Mull—Capricorn
- ON THE BORDER**—Eagles—Asylum
- SCRATCH**—Crusaders—Blue Thumb
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- SUNDANCE**—Chick Corea—Groove Merchant
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury

KBPI-FM/DENVER

- CUNHA SONGS**—Rick Cunha—GRC
- FATHER MUSIC, MOTHER DANCE**—Michael White—Impulse
- LOVING & FREE**—Kiki Dee—MCA
- NEXUS**—Argent—Epic
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- THE HOOPLE**—Mott the Hoople—Col

FM SLEEPER OF THE WEEK:



LOVING & FREE
KIKI DEE
Rocket

KDKB-FM/PHOENIX

- APOSTROPHE'**—Frank Zappa—DiscReet
- BETWEEN TODAY & YESTERDAY**—Alan Price—WB
- EXOTIC BIRDS & FRUIT**—Procol Harum—Chrysalis
- HOME, HOME ON THE ROAD**—New Riders of the Purple Sage—Col
- LIGHT SHINE**—Jesse Colin Young—WB
- NOW WE ARE SIX**—Steeleye Span—Chrysalis

- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury
- WESTERN WINDS**—Hans Olsen—Joplin

KOME-FM/SAN JOSE

- CARAVAN TONIGHT**—Steven Grossman—Mercury
- FORCE OF NATURE**—Tommy
- I WANT TO GET FUNKY**—Albert King—Stax
- I'M JUST A ROCK 'N' ROLL SINGER**—Lucifer's Friend—Billingsgate
- MEETING OF THE MINDS**—Four Tops—Dunhill
- ROAD FOOD**—Guess Who—RCA
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SON OF DRACULA**—Harry Nilsson—Rapple
- TIM MOORE**—A Small Record Company
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury

KPRI-FM/SAN DIEGO

- MIND OVER MATTER**—Robert Klein—Brut
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- SOMETHIN'S HAPPENING**—Peter Frampton—A&M

KMET-FM/LOS ANGELES

- BUFFY**—Buffy Sainte-Marie—MCA
- GOLDEN SCARAB**—Ray Manzarek—Mercury
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**—Vanguard
- LIGHT SHINE**—Jesse Colin Young—WB
- THE HOOPLE**—Mott the Hoople—Col

KSAN-FM/SAN FRANCISCO

- (EVERYBODY WANNA GET RICH) RITE AWAY** (single)—Dr. John—Atco
- LOVING & FREE**—Kiki Dee—Rocket
- REBEL, REBEL** (single)—David Bowie—RCA
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- THE HOOPLE**—Mott the Hoople—Col

KZEL-FM/EUGENE, ORE.

- BOOGIE BROTHERS**—Savoy Brown—London
- CHAPTER TWO: HASTA SIEMPRE**—Gato Barbieri—Impulse
- SECOND HELPING**—Lynyrd Skynyrd—Sounds of the South
- SEVEN**—Bob Seger—Palladium
- SOME DAYS YOU EAT THE BEAR**—Ian Matthews—Elektra
- SON OF DRACULA**—Harry Nilsson—Rapple
- THE HOOPLE**—Mott the Hoople—Col
- THIS TIME**—Waylon Jennings—RCA
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury
- WEREN'T BORN A MAN**—Dana Gillespie—RCA

CHUM-FM/TORONTO

- BETWEEN TODAY & YESTERDAY**—Alan Price—WB
- BRIGHT EYES**—Melissa Manchester—Bell
- HERE'S TO LIFE**—Joan Baez—A&M
- JELLY ROLL MORTON RAGS**—Dick Hyman—Col
- LIGHT SHINE**—Jesse Colin Young—WB
- ON THE BORDER**—Eagles—Asylum
- PAST, PRESENT & FUTURE**—Al Stewart—Janus
- SCOTT JOPLIN RAGS**—Southland Stingers—Capitol
- SLAUGHTER ON 10th AVENUE**—Mick Ronson—RCA
- UNCONDITIONALLY GUARANTEED**—Captain Beefheart & His Magic Band—Mercury



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Marvin Hamlisch Laughs with His Honors But Takes His Composing Quite Seriously

By ROBERT ADELS

■ NEW YORK — Marvin Hamlisch's three Oscars are not totally inanimate, according to the composer who, in a telephone interview with **Record World**, tells us that "the one in the middle, the one for scoring for 'The Sting,' is especially cute: he's always giggling."

Hamlisch's trio of Motion Picture Academy accolades (**RW**, Apr. 13) anthropomorphically stands in front of his two Golden Globe awards and an award from KHJ, atop the right channel Omega speaker of his sound system. His home is a mid-Los Angeles apartment he shares with his mother who courteously answers the phone: "Who is talking?"

These last two weeks have been a "mini-world" for Hamlisch, "hectic but fun, but definitely taking that all important time away from creation. A composer needs that time."

With a single from "The Sting" soundtrack bearing his name as both performer and producer bulleted at 33 on The Singles Chart—"The Entertainer" (MCA) — Hamlisch still thinks of himself as a composer. According to the low-keyed but convivial talent, that's the way it will always be, despite some future plans of his which might, unless explained in his own words, indicate the contrary.

Future Recording

MCA Records is at present wrapping up plans for a Marvin Hamlisch album in answer to the sales response the single has met. Although still in the talking stages with the a&r department as far as material is concerned, Hamlisch indicated that the feeling all around is to come up with a package "musically in line with 'The Entertainer'" which would put him back into the realm of ragtime. Hamlisch is both delighted and a bit dazed by this chain of events. "Up until the time George Roy Hill ('The Sting's' director) picked me to do a score based on Scott Joplin for the film," he explains, "I had never really played the music—although I've been listening to it for a long time. I think if Gunther Schuller or Joshua Rifkin — who really started the ragtime revival — had a big movie behind them, they'd be making my album now."

Chief Goals

And while the phone keeps ringing with offers to score and compose for various media projects in

Zing Goes 'The Sting' On Our Charts

■ In the wake of "The Sting's" seven Academy awards, including Best Score Involving an Adaptation, its record counterparts are enjoying a tremendous sales surge. After 17 weeks of action, "The Sting" soundtrack (MCA) has zoomed to a bulleted 4 on The Album Chart while Marvin Hamlisch's performance of "The Entertainer" (MCA) from the same score is a bulleted 33 on The Singles Chart.

the wake of his historic Oscar success, he is turning many of them down for two main reasons. In addition to a prior commitment to compose the original score for "Prisoner of Second Avenue" (which will co-star Oscar winner Jack Lemmon and Anne Bancroft for Warner Bros. Pictures and whose music he describes as a "New-Yorky concerto feeling, piano and strings"), Hamlisch has two immediate projects and one consuming passion occupying most of his time and energies these days.

The first project is a Broadway musical slated for the White Way next season with the working title "Autobiography of the End." George Firth ("Twigs") will be providing the book and lyrics, but other information is strictly confidential at this time.

The second project is what Hamlisch describes as a series of "An Evening With . . ." bookings at colleges "and other select audiences — after all, I don't do a Vegas act," built around his current success. It will be a sort of "how to" presentation for all budding composers, and will more than likely be booked by a "lecture" agency, although that word makes him squirm a bit.

Hamlisch's passion is to find an artist, probably a female who is at this moment languishing, super-talented but undiscovered, in some club or at some party he may eventually attend, to perform his songs much in the manner in which Bacharach-David took Dionne Warwick under their collective wing. "But it is conceivable," he relates, "that I may never find her."

'Not' Plans

Hamlisch is also very intent on not becoming certain things. He doesn't want to become a

lyricist: "each project should be cast with the most appropriate lyricist; I must have all my options open." He also doesn't want to become a record producer: "the whole of a true hit—not a fluke smash—boils down to the material and the performer." And although he enjoys being recognized on the street—"I really got a bang out of a policeman who waived at me at the airport and asked me, 'How's everything going, Marvin?'"—he does not expect his recording and/or "An Evening With . . ." trip to interfere with his main work: composing.

Phone Phobia?

In line with that, he may have one further "not" in his future: not picking up the phone as readily as he does now. But having spoken to the man at some length, it's hard to get the feeling that this open, quietly impressive talent could ever enjoy ignoring people, whether they are Oscars or not. ☺

New York Central (Continued from page 18)

COVERED STREAKS: Not among those to ignore a hot new trend, those of us around these offices have been spotting increasing numbers of bods (and/or portions thereof) in the buff on the covers and liners of recently released albums. Oh, we all remember **Joni Mitchell** from afar, and some of the current crop "au naturale" is indeed tasty. Some, on the other hand are just plain patronizing. You can make your own decisions, but among some recent contenders in both categories: **Buffy Sainte-Marie**, **Supersax**, **Jo Jo Gunne**, **Three Dog Night**, **Watergate Smash**, **Humble Pie**, **Velvet Underground**, **Golden Earring** and **Ohio Players**, with honorable mentions to **Tom Scott & The L.A. Express** and **Dana Gillespie**.

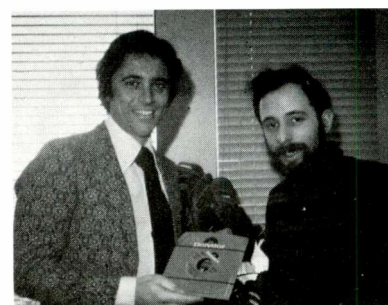
MAX'S ON THE MOVE: Max's Kansas City is truly one of N. Y.'s more unique establishments. I myself have literally seen—no drinks that night, either, and I have witnesses—a small group of people enter with a baby elephant, two chimpanzees and a baby lynx. Naturally, the entire entourage was served (peanuts and milk constituted the bulk of the order), with one of the waiters, with nary a flinch, commenting proudly, "We pride ourselves never to discriminate among our customers."

That's the restaurant, though, and quite a scene, so much so as to garner the cover of the latest *New Times* (article: "Adventures in a Bisexual Wonderland"). Upstairs is the music room, where everything from glitter to almost-forgotten folkies find a stage. Word has it they're up for refurbishing at the moment, with plans to expand the room, set off an area for industry types, and install a new sound system.

VIVA LA DIFFERENCE: Even Viva is devoting increasing amounts of space to the rock 'n' roll world. April's issue includes an interview with **John McLaughlin** and **Carlos Santana**; a "Country Queens" article by **Paula Cabe** about the likes of **Donna Fargo** and **Kitty Wells**, among others; and a **David Bowie** piece in the review section, by **Anne Ricitelli**.

SITTING IN: New York is reportedly just not their town, as word has it that in three visits to the area, **Steely Dan** has been consistently plagued by sound problems. At Avery Fisher Hall recently, they didn't want to play without a sound check, but decided the show must go on, even without monitors . . . Interesting combination at the Bitter End coupled **Norman Connors** (Buddah) and **Frank Speiser**. Connors' group was smooth, with Carlos (drums) Garnett (reeds) and Connors (drums) the main attention grabbers. Speiser is a one-man show contrasting two periods of **Lenny Bruce**'s life. His show, however, seemed as though it would have been more appropriate as a jumping off point than as a presentation unto itself.

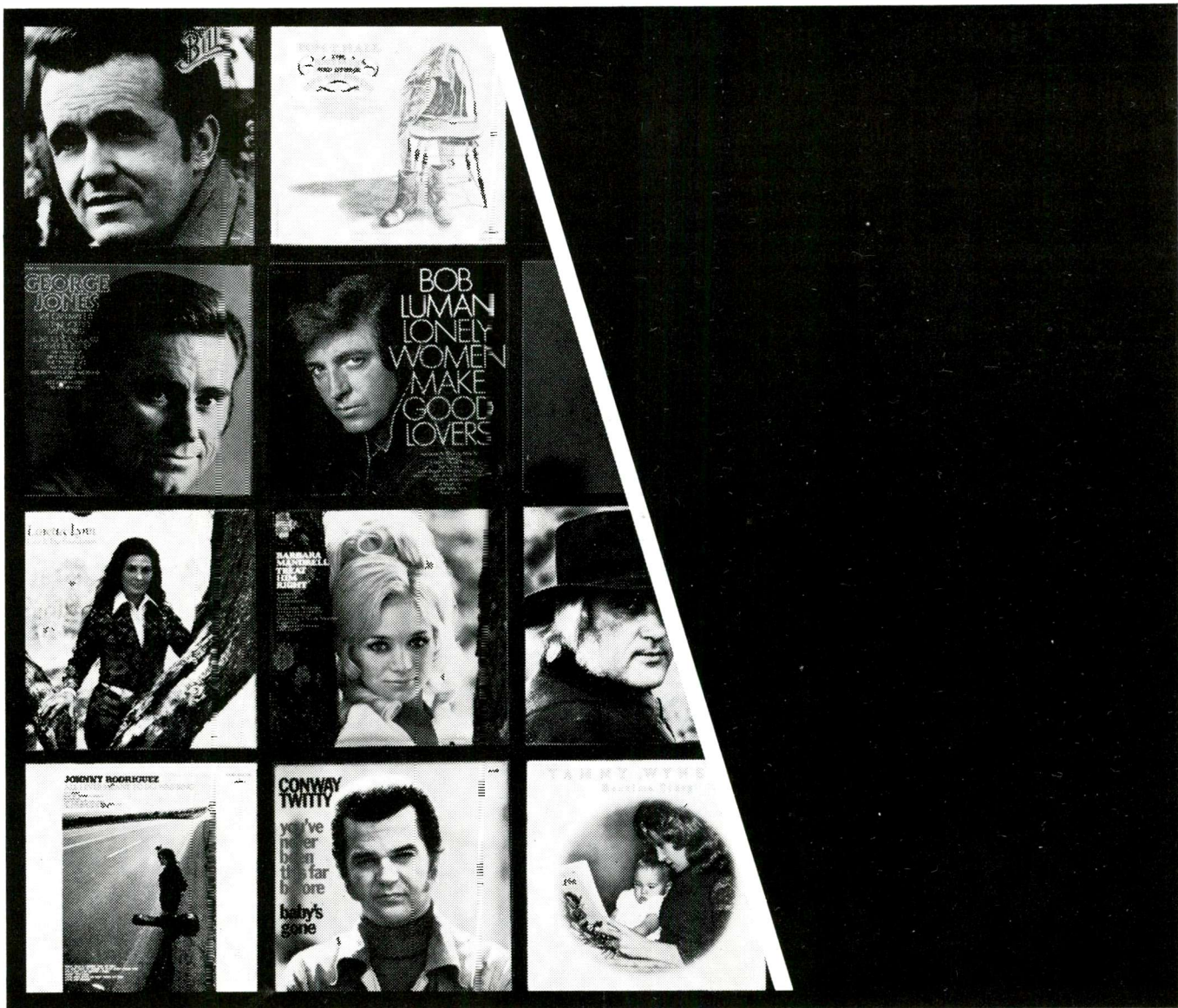
Sacha Sashays In



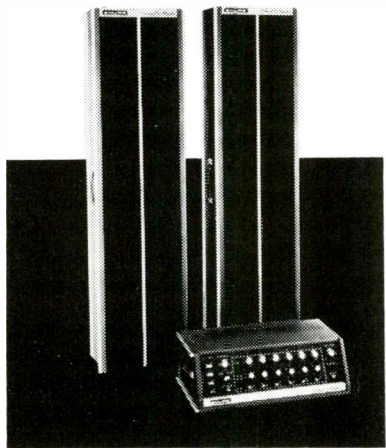
Sacha Distel, a star for 15 years in France, who recently broke into the British market, came to **RW** recently to discuss his plans for American distribution and appearances. The star of his own television show in France, and the writer of the international best-seller "The Good Life," he is seen above presenting a copy of his last American Polydor single to **RW**'s Ira Mayer. The single? A duet rendition of "You Are the Sunshine of My Life." The second half of the duo? Distel's one-time girl friend, **Brigitte Bardot**.

PBN, NERT Merge

■ **LAWRENCE, MASS.** — Jerry P. Marcus, president of PBN Survey, and Melvin L. Marcus, division president of NERT of New England, have announced the merger of the two companies, effective May 1. NERT is a retail record and tape service, PBN Survey an international tipsheet.



...one thing in common.

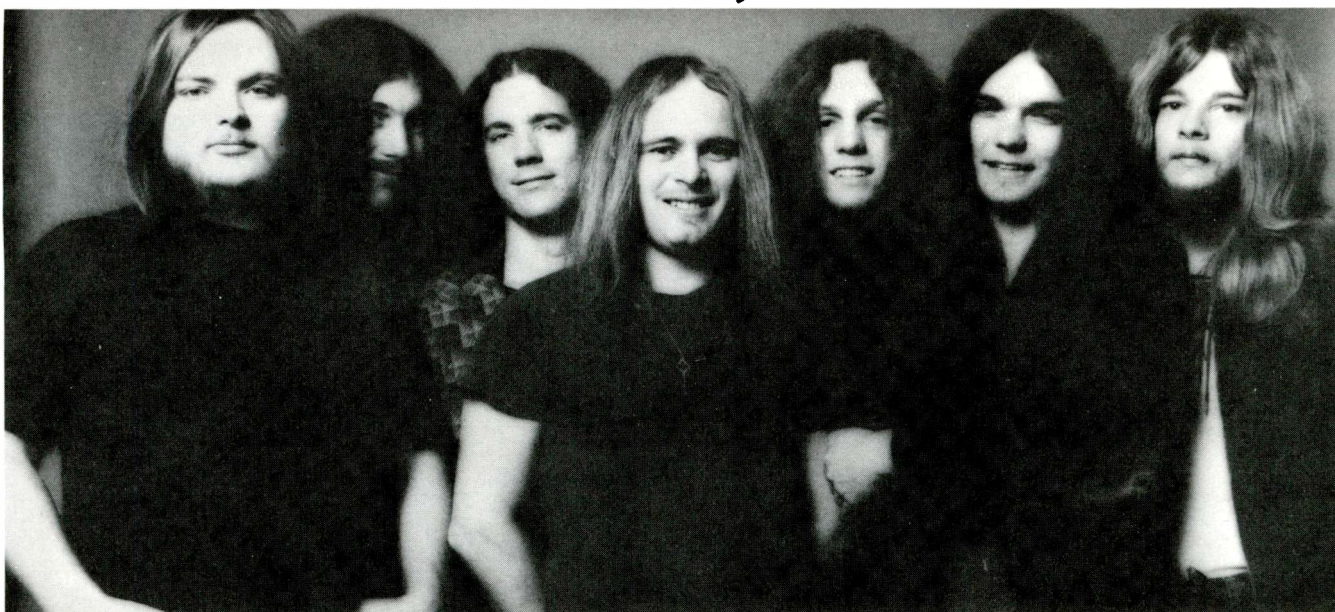


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"SECOND HELPING"

MCA-413



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Produced by Al Kooper

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Don't forget me.
MCA-363

SALESMAKER OF THE WEEK



BUDDHA AND THE CHOCOLATE BOX
CAT STEVENS
 A&M

TOP RETAIL SALES THIS WEEK

BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
THE STING (Soundtrack)—MCA
SHININ' ON—Grand Funk—Capitol
CHICAGO VII—Columbia
APOSTROPHE'—Frank Zappa—DiscReet

RECORD BAR/NATIONAL

APOSTROPHE'—Frank Zappa—DiscReet
BRIDGE OF SIGHS—Robin Trower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
JOHN DENVER'S GREATEST HITS—RCA
MARIA MULDAUR—Reprise
ON THE BORDER—Eagles—Asylum
SECRET TREATIES—Blue Oyster Cult—Col
SUNDOWN—Gordon Lightfoot—Reprise
THE STING (Soundtrack)—MCA

MUSICLAND/NATIONAL

BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
GOOD TIMES—Elvis Presley—RCA
HARD LABOR—Three Dog Night—Dunhill
HOOKED ON A FEELING—Blue Swede—Capitol
JOHN DENVER'S GREATEST HITS—RCA
MIGHTY LOVE—Spinners—Atlantic
† 'JUSTMENTS—Bill Withers—Sussex
PRETZEL LOGIC—Steely Dan—ABC
SHININ' ON—Grand Funk—Capitol
STOP & SMELL THE ROSES—Mac Davis—Col

KORVETTES/NATIONAL

BOOGIE DOWN—Eddie Kendricks—Tamla
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
GOODBYE YELLOW BRICK ROAD—Elton John—MCA
JOHN DENVER'S GREATEST HITS—RCA
LIVE—War—UA
LIVE RHYMIN'—Paul Simon—Col
SHININ' ON—Grand Funk—Capitol
THE STING (Soundtrack)—MCA
THE WAY WE WERE—Barbra Streisand—Col
WHAT WERE ONCE VICES ARE NOW HABITS—Doobie Brothers—WB

SAM GOODY/EAST COAST

BAND ON THE RUN—Paul McCartney & Wings—Apple
CHICAGO VII—Col
JOHN DENVER'S GREATEST HITS—RCA
LIVE RHYMIN'—Paul Simon—Col

LOVE IS THE MESSAGE—MFSB—Phila. Intl.
PIANO MAN—Billy Joel—Col
TALES FROM TOPOGRAPHIC OCEANS—Yes—Atlantic
THE STING (Soundtrack)—MCA
THE WAY WE WERE—Barbra Streisand—Col
UNDER THE INFLUENCE OF—Love Unlimited—20th Century

TWO GUYS/EAST COAST

BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
LIVE RHYMIN'—Paul Simon—Col
LOVE IS THE MESSAGE—MFSB—Phila. Intl.
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
PIANO MAN—Billy Joel—Col
PRETZEL LOGIC—Steely Dan—ABC
SHININ' ON—Grand Funk—Capitol
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA

DISCOUNT/BOSTON

BAND ON THE RUN—Paul McCartney & Wings—Apple
BLUE MAGIC—Atco
BOOGIE DOWN—Eddie Kendricks—Tamla
GRAHAM CENTRAL STATION—WB
HEADHUNTERS—Herbie Hancock—Col
ON THE BORDER—Eagles—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
PRETZEL LOGIC—Steely Dan—ABC
SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA
STREET LADY—Donald Byrd—Blue Note

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

BOOGIE DOWN—Eddie Kendricks—Tamla
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
BURN—Deep Purple—WB
CHICAGO VII—Col
HOTCAKES—Carly Simon—Elektra
LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
MIGHTY LOVE—Spinners—Atlantic
OPEN OUR EYES—Earth, Wind & Fire—Col
SHININ' ON—Grand Funk—Capitol
UNBORN CHILD—Seals & Crofts—WB

KING KAROL/N.Y.

BRIDGE OF SIGHS—Robin Trower—Chrysalis
CHAPTER 2: HASTA SIEMPRE—Gato Barbieri—Impulse
FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London
GRAHAM CENTRAL STATION—WB
INSTANT COFFEY—Dennis Coffey—Sussex
LOOSE ENDS—Jimi Hendrix—Barclay (Import)
MEETING OF THE MINDS—Four Tops—Dunhill
PAST, PRESENT & FUTURE—Al Stewart—Janus
SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA

WAXIE-MAXIE/WASHINGTON

ANTHOLOGY—Marvin Gaye—Motown
APOSTROPHE'—Frank Zappa—DiscReet
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
GRAHAM CENTRAL STATION—WB
JOHN DENVER'S GREATEST HITS—RCA

LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
MIGHTY LOVE—Spinners—Atlantic
NO TIME TO BURN—Black Heat—Atlantic
SKIN TIGHT—Ohio Players—Mercury
STREET LADY—Donald Byrd—Blue Note

POPLAR TUNES/MEMPHIS

BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
LIVE RHYMIN'—Paul Simon—Col
LOOKIN' FOR A LOVE AGAIN—Bobby Womack—UA
LOVE IS THE MESSAGE—MFSB—Phila. Intl.
PIANO MAN—Billy Joel—Col
PRETZEL LOGIC—Steely Dan—ABC
ROCK N ROLL ANIMAL—Lou Reed—RCA
THUNDERBOX—Humble Pie—A&M

GARY'S/RICHMOND

APOSTROPHE'—Frank Zappa—DiscReet
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
GET YOUR WINGS—Aerosmith—Col
JOHN DENVER'S GREATEST HITS—RCA
LIGHT SHINE—Jesse Colin Young—WB
ON THE BORDER—Eagles—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
PIPEDREAM—Alan Hull—Elektra
POEMS, PRAYERS & PROMISES—John Denver—RCA
SHININ' ON—Grand Funk—Capitol

RECORD REVOLUTION/CLEVE.

ALL BLUES—Ron Carter—CTI
APOSTROPHE'—Frank Zappa—DiscReet
BRIDGE OF SIGHS—Robin Trower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
EXOTIC BRDS AND FRUIT—Procol Harum—Chrysalis
MOONTAN—Golden Earring—Track
ON THE BORDER—Eagles—Asylum
SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
WHIZZ KID—David Werner—RCA

NATL. RECORD MART/MIDWEST

BACHMAN-TURNER OVERDRIVE II—Mercury
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
LIVE—War—UA
LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
ON THE BORDER—Eagles—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
SHININ' ON—Grand Funk—Capitol
WHIZZ KID—David Werner—RCA

ROSE DISCOUNT/CHICAGO

BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
CHICAGO VII—Col
CLEO LAINE LIVE AT CARNEGIE HALL—RCA
GOOD TIMES—Elvis Presley—RCA
HARD LABOR—Three Dog Night—Dunhill
ICE WATER—Leo Kottke—Capitol
INSANE ASYLUM—Kathi McDonald—Capitol

MAME (Soundtrack)—WB
THAT'S A PLENTY—Pointer Sisters—Blue Thumb
THE STING (Soundtrack)—MCA

ONE OCTAVE HIGHER/CHICAGO

APOSTROPHE'—Frank Zappa—DiscReet
BACHMAN-TURNER OVERDRIVE II—Mercury
BRIDGE OF SIGHS—Robin Trower—Chrysalis
EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
ROCK N ROLL ANIMAL—Lou Reed—RCA
1969 VELVET UNDERGROUND LIVE—Mercury
STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
STREET LADY—Donald Byrd—Blue Note
THE STING (Soundtrack)—MCA

CIRCLES/PHOENIX

ANTHOLOGY—Marvin Gaye—Motown
BRIGHT EYES—Melissa Manchester—Bell
CHICAGO VII—Col
MEETING OF THE MINDS—Four Tops—Dunhill
ON THE BORDER—Eagles—Asylum
OPEN OUR EYES—Earth, Wind & Fire—Col
SHININ' ON—Grand Funk—Capitol
SOLAR FIRE—Manfred Mann—Polydor
STREET LADY—Donald Byrd—Blue Note
THE STING (Soundtrack)—MCA

WHEREHOUSE/CALIFORNIA

BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
HARD LABOR—Three Dog Night—Dunhill
LOVE SONG—Anne Murray—Capitol
MIGHTY LOVE—Spinners—Atlantic
PRETZEL LOGIC—Steely Dan—ABC
PURE SMOKEY—Smokey Robinson—Tamla
ST 11261—Brewer & Shipley—Capitol
THAT'S A PLENTY—Pointer Sisters—Blue Thumb
THE STING (Soundtrack)—MCA
TRAVELING SHOW—Chet Atkins & Merle Travis—RCA

TOWER/SAN FRANCISCO

ANTHOLOGY—Marvin Gaye—Motown
APOSTROPHE'—Frank Zappa—DiscReet
BOLERO—Cal Tjader—Fantasy
BRIDGE OF SIGHS—Robin Trower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
BUTTERFLY DREAMS—Flora Purim—Milestone
EUPHRATES RIVER—Main Ingredient—RCA
EXOTIC BIRDS AND FRUIT—Procol Harum—Chrysalis
GREEN LEAF RAG—Scott Joplin—Angel
LIGHT SHINE—Jesse Colin Young—WB

LICORICE PIZZA/LOS ANGELES

APOSTROPHE'—Frank Zappa—DiscReet
BRIDGE OF SIGHS—Robin Trower—Chrysalis
BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
BURN—Deep Purple—WB
NOW WE ARE SIX—Steeleye Span—Chrysalis
ON THE BORDER—Procol Harum—Chrysalis
ROCK N ROLL ANIMAL—Lou Reed—RCA
SHININ' ON—Grand Funk—Capitol
THE HOOPLE—Mott The Hoople—Col
THE STING (Soundtrack)—MCA



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. 20	APR. 13	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	2	JOHN DENVER'S GREATEST HITS RCA CPL1-0374 (4th Week)	19 B
2	1	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple SO 3415	19 B
3	3	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-105 (Atlantic)	19 A
4	11	THE STING ORIGINAL SOUNDTRACK/MCA 390	17 A
5	14	CHICAGO VII /Columbia C2-32810	4 D
6	7	LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Columbia)	10 A
7	8	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003	27 E
8	16	SHININ' ON GRAND FUNK /Capitol SWAE 11278	4 B
9	10	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA LSP 4499	42 A
10	12	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750	7 B
11	6	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247	33 A
12	5	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001	12 B
13	4	THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801	9 B
14	15	BURN DEEP PURPLE/Warner Bros. W 2766	8 B
15	18	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)	36 A
16	13	UNBORN CHILD SEALS & CROFTS/Warner Bros. W 2761	8 B
17	9	AMERICAN GRAFFITI SOUNDTRACK/MCA 2-8001	28 D
18	21	LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic SD 7292	6 A
19	24	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712	5 A
20	17	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC ABCX 756	46 A
21	19	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/ 20th Century T433	11 A
22	22	I GOT A NAME JIM CROCE/ABC ABCX 797	19 A
23	25	LIVE RHYMIN' PAUL SIMON/Columbia PC 32885	5 B
24	20	HOTCAKES CARLY SIMON/Elektra 7E-1002	12 B
25	26	BOOGIE DOWN EDDIE KENDRICKS/Tamla T330VI	6 A
26	31	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531	4 A
27	23	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731	11 A
28	27	A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)	7 A
29	29	ROCK N ROLL ANIMAL LOU REED/RCA APL1-0472	7 A
30	30	MARIA MULDAUR /Reprise MS 2148	17 A
31	36	MIGHTY LOVE SPINNERS/Atlantic SD 7296	5 A
32	39	WAR LIVE /United Artists LA193-J2	4 D
33	34	THE PAYBACK JAMES BROWN/Polydor 2-3007	12 C
34	32	SABBATH BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695	12 A
35	28	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic SD 2-908	13 D
36	35	BACHMAN-TURNER OVERDRIVE II /Mercury SRM 1-697	11 A
37	33	PLANET WAVES BOB DYLAN/Asylum 7E-1003	12 B
38	60	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/ A&M SP 3623	2 B
39	37	THUNDERBOX HUMBLE PIE/A&M SP 3611	8 B
40	45	EUPHRATES RIVER MAIN INGREDIENT/RCA APL1-0335	6 A
41	41	BACK TO OAKLAND TOWER OF POWER/Warner Bros. BS 2749	6 A
42	43	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601	20 B
43	38	THERE WON'T BE ANYMORE CHARLIE RICH/RCA APL1-0433	8 A
44	44	PIANO MAN BILLY JOEL/Columbia KC 32544	9 A
45	42	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)	21 A
46	46	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11247 (Capitol)	52 A
47	50	IMAGINATION GLADYS KNIGHT & THE PIPS/ Buddah BDS 5141	27 A
48	40	TODD TODD RUNDGREN/Bearsville 2BR 6952 (WC)	8 D



49	59	TALKING BOX STEVIE WONDER/Tamla T319L (Motown)	51 A
50	58	PRETZEL LOGIC STEELY DAN/ABC ABCD 808	3 B
51	47	THE WAY WE WERE SOUNDTRACK/Columbia KS 32830	10 B
52	52	SEASONS IN THE SUN TERRY JACKS/Bell 1307	5 B
53	48	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	17 A
54	49	LOVE SONG ANNE MURRAY/Capitol ST 11266	7 A
55	51	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	19 A
56	54	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	36 A
57	77	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284	2 B
58	53	1990 TEMPTATIONS /Gordy G966VI (Motown)	17 A
59	70	GRAHAM CENTRAL STATION /Warner Bros. BS 2763	3 A
60	61	IT'S TOO LATE TO STOP NOW VAN MORRISON/ Warner Bros. 2BS 2760	6 E
61	64	THAT'S A PLENTY POINTER SISTERS/Blue Thumb BTS 6009	4 B
62	62	ANTHOLOGY GLADYS KNIGHT & THE PIPS/Motown M792S2	8 B
63	55	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)	11 A
64	56	SAINTS AND SINNERS JOHNNY WINTER/Columbia KC 32715	9 A
65	85	EXOTIC BIRDS AND FRUIT PROCOL HARUM/Chrysalis CHT 1058 (WB)	2 B
66	66	LOOKIN' FOR A LOVE AGAIN BOBBY WOMACK/ United Artists UA LA199-G	6 B
67	65	RINGO RINGO STARR /Apple SWAL 3413	24 B
68	63	UNDER THE INFLUENCE OF LOVE UNLIMITED / 20th Century T414	24 A
69	88	HARD LABOR THREE DOG NIGHT/Dunhill DSD 50168	2 B
70	57	ROCK ON DAVID ESSEX/Columbia KC 32540	10 A
71	67	IT'S BEEN A LONG TIME NEW BIRTH/RCA APL1-0285	8 A
72	75	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	10 A
73	73	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)	34 A
74	69	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177	10 A
75	71	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/ Columbia KS 32550	25 B
76	78	BLUE MAGIC /Atco SD 7038	5 A
77	68	STONE GON' BARRY WHITE/20th Century T423	22 A
78	76	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)	17 B
79	84	FREE TO BE YOU AND ME MARLO THOMAS/Bell 1110	3 A

CHARTMAKER OF THE WEEK

80 114 **ON THE BORDER**
 EAGLES
 Asylum 7E-1004



81	79	LIFE AND TIMES JIM CROCE/ABC ABCX 769	61 A
82	74	SHORT STORIES HARRY CHAPIN/Elektra EKS 75065	9 A
83	130	STREET LADY DONALD BYRD/Blue Note BN LA142-G (UA)	1 B
84	92	SOMETHIN'S HAPPENING PETER FRAMPTON/A&M SP 3619	2 B
85	81	LAI D BACK GREGG ALLMAN/Capricorn CP 0116 (WB)	21 A
86	83	CHICAGO VII /Columbia KC 32400	41 A
87	80	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235	26 A
88	86	QUADROPHENIA THE WHO/MCA 2-10004	24 E
89	87	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA 387	18 A
90	93	BEST OF BREAD /Elektra EKS 75056	40 A
91	89	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540	24 A
92	—	APOSTROPHE' FRANK ZAPPA/DiscReet DS 2175 (WB)	1 A
93	90	DIFFERENT DRUM LINDA RONSTADT/Capitol ST 11269	9 A
94	72	I'VE GOT SO MUCH TO GIVE BARRY WHITE/ 20th Century T407	30 A
95	95	HERO AND HEROINE STRAWBS/A&M SP 3607	3 B
96	116	GOOD TIMES ELVIS PRESLEY/RCA CPL1-0475	1 B
97	103	JIM STAFFORD /MGM SE 4947	1 A
98	98	LED ZEPPELIN 4 /Atlantic SD 7208	64 A
99	111	HOOKED ON A FEELING BLUE SWEDE/Capitol ST 11286	1 A
100	96	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	118 A

CAT STEVENS'
BUDDHA AND THE
CHOCOLATE BOX



Unmistakable new music from
CAT STEVENS
On A&M Records

Licensed by Island Records, Ltd.
Produced by Paul Samwell-Smith and Cat Stevens



101 THE ALBUM CHART 150

APRIL 20, 1974

APR. 20	APR. 13		
101	119	STRAIGHT AHEAD BRIAN AUGER'S OBLIVION EXPRESS/RCA APL1-0454	
102	97	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/UA LA188-F	
103	91	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL/Mercury SRM 1-687	
104	99	FOR EVERYMAN JACKSON BROWNE/Asylum SD 5067	
105	102	ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/Motown M793R3	
106	101	A LEGENDARY PERFORMER ELVIS PRESLEY/RCA CPL1-0341	
107	105	UNREAL BLOODSTONE /London XPS 634	
108	106	DIAMOND GIRL SEALS & CROFTS/Warner Bros. BS 2699	
109	121	BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHR 1057 (WB)	
110	82	WILD TALES GRAHAM NASH/Atlantic SD 7288	
111	112	SLOW DANCER BOZ SCAGGS/Columbia KC 32760	
112	108	THE CAPTAIN AND ME DOOBIE BROTHERS/Warner Bros. BS 2694	
113	115	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)	
114	109	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/Motown M803VI	
115	120	FULLY REALIZED CHARLIE RICH/Mercury SRM 2-7505	
116	100	SPECTRUM BILLY COBHAM/Atlantic SD 7268	
117	107	SOLAR FIRE MANFRED MANN/Polydor PD 6019	
118	92	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA 389	
119	126	PURE SMOKEY SMOKEY ROBINSON/Tamla T6 331S1 (Motown)	
120	131	SLAUGHTER ON 10TH AVENUE MICK RONSON/RCA APL1-0353	
121	125	GET YOUR WINGS AEROSMITH/Columbia KC 32847	
122	113	BACHMAN-TURNER- OVERDRIVE /Mercury SRM1-673	
123	118	BROTHERS & SISTERS ALLMAN BROTHERS BAND/Capricorn CP 0111 (WB)	
124	117	DON'T CRY NOW LINDA RONSTADT/Asylum SD 5064	
125	129	LONDON UNDERGROUND HERBIE MANN/Atlantic SD 1648	
126	104	ICE WATER LEO KOTTKE/Capitol ST 11252	
127	127	BANG JAMES GANG/Atco SD 7037	
128	122	BEACH BOYS IN CONCERT /Reprise 2RS 6484	
129	123	LAST TIME I SAW HIM DIANA ROSS/Motown M821VI	
130	110	GOATS HEAD SOUP ROLLING STONES/Rolling Stones COC 59101 (Atlantic)	
131	124	SOMETHING/ANYTHING? TODD RUNDGREN/Bearsville 2BX 2066 (WB)	
132	128	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035	
133	133	IN CONCERT DEODATO/AIRTO/CTI 6041	
134	—	ANTHOLOGY MARVIN GAYE/Motown M9-791A3	
135	139	QUEEN OF THE NIGHT MAGGIE BELL/Atlantic SD 7293	
136	132	BETWEEN NOTHINGNESS AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766	
137	134	PHOSPHORESCENT RAT HOT TUNA/Grunt BFL1-0348 (RCA)	
138	138	3 + 3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)	
139	147	SCRATCH CRUSADERS/Blue Thumb BTS 6010	
140	140	MY THIRD ALBUM JOHNNY RODRIGUEZ/Mercury SRM 1-699 (Phonogram)	
141	—	WOVOKA REDBONE/Epic KE 32462	
142	—	MEETING OF THE MINDS FOUR TOPS/Dunhill DSD-50166	
143	146	INSANE ASYLUM KATHI McDONALD/Capitol ST 11224	
144	136	LYNYRD SKYNYRD /Sounds of the South 363 (MGM)	
145	—	'JUSTMENTS BILL WITHERS/Sussex SPA 8032	
146	135	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)	
147	144	MISSING WHITE HOUSE TAPES NATIONAL LAMPOON/Banana BTS 6008 (Blue Thumb)	
148	148	E.H. IN THE U.K. EDDIE HARRIS/Atlantic SD 1647	
149	145	LIVE FROM DEEP IN THE HEART OF TEXAS COMMANDER CODY & HIS LOST PLANET AIRMEN/Paramount 1017 (Famous)	
150	—	CREATIVE SOURCE /Sussex FRA 8027	

Johnsen to Head Electric Lady

NEW YORK—Maxwell T. Cohen, administrator of the estate of the late Michael Jeffrey, has announced the appointment of Ron Johnsen, veteran engineer and producer, to the position of executive director of Electric Lady Studios.

Acting in the capacity of assistant to the administrator, Johnsen has for the past three months reorganized the administrative division and has announced the appointment of Ron Elliott to studio and traffic manager and Joyce Johnsen to controller. Continuing in key positions are Shimon Ron, chief engineer, and Dave Palmer, director of recording.

Johnsen has been affiliated with Electric Lady since 1970. Associated with numerous New York studios, he served as senior engineer for Dick Charles Recording for five years, and was independent for over ten years.

Stanyan Releases SQ Quad Discs

NEW YORK — Rod McKuen's Stanyan label has released the first of a new series of SQ quadraphonic recordings. Included in the initial group of eight releases are the soundtrack recordings "For Whom the Bell Tolls" and "Spellbound."

Other Releases

Other releases include "Beautiful Music to Love By" with the Violins of Versailles; three albums accenting electronic moods: "Concerto for Human Voice," "Electric Music for Electrical People," and "Body Electric," the latter featuring the poetry of Walt Whitman read by Jesse Pearson against an original score by McKuen; a quadraphonic fun album, "Music to Freak Your Friends;" and completing the release, "Sounds of the Sea and Countryside," which is acoustically designed to serve as a multi-purpose sound album played in any mode or speed.

THE ALBUM CHART ARTISTS CROSS REFERENCE

AEROSMITH	121	LOVE UNLIMITED ORCHESTRA	21
ALLMAN BROTHERS BAND	123	LYNYRD SKYNYRD	144
GREGG ALLMAN	85	MAHAVISHNU ORCHESTRA	136
BRIAN AUGER'S OBLIVION EXPRESS	101	MAIN INGREDIENT	40
BACHMAN TURNER OVERDRIVE	36, 122	HERBIE MANN	148
BEACH BOYS	128	MANFRED MANN	112
MAGGIE BELL	135	MARSHALL TUCKER BAND	28
BLACK OAK ARKANSAS	132	PAUL McCARTNEY & WINGS	2
BLACK SABBATH	34	KATHI McDONALD	143
BLOODSTONE	107	MFSB	6
BLUE MAGIC	76	STEVE MILLER BAND	87
BLUE SWEDE	99	JONI MITCHELL	12
BREAD	90	VAN MORRISON	60
JAMES BROWN	33	MARIA MULDAUR	30
JACKSON BROWNE	104	ANNE MURRAY	54
DONALD BYRD	84	GRAHAM NASH	110
CARPENTERS	42	NATIONAL LAMPOON	147
HARRY CHAPIN	92	NEW BIRTH	71
CHEECH Y CHONG	73	OLIVIA NEWTON-JOHN	118
CHICAGO	5, 86	O'JAYS	45
BILLY COBHAM	116	MIKE OLDFIELD	3
COMMANDER CODY	149	PINK FLOYD	46, 146
CREATIVE SOURCE	150	POINTER SISTERS	64
JIM CROCE	20, 22, 81	ELVIS PRESLEY	96, 106
CRUSADERS	139	PROCOL HARUM	65
DEEP PURPLE	14	REDBONE	141
JOHN DENVER	1, 9	HELEN REDDY	56, 57
DEODATO/AIRTO	133	LOU REED	29
RICK DERRINGER	53	CHARLIE RICH	11, 26, 43, 115
NEIL DIAMOND	75	SMOKEY ROBINSON	105, 119
DOOBIE BROTHERS	10, 112	JOHNNY RODRIGUEZ	140
BOB DYLAN	37	ROLLING STONES	130
EAGLES	80	MICK RONSON	120
EARTH, WIND & FIRE	19	LINDA RONSTADT	93, 124
ELECTRIC LIGHT ORCHESTRA	102	DIANA ROSS	129
EMERSON, LAKE & PALMER	55	DIANA ROSS & MARVIN GAYE	114
DAVID ESSEX	70	TODD RUNDGREN	48, 131
FOUR TOPS	142	BOZ SCAGGS	111
PETER FRAMPTON	84	SEALS & CROFTS	16, 108
ARETHA FRANKLIN	18	CARLY SIMON	24
FOGHAT	63	PAUL SIMON	23
MARVIN GAYE	134	SOUNDTRACKS:	
GENESIS	113	AMERICAN GRAFFITI	17
GRAHAM CENTRAL STATION	59	SUNSHINE	89
GRAND FUNK	8	THE STRING	4
AL GREEN	78	THE WAY WE WERE	51
TOM T. HALL	103	SPINNERS	31
HERBIE HANCOCK	27	JIM STAFFORD	97
EDDIE HARRIS	148	RINGO STARR	67
HOT TUNA	137	STEELY DAN	50
HUMBLE PIE	39	CAT STEVENS	38
ISLEY BROTHERS	138	STRAWBS	95
TERRY JACKS	52	BARBRA STREISAND	13
BILLY JOEL	44	TEMPTATIONS	58
ELTON JOHN	7	MARLO THOMAS	79
EDDIE KENDRICKS	25	THREE DOG NIGHT	69
CAROLE KING	100	TOWER OF POWER	41
GLADYS KNIGHT & THE PIPS	47, 62	ROBIN TROWER	109
KOOL & THE GANG	72	WAR	32
LEO KOTTKE	126	BARRY WHITE	77, 94
LED ZEPPELIN	98	WHO	88
GORDON LIGHTFOOT	74	JOHNNY WINTER	64
LOGGINS & MESSINA	91	BILL WITHERS	145
LOVE UNLIMITED	21, 66	BOBBY WOMACK	66
		STEVIE WONDER	15, 49
		YES	35
		FRANK ZAPPA	92

Stealin' In



A&M recording duo Stealers Wheel (Joe Eagan, left and Gerry Rafferty, center) jaunted up to RW with their manager Ray Williams (right) recently to tell of their plans for their third album. Currently on a national promo tour, the Scottish band will return to London soon to begin preliminary work on the lp at Gooseberry Studios, under the aegis of Big House Productions.

CLUB REVIEW

Sayer Top Fare At Bottom Line

■ **BOTTOM LINE, N.Y.C.** — Once again, this new club proved to be the ideal spot for the American debut of a class British rock-plus attraction. On this eve (8), the talent never in question was Leo Sayer (WB), English lyricist extraordinaire and fully-costumed Harlequin.

Emerging as he does on stage in white clown suit splashed with black poms-poms, and white face rouged with crimson spheres, your first impression is that this is yet another way for artist to ignore the audience between songs. Who would expect Emmett Kelley to talk?

But happily, this is not the case with Sayer. No mimist he, almost every song is pre-punctuated with pertinent commentry. Sayer glowed rather than covered at the audience throughout his set; his expressive voice and material was concurrently matched by choreography befitting his costume.

Early on, he worked off songs he co-penned for Roger Daltrey's solo debut disc with music by David Courtney ("Givin' It All Away" and "One Man Band"). These were followed by tunes likewise composed for his own "Silverbird" album: "Oh Wot a Life," "Innocent Bystander" and others. The string quartet which augmented his basic band on many of the tunes was especially effective on the quite sensitive "The Dancer."

Sayer closed the show with what is currently his signature tune, "The Show Must Go On." Currently a hit for Three Dog Night, he proved that he can get to the heart of that or any other matter, regardless of an audience's preconceptions of just what his art is supposed to be about. Leo Sayer is most definitely the kind of performer 1974 needs if it is to be remembered as a year of pop musical growth and development.

Robert Adels

CLUB REVIEW

Alan Price—Powerhouse Performance

■ **NEW YORK**—The attributes of the Bottom Line, Gotham's most notable new venue, and the extraordinary talents of one Alan Price, combined to present one of the more memorable evenings of musical delights in recent months here.

Metamorphosis

The years between Price's first forays to the U.S. as a member of the Animals and the present seem like eons, and indeed, his musical style and direction have metamorphosed in an almost uncanny manner. Price, who has received widespread acclaim in the past year for his efforts as the composer and performer of the soundtrack from Lindsay Anderson's "O Lucky Man," took to the stage decked out in black tie and backed by a small orchestra of strings and horns, and proceeded to take the cult-like gathering on a whirlwind tour de force of his exquisite musical moods. Opening with several numbers from his most recent Warner Brothers album, "Between Yesterday and Today," Price grabbed the crowd from the first few bars of "City Lights" and didn't let go until the final strains of the reprise of "O Lucky Man" had brought the gathering to their feet for the umpteenth time.

Orchestrations

Betwixt and between all this came perfect (yes, perfect) renditions of soundtrack tunes such as "Sell, Sell, Sell," "Poor People," and "Changes" (Price did, in fact, run through the entire vocal score of "O Lucky Man"), along with equally delightful newer tunes, of which "Time Likes These" and "Jarrow Song" stood out solidly. Amazingly, the somewhat hastily thrown together orchestra was as tight and musically coherent as if they had been playing with Price for years. The interplay of strings and horns under the superb direction of Derek Wadsworth, was a perfect complement to

Blue Thumb's April Twosome

■ **LOS ANGELES** — Blue Thumb's April album release will consist of Ben Sidran's "Don't Let Go" and Nick DeCaro's "Italian Grafitti."

Sidran's album is his third for the label and the single, "Don't Let Go," culled from the package, has recently been released. DeCaro has been previously known as an arranger, and with his new release is stepping forward to sing some of his own favorite tunes.

Price's well-controlled and scintillatingly sandpaper-edged vocals, and though he could have had the crowd in the palm of his hand with just his organ and voice, the added fullness of sound gave the audience even more than they had bargained for.

Attitude

The only shortcoming in Price's whole presentation was his seeming indifference to and detachment from his listeners. He rarely gave the crowd the chance to fully express their delight for his music, and his introductions and descriptions of his music often appeared forced and apathetic.

Al Stewart

Preceding Price on the bill was a remarkable young Scotsman named Al Stewart, who has been making some inroads with his superb Chess/Janus album, "Past, Present and Future." Though somewhat overshadowed by the audience's anticipation of Price, Stewart, accompanied only by himself on guitar, demonstrated an inherent ability to render emotion and intellect in the lyrical end of his work. His "Post World War II Blues" offered something that people on this side of the Atlantic are often unaware of—the impact of the past three decades on an individual growing up in a nation that has seen its days of prominence pass by—and his final tune, a long, rag-like number, created sounds not expected from one man and his guitar. A bright and promising future is most assuredly in store for this young man.

Howard Levitt

RCA Ups Lozea, Pieniek (Continued from page 4)

Lozea joined RCA Records in 1964 as a contract analyst. In May, 1971, he became manager, artists contracts, a position he held until his current promotion.

Pieniek joined RCA Records in

BMI Hosts Showcase

■ **NEW YORK**—For the eleventh year, BMI (Broadcast Music, Inc.) is presenting its annual Musical Theater Workshop Showcase to professional audiences at New York's Playhouse Theatre.

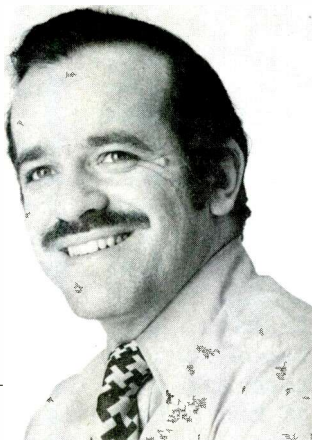
Three one-hour performances, the work of a number of aspiring musical theater talents, will be presented on May 7, 14 and 21. Each program will be introduced by Lehman Engel, director of BMI's Musical Theater Workshop.

The Workshop offers regular sessions in New York, Los Angeles and Toronto to young composers and lyricists. All costs are borne by BMI, and students who make progress may continue indefinitely. The Showcases are an annual spring event at which many of the writers' works are performed by professional talent before invited audiences which include theatrical producers, music publishers, the press and other interested professionals. Established in 1960, the Workshop is designed to stimulate proven writers and develop new talent for the musical theater.

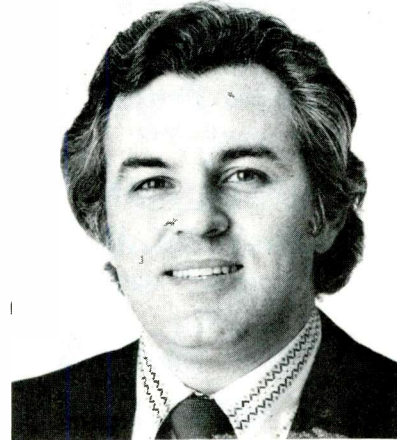
Burkan Prize Winner Announced by ASCAP

■ **NEW YORK** — Leonard A. Radlauer of Tulane University School of Law has won the \$1500 national first prize in the 1973 Nathan Burkan Memorial Competition, announced ASCAP president Stanley Adams. This is the 35th year of the Annual Nathan Burkan Memorial Competition sponsored by the American Society of Composers, Authors and Publishers in honor of its first general counsel, Nathan Burkan.

Radlauer's winning essay is titled "The USSR Joins the Universal Copyright Convention."



Bernard Lozea



Toby Pieniek

Columbia Launches 'Soul Spectrum' Promo

■ NEW YORK — Rick Blackburn, Columbia Records director of national sales, has announced the launching of Soul Spectrum '74, the company's largest black album promotion campaign to date.

Soul Spectrum '74, scheduled to run from April 15 thru May 31, will feature the latest album releases of sixteen recording artists on the Columbia, Epic and Custom Labels. The campaign will also include the entire CBS black product catalog.

The releases will feature three albums on the Columbia label: Earth, Wind & Fire's "Open Our Eyes," Herbie Hancock's "Headhunters" and Ramsey Lewis' "Solar Wind."

The Philadelphia International label will feature six artists: The O'Jays "Ship Ahoy," Billy Paul's "War Of The Gods," Bunny Sigler's "That's How Long I've Been Loving You," The Force of Nature's album of the same name, MFSB's gold album "Love Is The Message" and Harold Melvin & The Blue Notes' "Black & Blue."

Releases on the Stax labels will be: Isaac Hayes' movie soundtrack "Three Tough Guys," Johnnie Taylor's "Super. Taylor"

(Continued on page 40)

THREE SMASH SINGLES PLUS 1 FROM JEWEL/PAULA

"MAKING UP FOR
LOST TIME"

The Montclairs

Paula—381

"IT'S HARD TO GET
BACK IN"

Fontella Bass

Paula—393

"SPIDER IN MY
STEW"

Lester Benton

Jewel—842

"OMEGA MAN"

Cash McCall

Paula LPS 2220



RECORDS

728 TEXAS ST., SHREVEPORT, LA. 71101
PHONE: 318-222-7182

SOUL TRUTH

By DEDE DABNEY



■ NEW YORK—Personal Pick: "Circuit's Overloaded" — Inez Foxx (Volt). Added audio changes enhance this uptempo potential smash. Miss Foxx has come a long way with this change — it's welcomed!

Due to the format changes in black radio, with music directors making some of the decisions, we have found it necessary to perform another

service to you, the program and music director. Lately, we have been informed that some tunes cannot be programmed simply because the side is in the same vein as another; therefore we have devised a code to help you perhaps increase your ratings or pick and choose your needed sound. UPT (uptempo); SLO (slow); MUPT (medium uptempo); MONUPT (monologue uptempo); MONSLO (monologue slow); NOV (novelty); FOLPCU (former lp cut).

DEDE'S DITTIES TO WATCH: "Fish Ain't Bitin'" — Lamont Dozier (FOLPCU-ABC); "Funky Black Man" — Earnest Jackson (MUPT-Stone); "Now And Forever" — Con-Funk-Shun (SLO-Freetone); "Sleepin'" — Diana Ross (SLO-Motown); "Jive Turkey" — Ohio Players (CUPT-Mercury); "One Chain Don't Make No Prisoner" — Four Tops (UPT-Dunhill); "Where Do We Go From Here" — Trammps (UPT-Golden Fleece); "If You Don't Love Me No More" — Jones Girls (UPT-Paramount); "Making My Daydream Real" — We The People (SLO-Lion); "Maggie" — The Jimmy Castor Bunch (MONUPT-Atlantic); "Get Up" — Blue Mink (UPT-MCA); "Me & You" — The Younghearts (SLO-20th Century); "Grapevine Will Lie Sometimes" — Roshell Anderson (SLO-Sunburst).

R&B is heard near and far — no surprise! One enterprising individual, John Abbey from London — who happens to be the publisher of the Blues 'n Soul magazine from that area — has gone into business with Contempo Records. This label will be distributed exclusively by Henry Stone's Tone Distributors in Florida. Their first recording is by one of the leading groups in England — Ultra Funk. Oscar Toney Jr. is also on the label. According to Abbey, "we are trying to create a sound of our own." Be on the lookout for this Britain-based company with singles entitled "Is It Because I'm Black" — Oscar Toney Jr., and "Funky Al" — Ultra Funk.

On April 7, a group of young radio men came together in Memphis, Tenn. It seems that almost every major city was represented in some form or fashion. Watch out for something monstrous coming from this coalition.

It is alleged that Frankie Crocker of station WBL5-FM in New York will be programming radio station WOOK-AM in Washington, D.C. and station KSOL-AM in San Francisco. Be on the lookout for further developments.

Did you know that April 29 is Duke Ellington's birthday? E. Rodney Jones has a master plan — it is as follows: every black radio station, be it AM or FM, should salute this man in some form or fashion, April 22 through 27. Jones would like tapes sent to him with birthday wishes to Ellington from artists, deejays, etc. It seems that a person of his caliber is never remembered until it's too late, so let's get together to give Duke Ellington

(Continued on page 40)

RECORD WORLD THE R&B LP CHART

APRIL 20, 1974

1. LET ME IN YOUR LIFE
ARETHA FRANKLIN—Atlantic SD 7292
2. LOVE IS THE MESSAGE
MFSB—Phila. Intl. KZ 32707 (Columbia)
3. THE PAYBACK
JAMES BROWN—Polydor PD 2-3007
4. EUPHRATES RIVER
MAIN INGREDIENT—RCA APL1-0335
5. BOOGIE DOWN
EDDIE KENDRICKS—Tamlam 330V1 (Motown)
6. OPEN OUR EYES
EARTH, WIND & FIRE—Columbia KC 32712
7. INNERSVISIONS
STEVIE WONDER—Tamlam T326L (Motown)
8. RHAPSODY IN WHITE
LOVE UNLIMITED ORCHESTRA—20th Century T433
9. MIGHTY LOVE
SPINNERS—Atlantic SD 7296
10. LOOKIN' FOR A LOVE AGAIN
BOBBY WOMACK—United Artists UA LA199-G
11. HEADHUNTERS
HERBIE HANCOCK—Columbia KC 32731
12. SHIP AHOY
O'JAYS—Phila. Intl. KZ 32048 (Columbia)
13. GRAHAM CENTRAL STATION
Warner Bros. BS 2763
14. BLUE MAGIC
Atco SD 7038
15. WAR LIVE
WAR—United Artists LA193-J2
16. BACK TO OAKLAND
TOWER OF POWER—Warner Bros. BS 2749
17. WILD AND PEACEFUL
KOOL & THE GANG—Delite DEP-2013
18. 1990
TEMPTATIONS—Gordy G966V1 (Motown)
19. THAT'S A PLENTY
POINTER SISTERS—Blue Thumb BTS 6009
20. CREATIVE SOURCE
Sussex FRA 8027
21. IMAGINATION
GLADYS KNIGHT & THE PIPS—Buddah BDS 5141
22. STONE GON'
BARRY WHITE—20th Century T423
23. IT'S BEEN A LONG TIME
NEW BIRTH—RCA APL1-0285
24. LIVIN' FOR YOU
AL GREEN—Hi ASHL 32082 (London)
25. UNREAL
BLOODSTONE—London XPS 634
26. THE DELLS VS. THE DRAMATICS
Cadet CA 60027 (Chess/Janus)
27. ANTHOLOGY
GLADYS KNIGHT & THE PIPS—Motown M792S2
28. OUT HERE ON MY OWN
LAMONT DOZIER—ABC ABCX 804
29. + JUSTMENTS
BILL WITHERS—Sussex SRA 8032
30. STREET LADY
DONALD BYRD—Blue Note BN LA040-F (UA)
31. I CAN'T STAND THE RAIN
ANN PEEBLES—Hi ASHL 32081 (London)
32. MAKOSSA MAN
MANU DIBANGO—Atlantic SD 7276
33. GET IT TOGETHER
JACKSON FIVE—Motown M783V1
34. NATURAL FOUR
Custom CRS 8600
35. ANTHOLOGY
MARVIN GAYE—Motown M9 791A3
36. KNIGHT TIME
GLADYS KNIGHT & THE PIPS—Soul S741V1 (Motown)
37. CLAUDINE SOUNDTRACK
GLADYS KNIGHT & THE PIPS—Buddah BDS 5602
38. MEETING OF THE MINDS
FOUR TOPS—Dunhill—DSD 50166
39. THEY SAY I'M DIFFERENT
BETTY DAVIS—Just Sunshine JSS-5300
40. BLACKS & BLUES
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)

BRUNSWICK • DAKAR • BRC

NEW!

NEW!

NEW!

CHI-LITES

“There Will Be No Peace”

(UNTIL GOD SITS AT THE CONFERENCE TABLE)

BR 55512

From Their New L.P.?

TYRONE DAVIS

“What Goes Up”

DK 4532

From His L.P.

“It’s All In The Game”

DK 76909

BOHANNON

“Keep On Dancin”

DK 76910

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

RECORD WORLD THE R&B SINGLES CHART

APRIL 20, 1974

APR. 20	APR. 13	
1	9	THE PAYBACK JAMES BROWN—Polydor 14223
2	1	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS—Buddah 403
3	3	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT—RCA APBO-0205
4	11	DANCIN' MACHINE JACKSON 5—Motown M1286F
5	2	TSOP MFSB—Phila. Intl. Z57 3450 (Columbia)
6	7	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS—Stax STA 0196
7	4	LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XW375-W
8	13	MIGHTY, MIGHTY EARTH, WIND & FIRE —Columbia 4-45971
9	8	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2066
10	15	YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4634

11	12	HONEY PLEASE, CAN'T YA SEE BARRY WHITE—20th Century TC 2077
12	18	HEAVENLY TEMPTATIONS —Gordy G7135F (Motown)
13	19	LET'S GET MARRIED AL GREEN—Hi 2262 (London)
14	17	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509
15	24	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHAN—Roxbury BRBO-0236 (Chelsea)
16	6	OUTSIDE WOMAN BLOODSTONE—London 1052
17	20	CARRY ME JOE SIMON—Spring 145 (Polydor)
18	5	MY MISTAKE DIANA ROSS & MARVIN GAYE—Motown M1269F
19	10	MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006
20	22	SWEET STUFF SYLVIA—Vibration 529 (All Platinum)
21	21	POWER OF LOVE MARTHA REEVES—MCA 40194
22	14	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. Z57 3538 (Columbia)
23	16	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 7151
24	23	HOMELY GIRL CHI-LITES—Brunswick 55505
25	30	BENNIE AND THE JETS ELTON JOHN—MCA 40798
26	31	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513
27	29	GOIN' DOWN SLOW BOBBY BLUE BLAND—Dunhill D 4379
28	33	CAN YOU HANDLE IT GRAHAM CENTRAL STATION—Warner Bros. 7782
29	32	TOUCH AND GO AL WILSON—Rocky Road 30076 (Bell)
30	35	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z57 3543 (Columbia)
31	25	BOOGIE DOWN Tamla T54243F (Motown) EDDIE KENDRICKS—
32	41	I'M IN LOVE ARETHA FRANKLIN—Atlantic 2999
33	38	CHAMELEON HERBIE HANCOCK—Columbia 4-46002
34	43	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER—Tamla T54245F (Motown)
35	39	SUMMER BREEZE ISLEY BROTHERS—T-Neck Z57 2253 (Columbia)
36	54	HOLLYWOOD SWINGING KOOL & THE GANG—Delite 561
37	44	HELP YOURSELF UNDISPUTED TRUTH—Gordy G7134F (Motown)
38	26	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185
39	27	SWEET DAN BETTY EVERETT—Fantasy 714
40	37	PEPPER BOX PEPPERS—Event 213 (Polydor)
41	46	THE LONE RANGER, PT. 1 OSCAR BROWN, JR.—Atlantic 3001
42	45	I BELIEVE THE EBONYS—Phila. Intl. Z57 3541 (Columbia)
43	57	LOVE THAT REALLY COUNTS NATURAL FOUR—Cutrom 1995 (Buddah)
44	65	FOR THE LOVE OF MONEY O'JAYS—Phila. Intl. Z57 3544 (Columbia)
45	49	PARTY BUMP GENTLEMEN & THEIR LADIES—Jean 731 (Alithia)
46	28	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182
47	36	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR—Stax STA 0193
48	42	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003
49	40	SHE CALLS ME BABY J. KELLY & THE PREMIERES—Roadshow 7005
50	55	TRIBE TRIBE—ABC 11409
52	52	LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4630
52	58	THIS HEART GENE REDDING—Haven 7000 (Capitol)
53	56	EYEWITNESS NEWS LENNY WELCH—Mainstream 5554
54	61	SCRATCH CRUSADERS—Blue Thumb BTA 249
55	64	HEY BABE JONESSES—Mercury 72458
56	59	UNDER THE INFLUENCE OF LOVE UNLIMITED —20th Century TC 2082
57	—	WONDERFUL ISAAC HAYES—Enterprise ENA 9095 (Stax)
58	62	SALLY B. WHITE CHARLES BEVEL—A&M 1501
59	63	CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA)
60	66	HONEY BEE GLORIA GAYNOR—MGM 14706
61	69	MAKE UP FOR LOST TIME MONTCLAIRS—Paula 381 (Jewel)
62	34	I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)
63	—	SIDESHOW BLUE MAGIC—Atco 6961 (Polydor)
64	47	I GOT TO TRY IT ONE TIME MILLIE JACKSON—Spring 144
65	51	AND I PANICKED DRAMATICS—Volt VOA 4105 (Stax)
66	70	LOVING YOU JOHNNY NASH—Epic 5-11003
67	71	(DON'T GET FOOLED BY) THE PANDER MAN BRINKLEY & PARKER—Darnel 1111
68	—	GETTIN' WHAT YOU WANT WILLIAM BELL—Stax STA 0198
69	72	COME DOWN TO EARTH NEW SENSATIONS—Pride XW406-W (UA)
70	—	(YOU KEEP ME) HANGING ON ANN PEEBLES—Hi 2265 (London)
71	74	TELL ME WHATCHA GONNA DO GENERAL CROOK—Wand 11270 (Scepter)
72	—	THE BOY NEXT DOOR BETTYE SWAN—Atlantic 3019
73	73	FUNCTION AT THE JUNCTION ENERGY—Shout 302
74	75	YOU CAN TALK RON HOLDEN—Now 6 (Original Sound)
75	—	MESSING UP A GOOD THING JOHN EDWARDS—Aware 037 (GRC)

Soul Truth (Continued from page 38)

a birthday to remember.

Every day a new organization is appearing on the record front. This week Soul Truth found out about IRMA. What does that mean? Independent Record Manufacturers Association. It was formed by Deke Duberry of Creative Funk Inc., who states that "combined together under the same umbrella, we, as independents, will be capable of protecting one another by dealing with the same distributors in different markets." Already there are three companies who feel that this is necessary in a growing business where small firms are being absorbed by big conglomerates. For further information you may contact Duberry by writing: Creative Funk Inc. Box 468, Rochdale Village Station, New York, New York 11434, or calling (212) 978-6400.

NEW AIRPLAY

JESSE FAXE — WHUR-FM (Washington): LPs: "Scratch" — Crusaders (Blue Thumb); "Winner" — Gil Scott-Heron (Strata East); "Claudine" — Gladys Knight (Buddah). Singles: "Crosswind" — B. Cobham (Atlantic); "Secret Affair" — Nature's Gift (ABC); "Success" — Love, Togetherness & Devotion (A&M).

HERMAN AMIS — WNJR-AM (Newark): Predicted Black Rock: "Rock Your Baby" — George McCrae (TK); "Groovin'" — Willie & Anthony (Blue Candle). Additions: "Give It Up" — L. Collins (People); "Let's Get It On" — Independents (Wand); "One Chain" — 4 Tops (Dunhill); "Dream World" — D. Downing (Road Show); "Never Could" — Ambers (Jean).

NORMA PINNELLA — WWRL-AM (New York): Personal Pick: "Scratch" — Crusaders (Blue Thumb); Additions: "One Chain" — 4 Tops (Dunhill); "Sho Nuff Boogie" — Sylvia & Moments (Vibration); "Off The Critical List" — M. Black (ShaKat); "What Am I Gonna" — G. Scott (Casablanca).

JAY BUTLER — WJLB-AM (Detroit): Star Hitbound: "Sho Nuff Boogie" — Sylvia & The Moments (Vibration); "Let's Get Married" — Al Green (Hi).

E. RODNEY JONES — WVON-AM (Chicago): Personal Pick: "If By Chance" — Windy City (Innervisions). Additions: "Don't You" — S. Wonder (Tamla); "Help Yourself" — Undisputed Truth (Gordy); "Finally Got" — Impressions (Curtom); "Strange Funky" — Jay Dee (Warner Bros.); "Sideshow" — Blue Magic (Atco); "Off the Critical List" — M. Black (ShaKat).

Paying Brown Back



Rev. Alfred Sharpton (left) presented the first "Black Record"—an award from the National Youth Movement citing "those songs considered relevant to young black people"—to James Brown at the latter's recent Manhattan Center Concert. The award commended Brown's latest Polydor Records release, "The Payback."

DeVaughn Going Strong

■ NEW YORK—With more than 350,000 singles sold during the past four weeks of general release, William DeVaughn's "Be Thankful For What You Got" is expected to hit \$1 million in sales by month's end, according to Wes Farrell, head of the label, and eventually become the biggest single seller in Roxbury's history.

Col Soul Release

(Continued from page 38)

The Dramatics' "Dramatically Yours," The Soul Children's "Friction," Albert King's newly-released "I Want To Be Funky" and Mel & Tim's album, simply titled, "Mel & Tim."

Also included in the program will be The Isley Brothers' "3+3" (T-Neck).

Stax Signs Zavaroni

MEMPHIS — Stax Records has announced the signing of nine year old British singer Lena Zavaroni for exclusive recording/releasing rights in the United States. On Philips in Britain, her current European hit is "Ma, She's Making Eyes at Me," backed by "Rock-a-bye Your Baby." The single and album were produced by Tommy Scott and arranged by Tom Parker, and are due for release here shortly.

CLUB REVIEW

Peebles' Sunshowers

NEW YORK — It was almost to be expected — Ann Peebles (Hi) making her entrance at the Bitter End (3), the band leading into her current single, "I Can't Stand the Rain," she walking to the stage with umbrella over head and raincoat wrapped around her shoulders.

Translucent Pants

Dressed in translucent green lamé pants and a gold bikini top, the umbrella closed as the first few bars drifted into "Cry Like A Baby." Trying to strike a nerve mid-way between the smooth soul of a Gladys Knight and the more suggestive posture of a Tina Turner, Ms. Peebles did not take long to set the tone. "Love Vibrations," "99 Pounds of Soul," and an especially moving soul ballad, "Just Enough to Keep Me Hangin' On" provided the core of her set, returning to "I Can't Stand the Rain" in an extended version for a finale.

Entertainment

While Ms. Peebles' back up band, Peebles Unlimited, could use some tightening, and some of the songs a bit of editing, the end result is a most entertaining and warmly honest evening. Kind of like gently strolling through an April shower, with a favored companion as the sun shines brightly above.

Ira Mayer

Dialing A Hit



Buddy Killen (left), executive vice president of Dial Records, Annette Snell, Dial recording artist, and Paul Kelly, Dial producer, are shown during Annette's recent recording session at Soundshop Studios in Nashville. Kelly and Killen co-produced the session.

RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



The Dixie Hummingbirds, after about 40 years in the gospel field, recorded "Loves Me Like a Rock" with Paul Simon and it became a national hit. The result was a Grammy award for the "Birds." Congratulations to Ira Tucker, Beechy Thompson, James Walker, James Davis, Howard Carroll and William Bobo, the gentlemen who make up the Dixie Hummingbirds of Philadelphia, Pa.

Shirley Caesar, a Hob Recording artist, was in New York March 5 and recorded a new album at Specter's Recording Studio. John Bowden, the producer, said the album is due for release by the first week in April.

The 18th anniversary of Bro. Esmond Patterson of WAOK Radio was celebrated in Atlanta, Ga., featuring The Sensational Nightingales, Ernest Franklin and The Franklin All Stars, Dorothy Norwood, The Soul Searchers, The Supreme Angels, Rev. James Henderson, Dr. C.J. Johnson, The Missionary Chapter Choir, Atlanta's Christian Choir Link and Rev. Hovie Strickland Sunday March 10 at the city auditorium. Three rooms of furniture were given away.

The popularity of James Cleveland's gospel show over KAGB in Inglewood, California has been such that his 9-10 p.m. broadcast on Sunday evening is also aired on Sunday morning 8-9 a.m. In addition, he has a daily show Monday through Saturday 6-7 a.m. Hats off to Del Shields, executive vice president and general manager of KAGB, who knows that gospel music is here to stay.

Fred Mendelsohn represented Savoy Records and Jo Wyatt and Dan Logan represented Jewel Records at the Gospel Music Workshop Board meeting held in New Orleans, La. March 20-23 at the Marriott Hotel. It was a big success. Yours truly represented ABC/Dunhill Records. The Annual Gospel Music Workshop of America Convention will be held in Cleveland, Ohio August 17-24. For further information contact Ed Smith—1721 East Seven Mile Rd., Detroit, Mich. phone: (313) 893-0740 or 898-2340.

Trish Royal is the new gospel hostess at WOLF Radio—P.O. Box 1490 in Syracuse, N.Y. 13201, phone: (315) 422-7211. Send all gospel releases to Trish and background information on artists. She is also interested in promoting gospel talent.

The National Black College Festival Album may be obtained at the price of \$5 from United Ministries in Higher Education, c/o Dr. Frank L. Horton, P.O. Box 871, Nashville, Tenn. 37202.

Other releases to be expected from Hob Records will be a double pocket lp featuring a variety of Hob artists who had 45 releases but never an album. An lp on Rev. Brunson and the Thompson Community Singers, "In God's Hand;" Swan Silvertone Singers, "Nearer My God To Thee;" The Savettes, "Don't Give Up;" Victory Chorale Ensemble, and "Our Plea, Our Prayer," by Elder H. O. Ward and the Ward Singers. For deejay copies on any of the Hob releases call John Bowden at (800) 221-7289 or write to him at 254 W. 54th Street, N.Y. 10019.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile, Alabama 36601, phone: (205) 457-8012. Send gospel charts and local survey sheets also.

Listening Post (Continued from page 22)

Paul Robinson (KZEL-Eugene, Ore.) is in to do 10 a.m.-2 p.m. Winn White (WHCN-Hartford) is in to do 10 p.m.-2 a.m.

WHN (New York) . . . New operations manager John Mazer, who replaces the departing Ruth Meyers, denied any possibility of the station changing its country format.

FCC-Washington, D. C. . . . Application for assignment of license of KFOG-FM, San Francisco from Kaiser Broadcasting Corp. to General Electric Broadcasting Co. has been granted by the Commission for the total purchase price of \$1,600,000 and grant fee of \$32,000 . . . The total broadcast complaints received by the FCC were 1950 during February, 1974, a decrease of 27 from January.

KSON (San Diego) . . . The station is holding its 5th Annual Wildcat Canyon Ranch Round-up with branding, barbeque and entertainment on April 20 whooooopeeeee!!!!

KOTN (Pine Bluff, Arkansas) . . . Celebrated its 40th anniversary during the month of March, using special announcements to lead into station breaks, excerpts from historically important newscasts, an old fashioned catfish fry featuring the music of Pinky Curry and the Honey Boys—the musicians who inaugurated the station in 1934; and a treasure hunt offering \$1,490 from 1490 radio.

GOSPEL HITS FROM JEWEL

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— SINGLES —

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Rev. Clay Evans
Jewel - 223

"ON MY WAY TO SEE JESUS"

Rev. Willie Morganfield
Jewel - 224

"GOD WILL HELP YOU"

Jordan Gospel Singers
Jewel - 225

"TESTIFY"

Brother Andrews & The Lillington Community Choir
Jewel - 227

"JESUS IS ON THE MAINLINE"

Hobson Family
Jewel - 228

Jewel RECORDS

728 Texas Street
Shreveport, La. 71101
Phone: 318-222-7182

Record World en Espana

By FERNANDO MORENO

■ ¡Por Fin! La S.G.A.E. (Sociedad General de Autores de España) implanta en las fábricas de Discos, máquinas para el control de las tiradas de los mismos.

Bonita e interesante noticia que dará al traste con todas las especulaciones que existen hoy en día sobre el "robo" y digo robo entrecomillado por que escierto-que algunas casas discográficas actualmente. Me aclararé. Con el sistema que se emplea actualmente, una simple declaración no se tienen control sobre la cantidad de discos que se prensan y que por consiguiente salen al mercado, esto trae consigo, el que los artistas vinculados a la casa discográfica, nunca sepan, o mejor cobren lo que en realidad les pertenece y lo que es peor, nunca pueden reclamar, al ser estas declaraciones válidas tanto para La S.G.A.E. como para Hacienda. Se dan casos de artistas que en un semestre le quiden Treinta Mil Copias, y al otro semestre Ochocientas, que se hagan ofertas de



Lucio Battisti

vender los lps al precio de Cuarenta y Ocho Pesetas, cuando su valor en el mercado es de unas doscientas a trescientas pesetas, que se pueda ofertar a un artista hasta un Veinte Por Ciento de Royalties—¡si señores!—hasta un Viente Por Ciento, cuando normalmente el mismo no pasa de un Cuatro al Seis Por Ciento y que inclusive, se le liquide un solo disco por ventas acaecidas fuera de España. Yo creo que todo esto más que un "robo," es un deshonor que empaña a toda la Industria

(Continued on page 44)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Cuando inicié esta campaña de acreditar radialmente a los compositores su creación al ir el tema al aire, confieso que casi creí firmemente la tan aseverada y repetida expresión de buenos, grandes y sinceros amigos . . . ¡Ahora sí que estás loco! . . . no va a pasar nada y te vas a quemar! . . . bueno, está pasando! . . . La vida sin lucha no valdría la pena de vivir. Se lucha firmemente cuando se cree en algo y uno sabe interiormente que la creencia está bien basada. Sigo insistiendo,

escribiendo cartas, haciendo llamadas telefónicas y contacto personal con radio emisoras en nuestro "mundillo" entero. La reacción es formidable. Se han unido muchos a la lucha. **Ramón Inclán** de la Sociedad de Autores y Compositores de Música de México me exclamó en Los Angeles recientemente: "¿Ayudarte? . . . más que eso, ha sido nuestra lucha y nos alegramos infinito de tu impulso! . . . Así se van uniendo emisoras, así se van uniendo los apáticos ante el reclamo y van situando en la cabeza de los legisladores de cada país esta idea. Hemos sido injustos y crueles con los compositores durante años. ¡Remedíemos esta injusticia ya! . . . Y entonces, Ah, entonces me llaman de la WFAB Radio de Miami y me informan: "Tomás, nuestra emisora ha comenzado desde hoy a mencionar los nombres de cada uno de

los compositores cada vez que una, obra va al aire, a la par que mencionamos al interprete y la canción" . . . y se me llena la vida de alegría. Lucirá tonto, pero la realidad es que la WFAB de Miami, Florida, me iluminó ese día. Y ahora, prometo ir publicando los nombres de programadores, emisoras e instituciones que se sigan anexando a este simple pero tan gran y bello empeño. Reconocer la paternidad de una obra a quién la creó.



Raul Marrero y Joe Cain

Bello el gesto del Embajador de la República Argentina en Washington al presentar en el espectáculo "Retorno al Tango" en la capital de Estados Unidos, la valiosa colección de cuadros "14 con el Tango" que forman parte integral de la bella producción discográfica del mismo título, que el grato amigo **Maurice Brenner** produjera en la argentina años atrás. ¡Sembrar, Sembrar, Sembrar, qué bello es! Cuando menos lo esperamos a veces, nos sorprende el fruto. "14 con el Tango" es una obra maestra.



Fred Rovella

Creado en Nueva York el nuevo sello discográfico Much Records . . . Firmó **Raul Marrero** contrato de exclusividad con Mardigras Records. Otro logro de **Joe Cain** . . . Copacabana lanzó en Brasil "Yo Soy un Poco de los Dos por **Fred Rovella** (Sam-D. Pat). El tema saldrá con el título "Eu Sou o que Sempre Quisser." **Chucho Avellanet** la grabó reciente para UA Latino . . . Firmó **Julio Jaramillo** contrato de artista exclusivo de Orfeón de México. ¡ Bueno, ya no entiendo nada! . . . "Hice" en interpretación de **Paulo Sergio** de Brasil, trae fuerza de éxito meteórico . . .

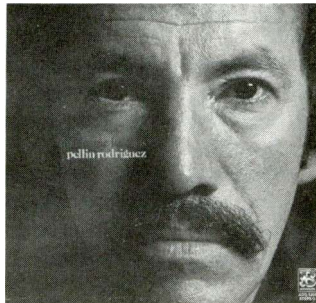
Audio Latino firmó como artistas exclusivos a los integrantes del **Trios Los Martino**, a los cuales se les producirá a 9 guitarras los temas de los grandes autores. El primero en la serie será el grande entre los grandes, **Ernesto Lecuona**. También firmó este sello al grupo **Century**, estrellas imprevistas del Liceo Club de Miami . . . "La Luz" ha resultado un éxito de locura en casi todas partes. Ahora la grabaron los **8 de Colombia** . . . El anuncio del nombramiento de **Gil Beltrán** como Presidente de Polydor Inc. con base en Nueva York es algo digno de comentar. Gil, demostrando energía, don organizativo y poder de decisiones inmediatas, pesa de Presidente de MGM con base en Los Angeles a una postura de mayores decisiones, ya que los presidentes de MGM (aun no determinado), y **Jerry Schoenbaum**, actual de

(Continued on page 43)

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PELLIN RODRIGUEZ

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Mil Gracias
Quiero Verte una Vez Mas
Rompamos el Contrato
La Mata de Tomate
Vuelve orta noche
Cien Mujeres
Dame lo Mio Titi
Desolación
Palabras Callades



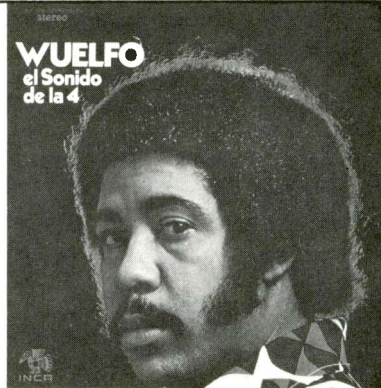
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LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

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WILLIE COLON—Fania
2. PA'LANTE OTRA VEZ
TOMMY OLIVENCIA—Inca
3. GUARAGUAO
BOBBY VALENTINE—Fania
4. MUJER DIVINA
JOE CUBA—Tico
5. ROMPAMOS EL CONTRATO
PELLIN RODRIGUEZ—Borinquen
6. AQUI SE PAGA
LOS SATELITES—Discofando
7. ASI NO SE QUIERE A NADIE
TIPICA—Inca
8. CAFE COLAO
RAPHY LEAVITT—Borinquen
9. NO HAY AMIGO
ORCH. HARLOW—Fania
10. GUAGUANCO MARGARITO
OCHO—UA Latino

Espana, (Spain)

By FERNANDO MORENO

1. LA DISTANCIA
ROBERTO CARLOS—CBS
2. 48 CRASH
SUZI QUATRO—EMI
3. HELEN WHEELS
PAUL McCARTNEY & WINGS—EMI
4. MINUETO
JULIO IGLESIAS—Columbia
5. SEX MACHINE
JAMES BROWN—Polydor
6. PHOTOGRAPH
RINGO STARR—EMI
7. TE ESTOY AMANDO LOCAMENTE
LAS GRECAS—CBS
8. LA ESTRELLA DE DAVID
JUAN BAU—Zafiro
9. BALLROOM BLITZ
THE SWEET—RCA
10. 1.2.3.
PATXI ANDION—Fonogram

Miami, Fla.

By WFAB

1. MI AMANTE NINA
RAPHAEL
2. CERCA DE TI
LUIS GARCIA
3. HAPPY BIRTHDAY
NELSON NED
4. AHORA SE CUANTO TE QUIERO
HELENO
5. YO SOY UN CUBANO
DE RAYMOND
6. MARIA MAGDALENA
CHIRINO
7. DOLORITA
CONJUNTO UNIVERSAL
8. UD. YA ME OLVIDO
ROBERTO CARLOS
9. CUANDO ESTEMOS VIEJOS
POLO MARQUEZ
10. HASTIO
LUISITO REY

Tampa, Fla.

By WSOL

1. ERES TU
MOCEDADES
2. PALABRAS, PALABRAS
HILDA MURILLO
3. ME MUERO POR ESTAR CONTIGO
PATRICIA GONZALEZ
4. ELIMINACION DE LOS FEOS
EL GRAN COMBO
5. TE QUIERO ASI
PERRY COMO
6. MI ARBOL Y YO
DANNY RIVERA
7. LOCURAS TENGO DE TI
SOPHY
8. ME MUERO
CHUCHO AVELLANET
9. HASTA LA PREGUNTA ES TONTA
CELIO GONZALEZ
10. PORQUE PAPA
YOLANDITA MONGE

Nuestro Rincon (Continued from page 42)

Polydor Records reportarán directamente a Beltrán, quien a su vez rendirá resultados a **Robert E. Brockway**, Chairman of the Board de Polygram Corporation, empresa que domina a los dos grandes. Sigo deseándole a **Gil Beltrán** todo género de éxito y pa'lante cubano . . . La noticia relacionada con la instalación de equipos registradores de tirada de prensaje de discos en España por la Sociedad General de Autores es un gran paso do avance. Como resultado, ya muchos andan pensando en lo mismo, unos pagar y otros ver como pueden instalar el mismo sistema en sus países . . . Y ahora . . . ¡ Hasta la próxima desde la Babel de Hierro!

At the beginning I knew it was going to be hard . . . and most of my friends told me. To fight for the cause of having credit granted to every composer every time a theme goes on the air? Thomas, now you are completely insane! Forget it, it will never happen! . . . Well, it is happening and how! . . . I really appreciate all help received by our good friends from all radio stations in the States and Latin America. Now I also expect a reaction from radio stations in Spain. Publishing companies are also pushing with all their force. It is just a chain reaction. Now nobody will stop it . . . But it is so beautiful when somebody calls me, without being contacted, approached or begged, and states something such as: "Thomas, from this minute on all our disc jockeys will mention the name of the composer every time a song goes on the air." It came last week from WFAB Radio, Miami. My day became brighter! These are the little things in life that make it worth living! . . . And now, you that are reading, wouldn't you cooperate a bit to stop this great injustice we had been committing against composers and writers. Will you help? . . . Thanks.

"Retorno al Tango" was a beautiful event offered by the Argentinean Ambassador to great personalities in Washington. The whole collection of paintings called "14 con el Tango," which is a part of the recording production "14 con el Tango" produced several years ago by **Mauricio Brenner** in Argentina, was exhibited. "14 with el Tango" is a masterpiece!

Mucho Records was formed several weeks ago in New York. Their releases are expected in several days. Welcome! . . . **Raul Marrero** signed an exclusive contract with **Mardigras Records** from New York. **Joe Cain** made it possible! Copacabana released in Brazil "Yo Soy un Poco de los Dos" ("Eu Sou o que Sempre Quisser") (Sam-D. Pat) sung by **Fred Rovella**. **Chucho Avallanet** recorded this song in Spanish several months ago for UA Latino . . . **Julio Jaramillo** signed an exclusive recording contract with **Orefeone**, Mexico, after having over 40 recordings already released by hundreds of labels . . . "Hice" by **Paulo Sergio**, recorded in Brazil by Beverly is breaking with the force of a meteor everywhere. Well, this is the time for Brazil.

Audio Latino signed **Trio Los Martino**. Their first album will be a package offering music by the great **Ernesto Lecuona**, rendered by nine guitars and voices. It will be just a matter of dubbing and editing. Los Martino are superb performers. Audio Latino also signed an exclusive recording contract with **Century**, a very popular group which is performing at Liceo Club, Miami, Fla . . . "La Luz" had been a smash hit recorded by dozens in every market. Now, **Los 8 de Colombia** also cut this song. Great! . . .

Announcement regarding the appointment of **Gil Beltrán** as president of Polydor Inc. in New York is real good news. Gil will report to Polygram's chairman of the board, **Robert E. Brockway**, and the presidents of MGM and Polydor Records will report to Beltrán. His aggressiveness, knowledge and skills will make a lot of changes noticeable in the whole organization. Congratulations Gil! . . . "Association of Authors and Composers from Spain" had been authorized to install, in every pressing plant in Spain, counting machines that will reflect the real truth regarding how many records had been pressed in any particular moment. Royalties will be much higher, as expected. Almost everybody in the industry is thinking about it. Well, let's see what happens in Spain and how good those machines are!

LO MEJOR DE (THE BEST OF) EDDIE PALMIERI

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coco records

Record World en Columbia

By LAZARO VANEGAS V.

La noticia internacional de farándula el la llegada de Tom Jones. Esto ha dejado un tanto a un lado a Roberto Carlos que también prepara maletas. Tom cobrando 60 mil dólares. Nosotros los colombianos nos preguntamos: Si se hará este dinero y mucho más en tres presentaciones que viene a hacer? ¡Lo dudamos!

Por acá Christie unos melenudos ingleses que dizque venden mucho en Inglaterra. Pero nosotros no comemos cuento. Desde ya están llamados a ser fracaso sin demeri-

tarlos que son buenos y que muchos irán a verlos.

Vino Cantinflas a promocionar su película "Conserje en Condominio." Claro que muy simpático y chistoso en el aeropuerto, porque en Colombia queremos a los buenos humoristas foráneos, pero ya no es el mismo para la juventud colombiana porque ésta no le conoce ni va sus películas "reprises" cuando las presentan, porque la juventud que le admiraba ya está vieja.

Con motivo del acostumbrado Festival de Cine Internacional que cada año por Febrero celebra nuestra hermosa ciudad Cartagena, la actriz gringa Eddy Williams principal de "Más allá de las muñecas" fué protagonista de terrible escándalo al desnudarse varias veces ante los asistentes del citado certamen y besar muchas veces en la boca a varios personajes nuestros en presencia de periodistas y fotografos.

La policia tuvo qué seguirla a todas partes para que no siguiera repitiendo sus "escalofriantes" escenas amorosas.

Y hasta la próxima amigos desde Colombia, ¡el país más hermoso de la America del Sur!

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LUIS AGUILE
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Tienes que Regresar
Cuando nos Conocimos
Yo te Escribí una carta
Me has enseñado a conocer
lo que es amor
Camina, Camina
Cancion de Amor
Vas a Mentirme una Vez Mas
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En Espana

(Continued from page 42)

en general. Menos mal que como digo al principio, nuestra S.G.A.E. lo sabe y ha puesto coto a estas anormalidades, yerdadero cáncer de nuestra Indústria. Y es lo que yo digo. De esta manera se pueden tener grandes coches, chalets, yates, y un sin fin de cosas que si se estuviera dentro de la ley nunca se tendrían ¿no?.

Battisti

Traffic del sello Island llegara próximamente para actuar en Cataluña, los días 29 y 30 de marzo . . . **Lúcio Battisti**, solo de paso para actuar en T.V.E. con su cancion "Il Mio Cánto Libero" . . . **Patty Pravo** actuó en directo en la sala Cleofas los días 13 y 14 de marzo (no gustó nada) . . . **Titanic**, que actuó en la sala J.J., ¡extraordinario!, mejor que en Sevilla . . . y se habla que en Mayo, reaparición de **Mari Trini** en Madrid y en directo. ¡Ya veremos!

Raphael

Raphael se atreve con 50 50 recitales en Madrid en el "Palacio De La Musica," casi seguro desde el 23 de Abril hasta el 2 de Junio . . . Nuevos consejeros en la Sociedad General de Autores de España, los señores **Enrique M. Garea** de Notas Mágicas y **Antonio Perez Solis** de Zafiro, ambos por



LATIN AMERICAN ALBUM PICKS

CONJUNTO ACAPULCO TROPICAL

RCA CAMS 670

Nueva grabación del Acapulco Tropical que está acumulando grandes cifras de ventas en México. Con su toque especialísimo y con Walter en las partes vocales interpretan entre otras "Pájaro Marinero" (M. García), "Porque Eres Así" (L. Navarrete), "Cumbia Guerrerense" (M. Ramírez G.) y "La Pollera Amarilla" (D. Espinoza Soto).



■ New album by Acapulco Tropical released at the top of their popularity in Mexico. "Muñequita Consentida" (W. Torres), "Aquel" (Ramírez G.) and "Si Tu Supieras" (L. Navarrete).

PUNTO FINAL . . . Y HACIA ADELANTE!

BLANCA ROSA GIL—International SLP 00451

Con su interpretación de "Camas Gemelas" de Lolita de la Colina ya como éxito en varias áreas, Blanca Rosa Gil se estrena en el sello con grandes ventas. "Hacia Adelante" (C. Alonso), "No Me Llamas Extranjera" (C. Valdés Miranda), "Acostumbrate a Pensar" (Mario de Jesús) y "Pájaro Herido" (L. de la Colina).

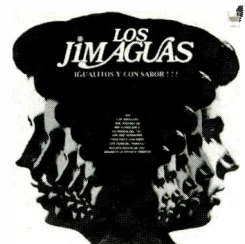


■ With "Camas Gemelas" (L. de la Colina) smashing in several areas, Blanca Rosa Gil debuts on her new label with high sales. "No Soy tu Esclava" (E. Vidal), "No te Detengas Corazón" (R. Venegas-Alfonso-Santiesteban) and "Punto Final" (Myrta Silva).

IGUALITOS Y CON SABOR

LOS JIMAGUAS—Mericana XMS 121

Los Jimaguas (Freddy y Santi Nieto) en un repertorio salsero. Demuestran talento en ritmo y percusión y Mariano Sánchez toma buen cuidado de las partes vocales. "Mulata Diente de Oro" (F. y S. Nieto), "1920" (D.R.), "La Gracia del Toti" (M. Sánchez) y "Papa Frita con Bisté" (S. Cebrian). Producida por R. Lew.

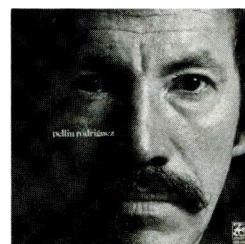


■ Freddy and Santi Nieto, twin brothers that show real talent in rhythm and percussion instruments, are backed here by good musicians and Mariano Sanchez as vocalist. Could sell big. "Mis Horas Sin Tí" (M. Sánchez), "Aguanta la Bronca Company" (D.A.R.) and "Con Permiso, Yemayá" (D.A.R.)

QUEMAME LOS OJOS

PELLIN RODRIGUEZ—Borinquen ADG 1254

"Rompamos el Contrato" (Araya-Nelson) está vendiendo fuertemente por Pellín y ha sido incluido en este larga duración. También fuertes "Quémame los Ojos" (D.R.), "Mil Gracias" (Pedro Flores) y "Vuelve otra Noche" (P. Flores).



■ Pellin is selling "Rompamos el Contrato" big in several areas. Also in this superb package "Palabras Calladas" (D.R.), "Cien Mujeres" (D.R.), "Dame lo Mio Titi" (Pellin) and "Desolación" (D.R.).

las Editoriales . . . El catalogo editorial de Bourne Music. C.O., será distribuido en España a partir del 1 de marzo por Ivan Mogull Española y también para Portugal. ¡enhorabuena! . . . Saludo a **Rafa**, director de la revista "Discoshow" y me dice! Adios señor **Record World!** ¡Gracias amigo! es el mejor y mayor cumplido que me han dicho en muchos años . . . La entrega de trofeos de la Selección de Valores Españoles de **Record World** este año, promete ser impresionante . . . ¡Seguiré reportando!

Kapper Returns

■ MIAMI, FLA. — American disc jokey Art Kapper, who made it possible for "Latin salsa" music to be a success in the Miami area thru his very popular program aired by WHMS and unhappily terminated a few months ago, is now on the air again thru WRHC, from 5 p.m. to sundown. Our deepest congratulations! We are sure it will be a top rated show. He knows how!

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ENGLAND

By RON McCREIGHT

■ Clarifying last week's announcement that ABC-Dunhill product would be handled by Anchor Records in the U.K., managing director **Ian Ralfini** explained that the association takes the form of a licensing deal with ABC-Dunhill after recent negotiations with **Jay Lasker**, whereby all their product will be released through Anchor on the Probe label, following the expiration of their manufacturing and distribution deal with EMI and the recent resignation of Probe U.K. manager **Dave Chapman**. To complete the story we must now await news of Ralfini's plans for the distribution of Anchor Records.

The formation of yet another new label has been announced, and this time it is the BBC who intended to increase their interest in the record business via their Beeb label, which will be launched in September. BBC Records are distributed by Polydor and till now have been mainly involved with album product, whereas the new label will issue singles which will be advertised extensively on radio and TV—BBC, not commercial!

Our fourth music-based commercial radio station, Piccadilly Radio in Manchester, opened last week and the initial feeling of optimism within the industry soon dampened after their format pointed towards top 40, a policy recently intensified by the BBC's national Radio One station. A great deal of speculation surrounds the industry as the search for exposure for product by new artists goes on. London's commercial station, Capital, who are sustaining their influence on the market, are at least holding out for originality and have even refused to play the recent no. 1 record by **Paper Lace** and several other singles figuring high in the top 40. The most confusing factor is that Radio One (always top 40 orientated) are also refusing to support certain records in their own charts—the nationally recognized British Market Research Bureau's survey—and have now also stepped up the number of oldies featured.

Alan Price has crossed the Atlantic and has commenced a three week promotional tour after the release of his "Between Today and Yesterday" album, which is out here on his birthday, April 19. The single cut from the album, "Jarrow Song," looks like a big seller, and other chart certainties come from **Mud**—"The Cat Crept In" (Rak); **Genesis**—"I Know What I Like" (Charisma) which is moving at last after six weeks; and **Allan Clarke**—"Sideshow," on which EMI has undertaken a massive promotional campaign. Another good single out this week appears on Chrysalis—"No Love, No Life" by **Billy Shears** (the name must be straight from Sgt. Pepper).

Bell goes from strength to strength and enjoys five singles in the top 30, including three top tenners from **Terry Jacks** (no. 1), **Gary Glitter** (no. 4) and the **Glitter Band** (no. 5). Congratulations to **Dick Leahy** and his team, and also to Polydor who have positions 6, 7, and

(Continued on page 48)

ITALY

By ALEX E. PRUCCHINI

■ No sign as of yet of any of the recent San Remo Festival songs creeping into the charts . . . The European Song Festival (to be held on April 6 in Brighton, England) will bring CBS/Sugar songstress **Gigliola Cinquetti** back out after a ten year absence with her attempt to be a two time winner with a captivating ballad entitled "Si" . . . Another CGD artist, **Massimo Ranieri**, who is lately very involved with a film career, was back in Paris this week to tape two French TV shows in which he'll be plugging his latest "Amo Ancora Lei" . . . A&M recording artist **Drupy** is trying to follow-up his current European smash, "Vado Via" with a new tune entitled "Rimani" . . . **Adriano Celetano's** latest song, "Presincuisencecuisol" got fabulous airplay in England, so it is being released here with the title shortened. Now it's called "That Song" . . . Italian music is going through a revival in England. Groups like **PFM** and **Le Orme** have recently toured England (their albums are recorded in English) and they have gotten good reviews from the English press. **Toad** is a newly formed Italian progressive ensemble and they have just recorded a marvelous album, all in English, and are waiting for the international recognition that they deserve. Ciao!

JAPAN

コンフィデンス

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

■ Victor Musical Industries has recently announced the acquisition of distribution rights to Blue Thumb Records, Magnet Records and OPUS Records in this market. Blue Thumb's products were previously released here through King Records. The initial releases from Victor include "That's A Plenty" by **Pointer Sisters**, "Alone Together" by **Dave Mason** and "The Crusaders." Magnet label established in London last year will make a debut here on May 5 with **Alvin Stardust's** single entitled "My Coo Ca Choo." The first release of Czechoslovakian OPUS label will be in September.

Paul Simon arrived here at the end of March. In the press interview held at Tokyo Hilton Hotel, the superstar revealed that his solo career has enabled him to pursue his ego.

Bobby Wright is competing with **Terry Jacks** in selling "Seasons in the Sun." Their promotions are backed up by Toshiba EMI and CBS Sony, respectively.

Mayumi Itsuwa, Japanese singer/songwriter will visit the west coast in mid-April to record her fourth album at the Clover Studio.

CBS Sony will launch a promotional campaign for **Michael Polnareff** to coincide with the releases of "La Vie, La Vie M'a Quitte" (single) and "Polnarevolution" (lp) on May 21. The French singer has made a great contribution to the establishment of Epic label in Japan. The campaign includes a 'Polnareff Fair' in major cities, the giveaway of a Polnareff doll, an illustration contest and more.

In June CBS Sony will begin releasing the Monument label here. The American label was previously marketed by Teichiku Records. The first records from CBS Sony will be **Kris Kristofferson's** new album entitled "Spooky Lady's Side Show" as well as his past four albums: "Me and Bobby McGee," "The Silver Tongued Devil and I," "Border Lord" and "Jesus Was a Capricorn."

Brenda Lee will arrive here soon to perform some concerts promoted by Shinnich Promotions in conjunction with Victor Musical Industries. During her stay here, she will promote her single entitled "Gomen-nasaine," which was recorded in Japanese at the Bradley's Barn in Nashville.

GERMANY

By PAUL SIEGEL

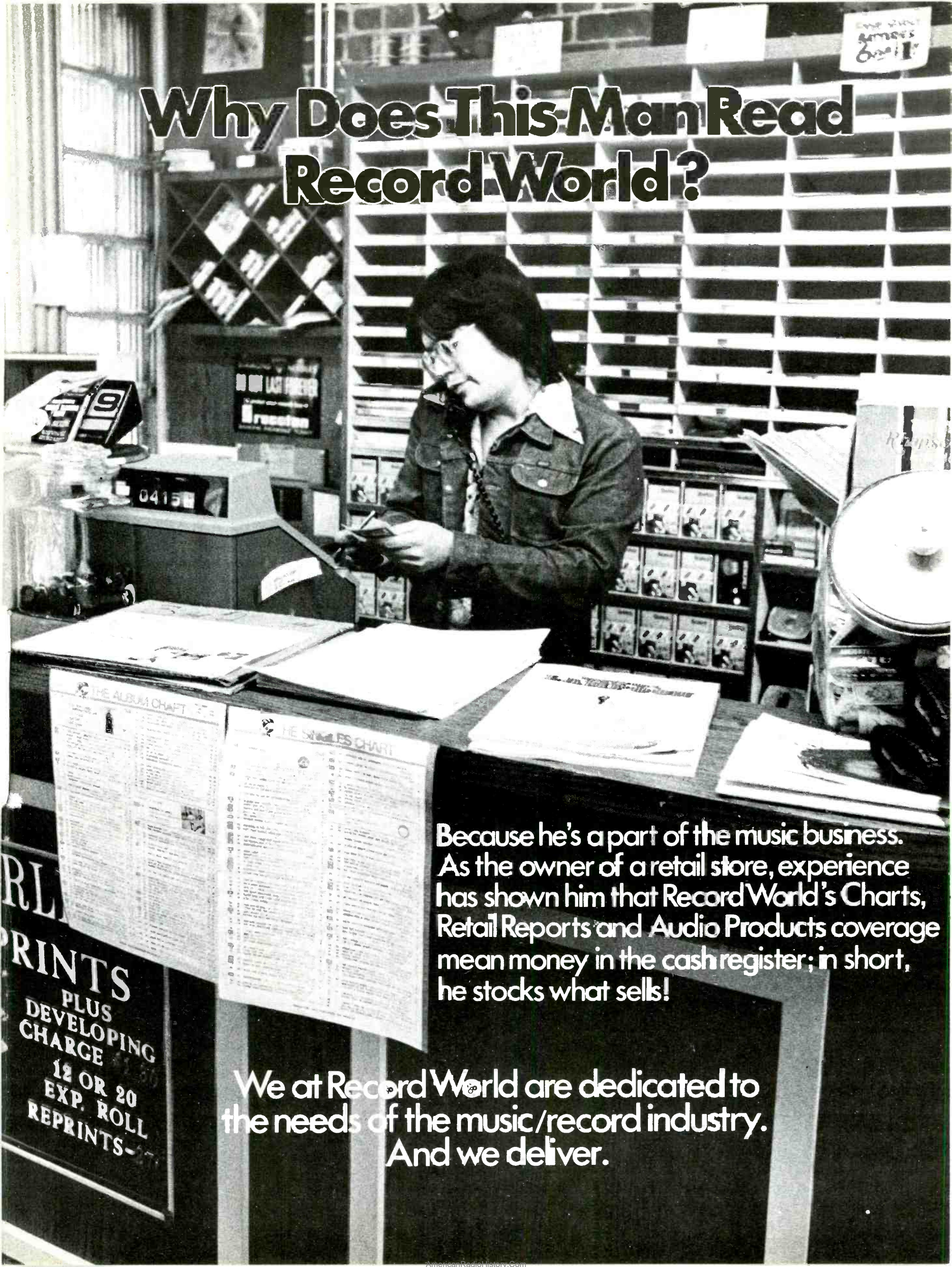


■ BERLIN—NEWS OF THE WEEK: Germany's great musician, composer/producer **Heinz Gietz**, is celebrating his 50th birthday. To his credit he wrote many million sellers such as "Zwei Kleiner Italiener" (Two Little Italians) and "Im Stadpark Die Laternen" (In City Parks Lanterns). He also discovered artists like **Caterina Valente**, **Cindy & Bert**, **Jacqueline Boyer**, **Freddy Breck** and more. This reporter would like to wish him a hundred more glorious years!

RECORDS OF THE WEEK: Looking good is **Rex Gildo's** "Mary-Ann Good-Bye," on Ariola and produced by **Ralph Siegel** . . . Also doing well is **Ringo Starr's** "You're Sixteen" on Electrola/Apple, headed by director **Wilfried Jung** of EMI/Electrola here . . . The fabulous **Les Humphries Singers** with their top hit "Kansas City" on Teldec, also enjoying success . . . Chart action on "I'm A Train" on CBS by **Albert Hammond** . . . Same for the **Hollies** with "The Air I Breathe" on Polydor . . . Ditto "Seasons In The Sun" with versions by **Bobby Wright** on EMI/Electrola and **Terry Jacks** on Polydor . . . Chart movin' is **Lulu's** "The Man Who Sold The World" on Polydor . . . This reporter's chart tip of the week is "O Solo Mio" by **Peter Alexander** on Ariola, produced

(Continued on page 48)

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We at Record World are dedicated to the needs of the music/record industry. And we deliver.

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. SEASONS IN THE SUN
TERRY JACKS—Bell
2. BILLY DON'T BE A HERO
PAPER LACE—Bus Stop
3. REMEMBER ME THIS WAY
GARRY GLITTER—Bell
4. EVERYDAY
SLADE—Polydor
5. ANGEL FACE
GLITTER BAND—Bell
6. EMMA
HOT CHOCOLATE—Rak
7. YOU ARE EVERYTHING
DIANA ROSS AND MARVIN GAYE—
Tamla Motown
8. THE CAT CREPT IN
MUD—Rak
9. THE MOST BEAUTIFUL GIRL
CHARLIE RICH—Epic
10. SEVEN STARS OF RHYE
QUEEN—EMI

ITALY'S TOP 10

1. ALLE PORTE DEL SOL
GIGLIOLA CINQUETTI—CGD
2. E POI
MINA—PDU
3. ANGIE
ROLLING STONES—Stone
4. ANNA DA DIMENTICARE
NUOVI ANGELI—Phonogram
5. AMICIA E AMORE
CAMALEONTI—CBS
6. UN'ALTRA POESIA
ALUNNI DEL SOLE—PA
7. MIND GAMES
JOHN LENNON—Apple
8. PRESINCOLINSENIAUCIOL
ADRIANO CELEMTANO—Clan
9. INFINITI NOI
POOH—CBS
10. VOGLIO RIDERE
NOMADI—EMI

JAPAN'S TOP 10

SINGLES

1. NAMIDA NO MISAO
TONOSAMA KINGS—Victor
2. GAQUEN TENGOKU
FINGER 5—Phonogram
3. HANA TO MITSUBACHI
HIROMI GO—CBS Sony
4. KOIWA JAMAMONO
KENJI SAWADA—Polydor
5. HOSHINI NEGAIO
AGNES CHAN—Warner Pioneer
6. I WISH YOU WERE HERE WITH ME
AKIKO KOSAKA—Warner Pioneer
7. BARA NO KUSARI
HIDEKI SAIJO—RCA Victor
8. KUCHINASHI NO HANA
TETSUYA WATARI—Polydor
9. ERIMO MISAKI
SHINICHI MORI—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 HERE WITH ME
AKIKO KOSAKA—Warner Pioneer
4. NAMIDA NO MISAO
TONOSAMA KINGS—Victor
5. LIVE
YOSUI INOUE—Polydor
6. CHIISANA NIKKI
AGNES CHAN—Warner Pioneer
7. NOW AND THEN
CARPENTERS—King
8. TOTSUZEN NO AI
SHIZUE ABE—Canyon
9. YOZORA
HIROSHI ITSUKI—Tokuma
10. LIVE
CHERISH—Victor

CBS Sets Publishing Conference in Madrid

■ NEW YORK—CBS will hold its annual music publishing conference in Madrid, Spain, April 17. Meetings will be held at the Hotel Plaza April 18 and 19.

Agenda

Among the items on the agenda are: a year-end review of the activities of the individual CBS companies; mapping of independent and coordinated strategies for the coming year; discussions of new legal and professional developments in music publishing; and world-wide musical trends. In addition, each company will present new material from its individual country.

Good Noise to Set British Distributor

■ MONTREAL—André Perry, producer and head of Good Noise Records and Productions, will be in London April 21-28 to negotiate arrangements for British release of the label's product, and to examine equipment for new Montreal recording studio facilities.

Eleven Countries

The eight month old label's first two albums and singles are now scheduled for distribution in a total of eleven countries. New product including pop and country singles set for April and May release will also be contained in Perry's presentation.

England (Continued from page 46)

10 with Slade, the New Seekers and the Hollies respectively.

Following the break up of the New Seekers, vocalist Lyn Paul has signed a world-wide management contract with Tony Barrow. Her first solo assignment is to sing on the soundtrack of the new Gregory Peck movie "The Dove," which was scored by John Barry with lyrics by Don Black.

Radio Luxemburg has announced a new series of special programs featuring several of today's "superstars." Regular Luxemburg deejay Dave Christian will present the shows, the first of which is transmitted on April 27 and features Alvin Stardust, followed by a "teenybooper" special on May 4 which includes Donny Osmond, David Cassidy etc., and on May 11 T. Rex, Slade, Mud, Sweet, Nazareth, Wizzard Queen, 10cc and Geordie make up a show titled "The Super Teen Groups."

Eurovision Winners

■ BRIGHTON, ENGLAND—Winners of the Grand Prix Dela Chanson Eurovision—the international European song contest—were announced on April 6. Winning the first prize was Sweden's The Abba for their song, "Waterloo." Italy came in second with Gigliola Cinquetti's "Si," and Holland took third place with Mouth and MacNeal's "I See A Star." 18 countries were in the competition initially, but France withdrew its entry in light of the death of Georges Pompidou.

Sunny Gale Inks With Audiofidelity

■ NEW YORK — Audiofidelity Enterprises president Herman Gimbel, along with producer Eddie White, have signed songstress Sunny Gale to a recording contract.

Ms. Gale's first album on the Thimble label, "Sunny Sings Dixieland Blues," will be released this Fall, along with a single culled from the album.

Wax Plans Euro Office

■ NEW YORK—Morton D. Wax, president of Morton D. Wax & Associates, a New York-based public relations firm, flew to Rome the week of April 8 to set up a new office to accommodate his expanding needs. The European office is the first step in Wax's international setup.

Alice Alights at Hyde Park Soiree



Warner Bros. recording artist Alice Cooper was the guest of honor at an impromptu party hosted by one-time runaway heiress Tessa Kennedy at her Hyde Park apartment in London. The small select group of notables at the affair included (standing from left) Cooper; Ryan O'Neal; Dewi Sukarno; Ms. Kennedy; Princess Firyal Mohammed; Louisa and Roger Moore; and Fiona Lewis. Also seen are (seated from left) Tatum O'Neal; Ron Kass; Joan Collins; and Marisa Berenson.

Germany (Continued from page 46)

TRADESTERS CORNER: Jack White, who was Germany's top producer last year, seems to be doing it again with Jurgen Marcus' version of "Take It From Me" . . . Musikinformatoren/Automatenmarkt trade magazine's Christel Opitz writes us that her telephone is: 0531-81075, address: Ekbertstrasse 14, 33 Braunschweig . . . Michael Andries from Munich reports that his buddy Christian Anders flew to England with producer John Schroeder to record the Taro-Torsay song, entitled "Would You Say" . . . Werner Mueller flew to a hidden island near Italy for Easter vacation to build up that spectacular sound energy for his great orchestra on Decca . . . Next big artist for BASF could very well be The Medium Terzett, produced by Peter Michel of Frankfurt . . . RCA pushing Daniela with "Remember September" . . . Looks like Tina York's new CBS single, "Licehtensteiner Polka" will hit the charts like a hurricane . . . Gerd Hubler is now with Montana House, whereas former musician there, Bernd Majewski, is presently at Prom Music in Munich.

LETTERS TO MY BERLIN DESK: Thank you's to Joe Miyasaki, Shinko Music, Tokyo . . . Also to Cyril Shane for his wise words from London . . . And Nashville's Frank H. Stanton . . . Ditto to Oreste Corecha's Pino Riccarsi from Milan and to Leon Brettler of Shapiro Bernstein Music Publishers in New York for his thoughtfulness and understanding . . . If anyone knows the address of Quincy Jones please send it to this reporter . . . Thanks to Murray Deutch of New York Times Music for his intelligent note . . . Auf Wiederseh'n 'til next week!

The Campus and Classical Music

By SPEIGHT JENKINS

■ NEW YORK—In this column last week John Harper, London's director of classical sales, said, "The campus reflects the pulse of the classical industry just as it does in pop." Arrested by this statement and some of Harper's other remarks on the importance of the campus, **Record World** began to investigate what other companies thought of the campus market.

Though record executives are not known for uniformity of view, their agreement in this case was amazing. Everyone looked at the campus as a vital selling area. The most expansive was RCA's new director of marketing of Red Seal and special projects, Peter Munves. "I think it's the greatest market in the world," crackled the peppery executive. "You've got a captive audience usually living in a small area. They're extremely hip and open to anything in music. Their increase in view began when the Beatles started writing good music; everything that has happened since has opened their ears further."

Hardly pausing for breath—a Munves trademark—he went on, "There's a new Ken Russell movie in England, 'Mahler Lives.' If it's good, it will pick up the already alive Mahler market just like Russell's movie on Tchaikovsky did. In colleges the fertility of

the crossover from one medium to another, from rock to classics, is fantastic. I think students are looking for records to be a separate medium, adding something to what they have heard before. Our 'Spaced-Out Bach' and another one, 'Snowflakes are Dancing,' are attempts to reach beyond the concert walls." Shades of John Culshaw in an entirely different concept! The former English London executive believed that opera on records should be a unique experience fulfilling the composer's aural desires not able to be created onstage.

Munves went on, "Kids want flexibility in recorded sound, and they're caught up in the nostalgia boom. Classical music can fit into all this, and you have to use campus radio and particularly campus newspapers to get the story across. Records should be the way that they find out how great classical music really is."

Fred Dumont, director of the classical division of Deutsche Grammophon in the United States, had some hard facts to go with his appreciation of the college market: "College sales account for 20 percent of our overall turnover in a year. And we often sell them our relatively unusual items—Archive issues, the Bach B-Minor Mass and the St. (Continued on page 51)

CLASSICAL RETAIL REPORT

APRIL 20, 1974

CLASSIC OF THE WEEK



BOITO

MEFISTOFELE

CABALLE, LIGI, DOMINGO, TREIGLE, RUDEL

Angel

BEST SELLERS OF THE WEEK

BOITO: MEFISTOFELE—Caballé, Ligi, Domingo, Treigle, Rudel—Angel

JOPLIN: PALM LEAF RAG TIME—Southland Singers—Angel

JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

DISCOUNT RECORDS/N.Y.

BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

BRUCKNER: E MINOR MASS—Argo

CHOPIN: SONATAS OPUS 35, 58—Perahia—Columbia

JOPLIN: MORE RAGS—Schuller—Golden Crest

JOPLIN: RED BACK BOOK—Schuller—Angel

HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey

VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

FRANKLIN SOUND/PHILA.

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

CRUMB: BLACK ANGELS—N.Y. String Quartet—CRI

JOPLIN: PALM LEAF RAG TIME—Southland Singers—Annel

JOPLIN: PIANO RAGS—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

RACHMANINOFF: VESPER—Sveshnikov—Angel

TIPPETT: SYMPHONY NO. 3—Harper, Davis—Philips

VERDI: UN BALLO IN MASCHERA—Callas, DiStefano, Gobbi, Votto—Seraphim

VERDI: LA FORZA DEL DESTINO—Callas, Tucker, Serafin—Seraphim

VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

RECORD & TAPE COLLECTORS/BALTIMORE

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

CHOPIN: MAZURKAS—Miles—4-Score

COPLAND: APPALACHIAN SPRING—Copland—Columbia

CRUMB: MAKROKOSMOS I—Burge—Nonesuch

MUSIC FOR FLUTE AND TAPE—Baron—Nonesuch

JOPLIN: PALM LEAF RAG TIME—Southland Singers—Angel

RACHMANINOFF: PIANO CONCERTOS NOS. 1, 2—Ashkenazy, Previn—London

SPACED-OUT BACH—Payne—RCA

STEINER: GONE WITH THE WIND—Gerhardt—RCA

STRAUSS: ALSO SPRACH ZARATHUSTRA—Karajan—DG

VOGUE RECORDS & BOOKS/L.A.

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

CRUMB: MAKROKOSMOS I—Burge—Nonesuch

CRUMB: VOICE OF THE WHALE—Degaetani—Columbia

JOPLIN: MORE RAGS—Schuller—Golden Crest

JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch

JOPLIN: RED BACK BOOK—Schuller—Angel

KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA

RIMSKY-KORSAKOV: SNOW MAIDEN—Belgrade Apra—Decca (Import)

SAINT-SAENS: SAMSON ET DALILA—Ludwig, King—Eurodisc (Import)

SCHUMANN: SCENES FROM FAUST—Britten—Decca (Import)

TOWER RECORDS/SAN DIEGO

ALBENIZ: IBERIA—De Larrocha—London

BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London

BELLINI: I PURITANI—Sills, Gedda, Rudel—ABC

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—RCA

JOPLIN: PEDAL HARSICORD—Bigas—Columbia

JOPLIN: RED BACK BOOK—Schuller—Anael

PACHELBEL: KANON—Erato

THE COMPLETE RACHMANINOFF, VOLS. I-V—RCA

JOAN SUTHERLAND: VOICE OF THE CENTURY—London

WAGNER: DER RING DES NIBELUNGEN—Nilsson, Windgassen, Hotter, Solti—London

MUSIC ON RECORDS/PORTLAND

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel

GO FOR BAROQUE—Victrola

HAYDN: SYMPHONIES 1-19—Dorati—London

JOPLIN PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch

JOPLIN: PALM LEAF RAG TIME—Southland Singers—Angel

JOPLIN: RED BACK BOOK—Schuller—Anael

KHACHATURIAN: PIANO CONCERTO—Hollander, Previn—RCA

KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA

THE COMPLETE RACHMANINOFF VOLS. I-V—RCA

VERDI: I VESPRI SICILIANI—Arroyo, Domingo, Milnes, Raimondi, Levine—RCA

CLASSICAL ALBUM PICKS

CHOPIN: SONATAS

Murray Perahia—Columbia M 32780

Fulfilling the promise of his Schumann album issued last fall, Murray Perahia has put together two of the most fascinating performances of the familiar Chopin sonatas heard in many a moon. Best is the Opus 35, with its expressive Funeral March, but both have a rare combination of technical mastery, deep feeling and exciting power.

MORE SCOTT JOPLIN RAGS

New England Conservatory Ragtime Ensemble, Schuller—Golden Crest CRS-31031

The combination that rolled in bushels of money for Angel has now come home to Golden Crest. The new record has the grace and brilliance of the earlier "Red Back Book." In some ways the scoring seems a shade more symphonic and slightly defused, but it is a major addition to Jopliniana. Some annoying pre-echo.



Dialogue (Continued from page 10)

RW: Do you feel that the environment in which music is presented has a great deal to do with the success of that particular show?

Stein: I know that I developed more major acts in the last four years in New York City than any other. So apparently whatever that it is down there that people like or don't like, it's responsible for being a catalyst for the industry. Everybody that you see at Felt Forum or at Madison Square Garden, 90 percent of those people I started at the Academy of Music.

RW: Would you say it's a completely different crowd that you'd find at Philharmonic than you would at the Academy?

Stein: No.

RW: Then would you say that the environment itself at the two different places has a bit to do with how the people in the audience react. People seem to act differently at the Academy.

Stein: Well, you don't get damage bills at Philharmonic Hall. I've done shows at Carnegie Hall, Philharmonic Hall—you can't take the house lights out at Philharmonic Hall any more if you do a show because the management is so disgusted with rock audiences. I couldn't put the house lights out for Joni Mitchell. I couldn't control the kids there. I've seen kids take bulbs out of Carnegie Hall, I see them with their feet over the boxes smoking dope, I've seen them put cigarettes out on carpets at Philharmonic Hall. I'd rather have them do that at the Academy of Music, quite frankly, because that's their house. I mean it's made for them, it's designed for them, and it suits their purposes. I find the things they do to Philharmonic Hall when an orchestra or an opera has to be there the next night, are horrendous.

RW: I sense that you think it's really important to provide a place for the people who are important to rock and roll, in this case the sixteen and seventeen year old kids, because they're the ones that perpetuate it.

Stein: Right. And the jamming. You know the people who have jammed at the Academy? Bob Dylan walking out on stage—George Harrison backstage—there's nobody who hasn't played there or been there. It's a scene. And if you start cleaning up rock and roll and say, well, rock and roll belongs in red velvet seats and we can have a drink, I'll meet you at the Carnegie Bar and you know, we'll have a champagne cocktail in between the Climax Blues Band and Wishbone Ash. You're taking the whole blood and the whole life stream and the whole vigor that was rock and roll, it was anti-establishment music. It was down, it was dirty, it was scruffy and that's still where rock and roll is at and it's still the basis of rock and roll. The glitter and the puffy little acts and poofy little acts are not the kind of stuff that's gonna make this industry survive for me and for you. And the reason I'm not going to talk about my great aesthetic trips—I can talk about the Auditorium Theatre in Chicago, I mean I work in beautiful theaters—it's the Academy of Music that's the most important theater in the world right now.

RW: If you could design a concert hall . . . ?

Stein: It would have the sound of the Academy of Music, it would have the Academy of Music's lighting designer and it would have all of the grooviness and all the freshness without the drug abuse, without the vandalism and without Fourteenth Street. You know, your condemnation of the Academy's environment is a condemnation of New York City. It's true. It's the best city in the world and it's the worst city in the world. So the Academy of Music has some of the best qualities in the world and some of the worst.

RW: So it's very realistic.

Stein: That's New York City. And I really believe that.

RW: On the other end of the spectrum, do you feel it is at all important, let's say, for those of us, and I'm not necessarily including myself, that are no longer the 16 or 17 year olds, to be provided with an alternative for listening to rock music? I mean, do you think it's important that they still have shows at say Avery Fisher Hall with good rock acts? Or do you feel it's really got to be that total look?

Stein: You see, we've really left rock and roll as real involved people in it. I mean we listen to the same records that the kids do but we don't get off on being squeezed, you know. What's a complaint to you is sometimes the very opposite to the kid.

I'm convinced that teenagers love to be squeezed against each other. Be a 16 year old guy and be on line two hours, there's a chance to chat with those four chicks who came in from Brooklyn and be squeezed in with that girl's boobs in your back and get pushed and squeezed and go in the bathroom and get stoned. Like smoking in the boys room. They like to be in the cold for two hours. They like to stand on chairs. Unfortunately, they like to break sconces and they like to break toilet accommodations. But that's part of it. They like the

(Continued on page 52)

Rivers On the Road



A backstage trio prior to Johnny Rivers' opening night set at the Troubadour, Los Angeles, featured Tom Davies, Atlantic Records regional marketing director; Rivers, and the entertainer's manager, Art Newberger. The date marked the start of Rivers' tenth anniversary tour, a cross-country string of shows that will cover some two dozen cities through mid-May, as Atlantic releases his first album for the label, "Road," including the current single, "Sittin' in Limbo."

GRC Pacts Power House

■ ATLANTA — General Recording Corporation president Michael Thevis has announced that the firm has completed a five-year contract with Power House Productions, LTD, for the exclusive recording and management of artist Jack Kittel and singing duo Carl James and Jackie Irvin.

Detroit Power House officials Pat Meehan, president, and Johnny Powers, vice-president, leased the masters of "Psycho" recorded by Jack Kittel and "Dance Party Music" by Carl James and Jackie Irvin for distribution on the GRC record label.

Colecox Formed

■ LOS ANGELES — Producer Larry Cox and songwriter Johnny Cole have formed Colecox Ltd., an independent production company. The first artist signed is Rusty Lee.

CLUB REVIEW

B. W.'s Texas Music Shines at Max's KC

■ MAX'S KANSAS CITY, NYC — B. W. Stevenson (RCA), the Lone Star State's bearded cherub of folk boogie-rock and general good times, appeared here for a week (2-8), and proved there's a lot more to his future than endless encores of "My Maria." With a ten gallon hat and a body to match, he smoothly ran through a set of select material ranging from his opening "Be My Woman Tonight" (penned by Al Anderson) to his finale, Jerry Jeff Walker's "Maybe Mexico." His band, named after his new RCA album "Calabesas," was tight and strong, all night long.

Highlights of his spirited appearance included his latest single "Look for the Light" and Hank Williams' "Hey, Good Lookin'." And when he finally did get down to his biggest hit to date, "My Maria" (which he affectionately refers to as "Gonorrhea"), it proved an inevitable but immeasurably pleasurable treat. Ol' Buckwheat's got a whole career of hits just like it ahead of him.

Also on the bill was an unsigned veteran of the Gaslight, Denny Brown. A combination of some of the wit of Loudon Wainwright III and some of the vocal subtleties of Neil Young, much of his material also proved to be a cut above the folksy norm, especially his Wall Street blues "If Love is the Cost" and his answer to "Streets of London" for little ole New York, "Got the Whole Night."

Robert Adels

Stars Sign with Columbia



Excitement rises as the Hollywood Stars finalize their contract with Columbia Records. Pictured from left are: Al Teller, vice president, merchandising and product management; band members Kevin Eldridge Barnhill, Terry Rae, Ruben de Fuentes, Mark Anthony and Scott Phares; Ted Feigin, vice president, west coast a&r; Denny Bruce, co-manager of the group; Michael Dilbeck, group's a&r representative; Sepp Donahower, group co-manager; and seated on the floor from left are Kim Fowley, the group's discoverer; and Tony Lawrence, product manager.

Chapin Guests at Guild

■ NEW YORK — Featured guest at the next American Guild of Authors and Composers' (AGAC) "rap session for songwriters" will be Elektra recording artist Harry Chapin. The meeting will take place April 24, 8-10 p.m. at the Barbizon-Plaza Hotel, and will be moderated by Alison Steele. All songwriters are welcome, and there is no admission fee.

SAS Signs Coven

■ NEW YORK — Sid Seidenberg, president of Sidney A. Seidenberg, Inc., has announced the signing of Coven for world-wide management. Coven is currently in recording sessions in Los Angeles with producer Shel Talmy. Danny Kessler, who heads up S.A.S. Inc.'s west coast operation has been appointed liaison for Coven.

The Campus & Classics

(Continued from page 49)

Matthew Passion. DG looks at the campus as a vitally important market." Echoing virtually every other executive contacted, Dumont said, "We have to work hard on the campus, because we're setting the buying pattern for a lifetime."

Pierre Bourdain, director of product management of Columbia Masterworks, agrees with what Munves, his former colleague, said and added, "Our basic repertoire sells on campus, but the interesting things really pick up there. Odyssey specifically, and our contemporary line. The American Music series has really taken off on campuses, and it's too early to tell about the Black Music Series."

Tony Caronia, eastern sales manager for Angel Records, summed it up: "Campuses tell us their own trends. They don't seem to be particularly oriented to the standards in Romantic nineteenth-century music, but they really buy baroque, classical and avant garde music. You ask how important they are. Look at 'The Red Back Book.' Campuses began the craze for that, and everybody joined in. By watching what is happening there, we can tell what is going to be important everywhere."

The unanimity of reaction to classics on campus demands a response, and the RW Classical Retail Report will attempt to do the trick. Every fourth week, beginning two weeks from now, a campus retail report will run on this page. Letters are going out at this time to major retailers located near the big college campuses of the United States, and if they respond, the campus market will have its own specific barometer in **Record World**.

Oldfield to Appear On 'Rock Concert'

■ NEW YORK—Don Kirshner has set Mike Oldfield to make his national television debut as a performer on a forthcoming "Don Kirshner's Rock Concert" 90-minute special. Oldfield will perform "Tubular Bells." The show, on which Oldfield will appear, will air in New York on WNEW-TV, and in Los Angeles on KHJ-TV, on May 11.

Hegel Cuts Disc

■ NEW YORK—RCA Records' Cincinnati based promotion man, Rob Hegel, recently took to the studio to cut his first single for RCA, "New York City Girl." Having written, sung, produced and played on the session, he now returns to his regular post to see if, with the help of his promotion staff, he gets any airplay.

Fish Story



As part of RCA Records' participation in this year's NARM convention in Hollywood, Florida, the fishing boat, Alisan, was rented and guests were taken fishing. Shown in this picture with the biggest sail fish (7' 4") ever caught at a NARM meeting are (from left) Frank O'Donnell, RCA's manager, eastern regional sales; Joel Gage, southwest regional director, Discount Records; Irwin Katz, director of marketing, Discount Records (who caught the fish); and James Gagarin, southwest regional director, Discount Records.

Stevens' 'Streak'

(Continued from page 3)

We intend to continue capitalizing on that potential very aggressively."

Chess/Janus recently announced the acquisition of the assets of the Metromedia Records country division. The GRT label, under the direction of general manager Dick Heard, has been reactivated for the release of all country product and based in Nashville.

In addition, Chess/Janus has taken on a strong international aspect via their recent breakthrough with Canadian Ian Thomas and successful introduction of England's Al Stewart into the U.S. market.

The 'Don' and the Diva



When Leontyne Price (right) and Sherrill Milnes starred in a gala Metropolitan Opera benefit performance of Mozart's "Don Giovanni," RCA Records entertained afterwards with a dinner honoring Miss Price, Milnes, and James Levine, who conducted. The "Don" and the Diva here chat at the party.

Argent Headlines Tour

■ NEW YORK — Coinciding with the release of their newest album, "Nexus," Epic group Argent is about to embark on their first headline tour of America.

Argent will be returning to the States April 27, opening the tour at Millersville College, Millersville, Pennsylvania. These upcoming dates will mark lead singer Russ Ballard's last appearances with the group. Ballard is leaving after this tour to pursue a solo career. No replacement has been announced to date.

CLUB REVIEW

Melissa Melodic At the Troubador

■ LOS ANGELES — Melissa Manchester (Bell) has all the good qualities an up and coming performer could want. Her voice, as demonstrated at a recent appearance at the Troubador, is splendid, her material diversified, she's backed by unusually good musicians and she has an easy stage presence and poise. Should be perfect, but . . . not quite.

Ms. Manchester was once a Bette Midler Harlette, and with each successive song, more and more Midleresque overtones crept in. Not the flamboyance of a Midler performance, but similarities in phrasing and vocal emphasis were there, to the extent that with eyes closed, you couldn't be sure who was singing on stage. The set opened with "Bright Eyes Is Here Again" and "I Can't Get It On Without You" which were in the unique Manchester style. And Manchester would be good enough for most, but the important thing is to just be herself.

Headliner Robert Klein (Brut), recently reviewed in **Record World**, remains sharp, to the point and very funny. **Beverly Magid**



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CONCERT REVIEW

Kinks' Kraziness Kaptivates Forum

■ FELT FORUM, NYC — Come September, it will be ten years since the Kinks started their U.S. career off to a rockin' good start with their initial hit, "You Really Got Me." Now on RCA, the live band is very much 'the Ray Davies Show,' with all the other members merely filling supporting roles. But most of all, at a Kinks concert, there is a rowdy but effervescently-so bunch of dedicated followers unto his own fashion: a beer-squirting slapstick-prone boogie crowd who has no trouble getting off on anything that should happen across the stage during the course of the evening.

New Material

Opening with "Victoria," the group led into new material from their current RCA album "Preservation Act I" as well as their logically titled follow-up, "Act II." Their new single from the upcoming package, "Money Talks," received strong response. The song was quickly segued into a loose but effective version of their initial decade-old hit, medleyed with "All Day and All of the Night." This particular evening (6), every Kinks fan in New York was in a bedazzled state of euphoria. Ten years later, this British band is still as crazy as they were in their infancy.

Gross Opens

First on the bill was the affable and talented Henry Gross (A&M) who has been recently reviewed here. While a nubile female stalker romped stage right to left rather appropriately during his finale "Skin King," the highlights of his set were of a more musical nature, especially what sounds like a strong follow-up to his current "Simone" — "Meet Me on the Corner."

Robert Adels

The Coast (Continued from page 12)

on the roads this month too, in the eastern U.S. . . . and FYI: **Black Oak Arkansas'** Jim Dandy posed here in the nude Friday before last for sculptor **Ralph Massey**, who's undertaken to do a full-scale work depicting Dandy astride an Appaloosa. When the group goes to England for the first time next month, they'll present it to the Queen (?), to be deposited in the private collection of the British Museum of Contemporary Art.

AM Action (Continued from page 20)

NEW ACTION

Bo Donaldson & The Heywoods (ABC) appear to have captured the hearts of America's programmers with their version of "Billy, Don't Be A Hero." Major additions this week on the record included: **WCFL**, **WSAI**, **KIMN**, **WFIL** and **WAKY**. **WIXY** in Cleveland, which is playing both the ABC and the Mercury versions, jumped the records from 41-27.

Dialogue (Continued from page 50)

smell of dope. They like bouncing boobs. They like their eardrums to flirt with being broken. They like to feel their eardrums go as that guitar sound comes through.

RW: As a guy that's so active—I mean more so than 90 percent of the people—in booking acts, over this vast geographical area, there are certain areas of the country that really lack places like we've been discussing. Are there more to come?

Stein: No. Places like the Academy are not going to happen again. So we're the last one. And that's why it freaks me out when . . . you know you got a tradition. You know, the Fillmores are gone and that's the closest thing to what rock and roll was.

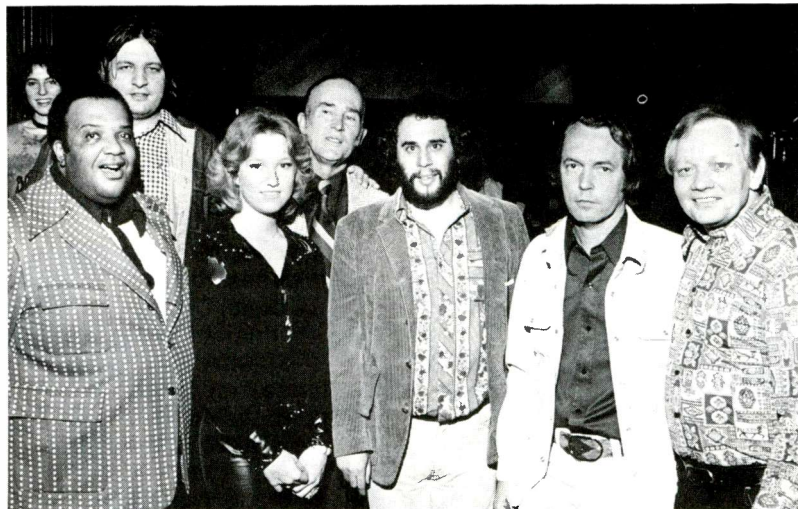
RW: What does the future hold for concert halls?

Stein: They'll be more sterile. They'll be less alive.

RW: And that's not something you're looking forward to?

Stein: Not that I'm looking forward to. It's marvelous for business—I mean, if I can go into a 20,000 seat hall I can make a lot more money. But when the Academy is gone, let alone any other theaters that resemble it, there are going to be fewer places for new acts to develop. And if there's no Academy you're gonna have lots of acts who are going to have to wait and hope that they're lucky enough to have a monstrous album or go on a monstrous tour with one group across the country. But you're not going to have a place for them to relate on such a personal basis, such a close basis as in the Academy. It's going to be bad for acts and there'll be some more money to be made for a while. But the bottom could collapse out of the industry if there's no place for new talent to emerge. ☹

All Tuckered In



Tanya Tucker made a rare trip to New York recently, during which she performed at a special party thrown for her by Columbia Records at New York's new club, The Bottom Line. Ms. Tucker is currently riding the charts with her single, "Would You Lay With Me (In A Field Of Stone)" and her album of the same name. Shown above at the affair are (from left): Granville White, associate director, r&b promotion, Columbia Records; Steve Popovich, vice president, national promotion, Columbia Records; Tanya Tucker; John Kelly, the artist's manager; Jonathan Coffino, associate director, product development, Columbia Records and Ms. Tucker's product manager; Billy Sherrill, Ms. Tucker's producer; and Pete Drake, steel guitarist.

Stewart Does Benefit, Records Live Album

■ NEW YORK — RCA Records artist John Stewart's recent benefit concert in Phoenix, Arizona for the Guadalupe Legal Clinic, an organization that provides legal services for the Yaqui Indians among others, was termed a major success by the College of Law of Arizona State University, which runs the clinic.

Double Disc

Stewart's two concerts in Phoenix were recorded by RCA for release as a double album later this year. Produced by Nik Venet, the songs on the album are all Stewart originals.

CONCERT REVIEW

Starship Soars At The Academy

■ NEW YORK — A center stage direct red spotlight, and the being of one Grace Slick propelled an Academy of Music crowd on an amazing journey into the music of the Jefferson Starship. The group, consisting of David Frieberg (piano & vocals), Papa John Creach (electric fiddle), John Barbata (drums), Peter Kangaroo (bass), Craig Chaquico (lead guitar) and, of course, Grace Slick (vocals) and Paul Kantner (rhythm guitar and vocals), managed to satisfy the appetite of an audience expecting a performance of the quality of the Jefferson Airplane. Beginning the continuous flow with "Sunrise," a cut off the "Blows Against The Empire" album, the group moved into "Hi Jack," a powerful story telling of the adventures on the Starship. An exceptional treat was the perfect wailing of that master fiddler, Papa John Creach, as the group did an old Airplane favorite, "Milktrain." Among the better songs of the evening were "Sketches of China," and "The Ballad of The Chrome Nun," both of which are recorded on the Starship's "Baron von Tollbooth & The Chrome Nun" album. The audience was pleasantly surprised to hear the Starship's very beautiful rendition of "Wooden Ships."

Grace's new album, entitled "Manhole," played a large part in the evening's repertoire. "Come again Toucan," which has recently been released as a single, was among the better tunes. Also, "Epic (#38)" came off with great dynamics.

Energized Encore

Naturally, the audience would not allow the Jefferson Starship to leave without doing an encore, so they graciously returned to the stage and did another tune from "Manhole" entitled "Better Lying Down," featuring Peter Kangaroo on lead guitar. They closed the performance with a lively version of "Volunteers of America."

All in all it was an energy-filled evening for everybody, and the Starship's music carried the group and its listeners to new heights.

Sandee Oxman

Constantino Plans Gigs

■ NEW YORK — Singer/guitarist/composer Danny Constantino is planning a one-man show, accompanied by a 14-piece band, at Town Hall on Thursday, April 25 at 8:30 p.m. He is also planning dates at Massey Hall, Toronto, in June, Place Des Arts, Montreal in June, and is negotiating for concerts in Chicago and Detroit.

Make Room for Danny Thomas

By ROBERTA SKOPP and TONI PROFERA

■ NEW YORK — Danny Thomas has been entertaining millions of people for over three decades now. His colossal career has encompassed film, theater, radio and television . . . the latter having thrust him into national popularity in the 1950s. An entire generation grew up while avidly watching his "Make Room For Daddy" show, which originated in 1953 and garnered five emmys in the eleven years it ran. His television involvement goes beyond acting and into the 'behind the scenes,' production role. His production company with Sheldon Leonard (T&L Productions) was responsible for the "Andy Griffith Show," "The Dick Van Dyke Show" (the original with Mary Tyler Moore), "The Joey Bishop Show" and "Gomer Pyle" (Jim Nabors), to name a few. The most successful venture of his Thomas/Spelling Productions Company was the still re-run "Mod Squad." Thomas has, over these many years, also developed a strong reputation as a well-respected, stand-up comedian in nightclubs, as well.

Surrounded by this prosperous career, Danny Thomas decided to put forth an album, "I'll Still Be Loving You" on Myrrh Records, exclusively displaying his prowess as a vocalist. Thomas told **Record World** that the reasons behind his latest undertaking can be traced back to his strong commitment to the St. Jude Children's Research Hospital. When Thomas was desperately poor he made a vow to help grievously ill children. Out of that vow came the hospital, which he founded, located in

Memphis, Tenn. Myrrh Records approached Thomas on the concept of going into the studio to record, and Thomas thought it would prove to be a worthwhile enterprise if all the proceeds from a recording career were donated to the hospital. So it came to be.

Recent Release

Most of the songs on "I'll Still Be Loving You" are from the pen of Jim Weatherly, as Thomas admires his style of writing because they "tell stories"—something that Thomas is noted for. The smooth production from Larry Muhoherac (executively produced by Thomas' son-in-law Larry Gordon) combined with the rich vocal capabilities of Thomas make it a most interesting pop-oriented, easy listening album. Thomas was recently in New York to promote the disc, which entailed a guest appearance on Lee Leonard's "Midday Live Show" and autographing copies of the album at E. J. Korvettes' Fifth Avenue store.

Religious Album

Thomas' future plans, as far as the recording part of his multifaceted career is concerned, involve going into the studio to record a 'religious' album. He has previously gained a powerful reputation as a master of dialect and realistic ethnic characterization, which will undoubtedly lend special appeal to the forthcoming set. According to his present plans, he will include songs of various religious and cultural denominations.

So, record buying public get ready . . . make room for Danny!

Hooked On A Hit



Bengt Palmers (center), manager, a&r, EMI-Sweden, receives a gold record for "Hooked On A Feeling" by Blue Swede, which has been certified a million-dollar seller by the RIAA. Palmers produced the single as well as the group's new album, also titled "Hooked On A Feeling."

Pictured from left with Palmers are: Chan Daniels, director, a&r, operations, Capitol Records, Inc. (distributors of EMI); Al Coury, CRI vice president, promotion; Rupert Perry, assistant to Brown Meggs, CRI executive vice president; and Mauri Lathower, CRI vice president, a&r.

Fly-By-Night Affair



Columbia recording group Aerosmith recently played a special benefit for the City of Detroit Parks Department at Detroit's Grand Palace Theater. The affair was broadcast live over Detroit's WABX-FM. Shown above after the performance are (from left): Mark "Tall Cowboy" Parenteau, WABX disc jockey; Tom Hamilton, bassist; Joey Kramer (front), drummer; Dan Carlisle, WABX disc jockey; David Krebs, group manager; Joe Perry, lead guitarist; Steven Tyler, lead singer; Brad Whitford, rhythm guitarist; Mike Klenfner, national album promotion manager, Columbia Records; and Russ Yerge, Detroit promotion manager, Columbia Records.

RECORD WORLD BORDER LINES

By LARRY LeBLANC



■ TORONTO—Bachman-Turner Overdrive has resigned with Mercury Records for a further 5 years . . . Bill King has disbanded his group and may tour solo or with a trio . . . The Stampedeers preparing for their annual tour of the country which takes place from May 9 to mid-July . . . Greaseball Boogie Band recording at Toronto Sound . . . Burton Cummings has been offered (and will likely take) a movie part in an upcoming Hollywood flick . . . A&M artist Valdy with his group Diamond Joe, and Bruce Miller are currently touring cross-country. Tour ends April 21 at Salt Spring Island. A&M's Colin MacDonald has been coordinating press and college activities for the package . . . Wednesday to Rochester May 7-19 . . . Scrubbaloe Caine negotiating with Jack Richardson for future production . . . Shawne Jackson finally hits the recording scene with a single, "Just As Bad As You," on Playboy. The cut was produced by Dominic Trojano . . . True North star Murray McLauchlan currently in Calgary for a one-nighter at MacEwan Hall . . . CBC-TV to be re-broadcast the Stampedeers' special, "A Short Visit To Planet Earth" . . . New Dick Damron single on Columbia is "Bitter Sweet Songs" produced by Gary Buck . . . Transatlantic Records have released an album in Europe by Walter Horton with Hot Cottage, recorded in Edmonton. The new package includes liner notes by blues historian Mike Leadbitter. Producer of the set, Holger Peterson, has been given the go-ahead from Transatlantic to complete another album with bluesman Johnny Shines. The lp will be released in Europe in the summer . . . NFB documentary "Rock-A-Bye" shown on CBS-TV on April 17. The film showcases performances by the Rolling Stones, Alice Cooper, the Stampedeers, Ronnie Hawkins, Michel Pagliaro and Crowbar . . . Columbia Records preparing to release debut single for Cliff Edwards . . . CHOM-FM in Montreal has prepared a promo package on French Canadian artists featuring Jean Pierre Ferland, Robert Charlebois, Louise Forester, Diane Dufresne, Paulin Julien, Gilles Valiquette, Contraction, Renee Claude, Harmonium, Guy Trepanier, Anne Anderson, Lewis Furey and The Hotel Orchestra. The sampler is being made available to program and music directors, free of charge. Those interested in receiving this package of albums and singles should direct their requests to Tim Thomas at 1355 Greene Ave., Montreal, phone: (514) 935-2425.

Azoff Forms Front Line

■ LOS ANGELES — Irv Azoff, formerly of Geffen-Roberts Management and Associated Booking Corp., has announced the formation of Front Line Management Co. Front Line is located at 9126 Sunset Blvd. here.

J5 Pass Million Mark

■ LOS ANGELES — The Jackson Five's single recording of "Dancing Machine," from their album "Get It Together," has sold over one million copies, according to E. Abner, Jr., president of Motown Record Corporation.

Merle Haggard:

'Common Man's Poet' Comes to N.Y.

By IRA MAYER

■ NEW YORK — Despite his own seeming attitude that this was just another stop on the tour, there was a certain significance to Merle Haggard's (Capitol) commercial debut in the Big Apple (5). (He had previously played some industry parties.) Apprehensive at first, meeting a corps of New York and national press representatives, he eventually warmed up even in face of persistent questions as to how the author of "Okie From Muskogee" could find himself playing in a city where, as one questioner put it, "you'll be singing 'Okie' and all these kids out in the audience will be smoking marijuana."

Press Conference

The press conference took place the Friday afternoon preceding his two concert appearances at Madison Square Garden's Felt Forum, at the Penn Plaza club in the Garden complex. Haggard was dressed in a blue suit and blue shirt with white polka dots — something a fashion magazine reporter asked him about. Haggard explained that his last time in New York "all of you were in suits. I guess I should've worn my usual Levis." On stage that night he kept the shirt and a black leather vest, changing the pants to denim.

Bob Eubanks, of Concerts Express, the firm which has purchased all of Haggard's concerts for 1974, introduced the country singer trying to dispel the notion that he is a "country" singer or writer—a notion Haggard himself was intent on keeping intact. "You don't have to be ashamed to like country music anymore," was the way he put it.

Haggard spoke guardedly, if honestly, responding more readily to some questions than others. Of the California prisons where he served time years ago he made the analogy that it was like doing



Bob Eubanks (left), Merle Haggard at press conference.

time in the service; of his television spots for prison reform, he commented, "A lot of that dialogue is written for me." He finds John Denver an artist who plays "a kind of music that we stopped doing because we thought it was too country." And of Richard Nixon, "It's no one's business what I feel in that area," though he was clear in distinguishing the man from the politician and recent political events.

Why are rock 'n roll audiences turning to country music? "The fact that they're able to hear it now, and also the 'do your thing' consciousness of the late 1960's," he answered. "I don't think it's necessarily an increase, just a new honesty."

The questioning returned periodically to "Okie" and "Fighting Side of Me," with Haggard insisting that the songs are no more than the listener puts into them. "I don't have anything against people who smoke marijuana," he said at one point. "The song says, 'We don't smoke marijuana in Muskogee . . . I've never even been there.'"

Whatever tension there was disappeared with two final subjects—Haggard's car built to run on railroad tracks (Haggard admitting he'd run the car on some tracks

(Continued on page 57)

Austin to Keynote ESCMI Banquet

■ MONTICELLO, N.Y. — Record World publisher Bob Austin will be the keynote speaker at the ESCMI country music convention banquet, to be held on Saturday, April 18. He will address an audience of record company personnel, club owners, musicians, recording artists, disc jockeys and other industryites on the topic of "Opening New Outlets in the Northeast to Country Music," as well as commenting on the state of country music in general.

Austin, who has played a major role in the growing importance of the country music field, is currently treasurer of the Country Music Association (CMA) board, and is one of its original members.

The convention is scheduled to run April 18-21 at Kutshers Country Club in Monticello, and asks a registration fee of \$10. The meet will feature, among other events, panel discussions and seminars among radio program directors and deejays, along with record company representatives.

CMA Releases Anti-Piracy Disc

■ NASHVILLE — The Country Music Association has released an anti-piracy disc featuring voice i.d.'s by name artists speaking against tape piracy. Also featured on the disc is a series of three spots written and produced by WIRE Radio in Indianapolis, which features factual information, interviews, and editorial comment against tape piracy.

Enclosed with the disc is a tape piracy "Fact Sheet" and an article, "How Piracy Affects Radio."

Artists who speak against tape piracy on the disc are Anne Murray, Tom. T. Hall, Jack Greene, Jeannie Seely, Tompall Glaser, Charley Pride, George Jones and Tammy Wynette, Bill Anderson, Dottie West and Hank Williams, Jr. There is also a special editorial by Mrs. Jo Walker, executive director of the Country Music Association.

The discs have been mailed to country music radio stations around the United States.

NASHVILLE REPORT

By RED O'DONNELL



■ Johnny Cash, June Carter, Linda Ronstadt and Foster Brooks (who plays a comedy drunk on the Dean Martin series) are starring in a 90-minute, independently produced TV special, taped inside the Tennessee State Prison. Glen Sherley is hosting the program, which the backers and producer Chuck Ison hope to sell to a network. (It's being directed by Dick Carson, director of the Merv Griffin syndicated video series.)

A musical-variety special top-lined by Gladys Knight and the Pips and Tom T. Hall is to be taped May 9-10-11 at Six Flags Over Georgia amusement park in Atlanta . . . Produced by Burt Sugarman for airing June 21 on NBC-TV, it is titled "Midnight Train to Georgia."

Charlie Rich hosts the Midnight Special on NBC-TV May 3. Anne Murray, the Staple Singers, Dobie Gray and The Treasurers are to be the guests.

(Continued on page 56)

COUNTRY PICKS OF THE WEEK

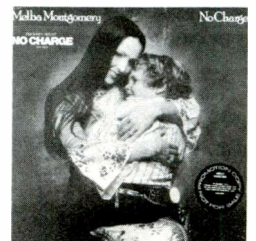
SINGLE CHARLIE RICH, "I DON'T SEE ME IN YOUR EYES ANYMORE," (Laurel, ASCAP). Another monster record from the hottest guy around. This mellow tune will follow his others straight to the top. Chet Atkins masterfully produced this single from the Rich catalog. Disc will storm pop, country and MOR charts with ease. Another giant for the Silver Fox. RCA APBO-0260.



SLEEPER JERIS ROSS, "I KNOW THE FEELING," (Bronco, ASCAP). One of the most captivating records in a long time. Producer Ron Chancey turns Jeris loose to sing a sultry, tender song that builds by the second. The first listen will tell you the tremendous potential this has on country and pop charts. Tune has all the ingredients—great vocals, top musicians, classy production—to break Jeris big! ABC 11436.



ALBUM "NO CHARGE," MELBA MONTGOMERY. Whoopee! If you've been looking for a pure country album, the search is over. Ms. Montgomery puts her impressive talents into this collection of solid country tunes. Pete Drake has produced a well-balanced album that spotlights Melba's ability to interpret a song as few can. Jammed with strong material. Elektra EKS-75079.



CONCERT REVIEW

Joni Mitchell Moves Crowd at New Opry

■ NASHVILLE — Joni Mitchell (Asylum) set a high standard of excellence for future pop performers to follow at the elegant new Grand Ole Opry House April 4. Mitchell is the first pop artist to use what is perhaps the finest live concert facility in the world. Taking advantage of the 32 house speakers plus 20 speakers of her own, Mitchell's crystal-clear voice filled the entire room.

Mitchell's appearance seemed to have a quieting effect after several days of tornados and storms in this area. An idealist who possibly doesn't want to be, she almost summed up her philosophy when she said, "I can't believe things can be so beautiful and yet so mean," while painting word pictures of a storm she witnessed the previous day.

Mitchell, and Tom Scott & the L. A. Express (Ode), who opened the show with some superb jazz arrangements, found a receptive audience of 3,800 for her two-part concert. The audience was almost too polite, paying close attention to each line. In this respect, it

was hard to distinguish whether this was a literary or a musical affair.

Joni opened the show with "This Flight Tonight," then continued into "You Turn Me On, I'm A Radio." Scott and the L. A. Express complemented her perfectly as she matched her voice to each instrumental run. Mitchell offered the audience an anthology as she sang selections from each of her albums. She mixed in classics like "Woodstock," "All I Want" and "Both Sides Now" with new material like "Banquet," "See You Sometime" and "Cold Blue Steel and Sweet Fire." She also did "Help Me," "Raised on Robbery" and "Car On The Hill" from her latest LP "Court and Spark." The concert ended with a double encore, "The Last Time I Saw Richard" and "Twisted."

The mood of the affair was extremely difficult to put your finger on. It was flawless without a doubt. Perhaps it is her elusiveness and complexity that attracts her faithful following.

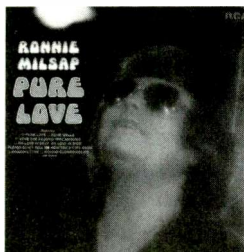
Bob Anderson

RECORD WORLD COUNTRY ALBUM REVIEWS

PURE LOVE

RONNIE MILSAP—RCA APL1-0500

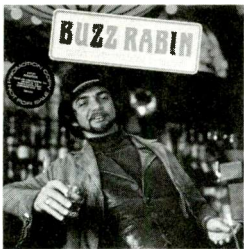
Ronnie is gaining a larger audience with every release and this will continue the pattern. His perfect feel for a song is his greatest asset as he proves on "Please Don't Tell Me How The Story Ends," "Pure Love," "All My Roads (Lead Back To You)" and "Four Walls." Milsap's star is on the rise and this mellow album has plenty of hit appeal. A very positive outing for this talented artist!



CROSS COUNTRY COWBOY

BUZZ RABIN—Elektra EKS-75076

Rabin is a new kid on the block who's going to turn a lot of ears his way. He wrote Ringo Starr's "Beaucoups of Blues" hit awhile back and his first album shows additional solid material. Rabin wrote all the songs and gave each one just the right emotional touch. His strength lies in the moving lyrics of potential hits like "Angels In Red," "Cross Country Cowboy," "This I Know" and "Roads and Other Reasons." Rabin's debut shows him to be a singer/songwriter to be reckoned with.

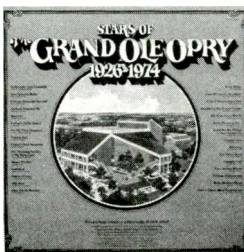


STARS OF THE GRAND OLE OPRY

1926-1974

RCA CPL2-0466

The title of this one speaks for itself. Every collector and fan will want one of these albums. A two-record set of previously released material by the greats: Uncle Dave Macon, Pee Wee King, Grandpa Jones, Kitty Wells, Eddy Arnold, Jim Reeves, Dolly Parton and many more too numerous to mention. Also included is a biography of each artist. Country music history in one package.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KBUC, San Antonio	WBAM, Montgomery	WIRE, Indianapolis
KBUY, Ft. Worth	WBAP, Ft. Worth	WITL, Lansing
KCKC, San Bernadino	WCMS, Norfolk	WMNI, Columbus
KFDI, Wichita	WEPP, Pittsburgh	WPIK, Washington
KFOX, Long Beach	WENO, Nashville	WQIK, Jacksonville
KKYY, San Antonio	WGBG, Greensboro	WUBE, Cincinnati
KLAC, Los Angeles	WHN, New York	WVOJ, Jacksonville
KWMT, Ft. Dodge	WHO, Des Moines	WWL, New Orleans
WAME, Charlotte	WINN, Louisville	WWVA, Wheeling

"This Time" Waylon Jennings has a hit! With picks all over and numbers already in several major markets, the timing on "This Time" is perfect for top ten!

Last week we mentioned a possible split on the new Charley Pride release, but this week's reports indicate nearly 85 percent of the play is on "We Could." The standard will be a smash all over again.

Another standard revived via the new Jim Reeves release of "I'd Fight The World," showing strength along the east coast and in Texas.

Left Field Possible: George Kent's "Take My Life (and Shape It With Your Love)" is one of Billy Cole's most requested at WHO; added to playlist at WPIK, WINN and KFOX.

Loretta Lynn is off to a fast start with "They Don't Make 'Em Like My Daddy," particularly in the East and Midwest.

Some split action beginning to show on the Anne Murray single; though KCKC, WHN, WWVA, WIRE and WBAP are heavy on "He Thinks I Still Care," Nashville and Norfolk are showing response to "You Won't See Me" as well as the 'A' side, and are airing both!

LaCosta's debut disc is mushrooming into a widespread heavy spinner! "I Wanna Get To You" getting to audiences at WINN, KFOX, WIRE and WENO; picked at WGBG and WMNI!

Willie Nelson's "Bloody Mary Morning" is getting great response nationwide.

Ho Hum Department: It's not really news, but we're throwing in the fact that Charlie Rich has another hit. RCA's "I Don't See Me In Your Eyes Anymore" will meet no resistance on its streak to the top!

Don Walton at KFDI says one of his most requested items is Ronnie Sessions & Patti Tierney's "You Say The Sweetest Things;" Tom Wayne at KBUC calls it one of his hottest chart items!

Regional Ratings: Harrison Jones' "Tonight I'm Gonna Love You" is #8 in Louisville, moving in Montgomery; Gordon Lightfoot's "Sundown" added at KBUC; Lobo's "Standing At The End of the Line" good at WCMS; Bob Loftis' "Next Time Goes" a hot charter in Columbus; James O'Gwynn's "Gotebo" is doing well in Des Moines; Billy Walker's "How Far Our Love Goes" picked at WENO.

A Country Convert: WJRD in Tuscaloosa, Alabama has made the switch from a contemporary format to country. Music director is Courtney Hayden.

KZIP in Amarillo announces some changes. Jack Grant becomes operations manager and Ed Stabler is the new program director.

Ace of Hearts has flipped the Bobby Lewis single; "Lady Lover" has been added to the lists at WHN, WIRE and KFDI.

COUNTRY SONG OF THE WEEK

TERRI LANE & JIMMY NALL—Monument ZS7-8610

MOCKINGBIRD (Unart, BMI)

Terri and Jimmy introduce this two-time pop hit to country audiences. Uptempo delivery by this match-up will grab instant requests. A sure winner!

WAYLON JENNINGS—RCA APBO-0251

THIS TIME (Baron, BMI)

The title cut from his latest album sends Waylon right back up the charts. Jennings brings a special feel to his songs and this tune is no exception. A record with staying power.

LORETTA LYNN—MCA 40223

THEY DON'T MAKE 'EM LIKE MY DADDY (Passkey, BMI)

NOTHIN' (Cal Miners, BMI)

Another hit from Loretta that will grab the mass audience. A light and commercial sound that will get big play on radio and jukeboxes. A chart heavy!

DON GIBSON—Hickory H318

ONE DAY AT A TIME (Acoustic, BMI)

RAINBOW LOVE (Acuff-Rose, BMI)

The sky's the limit for this flowing ballad. Gibson gives it just the right vocal touch to make the Gary S. Paxton tune an instant standard.

BILLY BOB BOWMAN—Capitol 3864

THIRTY FOUR CENTS TILL THURSDAY (Evil Eye, BMI)

LITTLE THINGS (Bowie, BMI)

The first play will garner heavy requests for this clever disc. Bowman does a great job on the Shel Silverstein song. Disc jockeys will have lots of fun with his one. Catchy!

JOE STAMPLEY—Dot DOA-17502

HOW LUCKY CAN ONE MAN BE (Su-Ma, BMI)

A happy song that will take Stampley to his usual spot at the top of the charts. Stampley's vocals are fine and so is the production. It all comes together for another winner.

JIM ED BROWN—RCA A1PBO-0267

IT'S THAT TIME OF NIGHT (Show Biz, BMI)

A great story line that Brown treats perfectly. Mellow song will receive super play wherever the wine flows. An excellent follow to "Sometime Sunshine," it's solid country with MOR potential.

BOBBY BARE—RCA APBO-0261

MARIE LAVEAU (Evil Eye, BMI)

THE MERMAID (TRO-Hollis, BMI)

It's a toss-up for the pick side. "Marie Laveau," a sassy rocker, is getting early action. "The Mermaid" will see strong play also. You can't go wrong with either.

JOSIE BROWN—RCA APBO-0266

SATISFY ME AND I'LL SATISFY YOU (Tree, BMI)

A smooth, tender vocal performance. Interesting lyrics will get instant audience attention. Tune will take Ms. Brown to a lofty chart position.

BRIAN COLLINS—Dot DOA-17499

STATUE OF A FOOL (Sure Fire, BMI)

Collins gives this country classic the touch to bring it back again. The emotion is there to pull the phones on the first play. Powerful production puts the hit package together.

BOBBY G. RICE—GRT 001

SHE SURE LAID THE LONELIES ON ME (Uncle Ben's/Americus, ASCAP)

CRYSTAL CHANDELIERS (Harbot, SESAC)

A great "down and out" song with air and juke appeal. Smooth vocal and use of steel and piano showcase this tearful tune. A gem!

BOBBY GOLDSBORO WITH TSA CHORUS—UA UA-XW422-W

I BELIEVE THE SOUTH IS GONNA RISE AGAIN (Tree, BMI)

Infectious rhythm will draw immediate response. Significant message will make this more than a regional hit. Solid chart material!

Nashville Report (Continued from page 54)

Meanwhile a host of country music and Nashville Sound performers are involved in the taping of "Country Comes Home" at the new Grand Ole Opry House here. Johnny Cash is emcee of that hour salute. Guests include **Roy Acuff, Bill Anderson, Chet Atkins, June Carter Cash, Roy Clark, Danny Davis and the Nashville Brass, Tennessee Ernie Ford, Tom T. Hall, George Jones, Kris Kristofferson, Loretta Lynn, Bill Monroe and the Blue Grass Boys, Dolly Parton, Minnie Pearl, Charlie Rich, The Earl Scruggs Revue, Ernest Tubb, Porter Wagoner and Tammy Wynette.** It will be shown Friday, April 26 on NBC-TV.

George (Goober) Lindsey is sponsoring his second annual golf tournament in Montgomery, April 28, for benefit of handicapped children . . . One of the highlights of the weekend will be a show on April 27 (Saturday night) featuring **Tammy Wynette, George Jones, Jeanne Pruett, Curly Putman and Freddie Hart** . . . (Write Post Office Box 1443, Montgomery, Ala. 36102 for entry blanks and additional information.)

Birthdays: **Roy Clark, Bob Luman, Hylo Brown.**

Memos **Jim Pelton**: "The pollution is so bad in my town that my wife calls her new outfit her "pant soot."

You'll never see **Johnny Cash** wearing a necktie. "The kerchief I wear is the closest I come to wearing a necktie," explains the Columbia recording artist . . .

Charlie Rich, still receiving richly-deserved dividends, sings the theme ("I Feel Love") in the "Benji" movie, starring **Peter Breck, Chris Connelly, Mark Slade and Deborah Walley.**

Last Friday was "Roger Miller Day" in Phoenix, Ariz. . . Yazoo City funnyman **Jerry Clower** will be the serious best man when his son **Ray and Nan Wesley** marry May 25 in the bride-to-be's hometown of Canton, Miss. . . The **Samuelsons**, gospel group of Sweden, sang Easter Sunday at opening services of the new 3800-seat First Church of Nazarene in Denver, Colo. . . Last week the singers did a command performance in Stockholm for Sweden's King Gustaf.

Yes, pretty **LaDonna Gatlin** of the **Blackwood Singers**, is a sister of singer **Larry Gatlin.**

Boating enthusiast **Jeanie Seely** has done some commercials to promote "Safety On Water" . . . **Chip Young's** novel name for his Murfreesboro recording studio: "Young'n" . . . Yes, the **Stella Parton** who headlines a show that features the **Ewan Brothers** band, is Dolly's younger sis.

Roy Clark and family in town to record their second lp session for Dot label with **Jim Fogelsohn** producing . . . Music Row's **Ray Griff** got the good news: his weekly "Good Time Country" is now the top rated musical variety series televised in the eastern province of Ontario.

Tom T. Hall, Bobby Bare, Hank Snow, Del Wood and Johnny Darrell headline a show at the Alabama International Speedway in Talladega Saturday night, May 4—the eve of the Winston 500, one of the richest (\$162,310 in prize money) and more prestigious events on the NASCAR Grand National circuits.

Paramount disc artist **B.J. Thomas** here for a week's engagement at a nitery (Exit-In) . . . Grand Ole Opry songstress **Jan Howard** signed booking deal with **Joe Taylor's** talent agency . . . Singer-writer **Jimmy Buffett** co-headlined concert at University of Alabama with the muchly publicized actress **Linda Lovelace.** Linda sang, by the way . . . **Conway Twitty** and **Loretta Lynn** cut their annual album and single for MCA here April 23-24.

MCA vice president **Owen Bradley**, who underwent a serious operation a month ago, is now up and about.

Morris Inks Pierce



Webb Pierce has signed for representation by the William Morris Agency according to an announcement by Bob Neal, head of the Nashville office. Neal said that emphasis will be placed on television exposure, motion pictures, large fairs and concerts for Pierce.

Playboy Gets Gilley

■ LOS ANGELES — Playboy Records executive vice president Tom Takayoshi has announced the signing of country artist Mickey Gilley to the label. Gilley is the first country artist signed to the label.

Gilley's first effort for Playboy, a single titled "Room Full of Roses," was produced by Gilley for Astro Productions.

Hagers Ink with S&L

■ LOS ANGELES — Jon and Jim Hager, known professionally as the Hagers, have signed an exclusive management contract with Schiffman and Larson, Inc.



THE COUNTRY ALBUM CHART

APRIL 20, 1974

APR. 20	APR. 13		WKS. ON CHART
1	1	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	12
2	2	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341	9
3	4	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	52
4	10	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	5
5	7	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	7
6	8	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	7
7	9	JOLENE DOLLY PARTON—RCA APL1-0473	8
8	12	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	7
9	3	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	17
10	5	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	14
11	6	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	11
12	11	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	20
13	13	NEW SUNRISE BRENDA LEE—MCA 373	21
14	17	FULLY REALIZED CHARLIE RICH—Mercury SRM2-7505	7
15	21	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	4
16	14	THE FASTEST HARP IN THE SOUTH CHARLIE McCOY—Monument KZ 32749	17
17	16	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	12
18	14	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	13
19	22	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	9
20	31	SPIDERS AND SNAKES JIM STAFFORD—MGM SE 4947	3
21	30	HELLO LOVE HANK SNOW—RCA APL1-0441	9
22	25	THE BEST OF BUCK OWENS—Capitol ST 11273	6
23	19	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	23
24	18	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	19
25	20	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	12
26	24	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	16
27	23	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM 1-690	15
28	32	LOVE SONG ANNE MURRAY—Capitol ST 11266	6
29	27	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	20
30	35	DON WILLIAMS, VOL. 2—JMI 4006	6
31	33	THE PILGRIM LARRY GATLIN—Monument KZ 32571	12
32	41	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	4
33	38	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM-1-698	5
34	37	HAPPY HOUR TONY BOOTH—Capitol ST 11270	5
35	40	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM 4912	3
36	46	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	4
37	43	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	8
38	50	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	2
39	42	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	5
40	44	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	6
41	45	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	4
42	26	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	22
43	29	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	10
44	47	LIVE AT THE PALOMINO DEL REEVES—UA LA 204 F	3
45	34	RED, WHITE AND BLUE(GRASS)—GRC 5002	8
46	28	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	15
47	55	ATKINS & TRAVIS TRAVELING SHOW CHET & MERLE—RCA APL1-0479	3
48	36	THE BEST OF DANNY DAVIS—RCA APL1-10425	11
49	39	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	19
50	59	BACK IN THE COUNTRY ROY ACUFF—Hickory HR 1507	2
51	48	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	17
52	56	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	23
53	63	TURN ON YOUR LIGHT KENNY PRICE—RCA APL1-0435	2
54	65	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	2
55	49	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	15
56	—	BEST OF SUSAN RAYE—Capitol ST 11282	1
57	—	SNAP YOUR FINGERS DON GIBSON—MGM H3F 4509	1
58	52	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	18
59	51	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	19
60	58	WHERE MY HEAR TIS RONNIE MILSAP—RCA APL1-0338	24
61	53	TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1102	8
62	—	OAK BRIDGE BOYS—Columbia KC 32742	1
63	62	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	21
64	—	STILL LOVING YOU BOB LUMAN—Hickory 4508	1
65	60	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	34
66	54	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	16
67	57	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	10
68	66	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	16
69	67	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	21
70	68	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	40
71	61	TOO MANY MEMORIES BILLY WALKER—MGM SE 4938	8
72	70	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	20
73	69	GREATEST HITS GEORGE HAMILTON IV—RCA APL1-0455	10
74	72	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120	11
75	64	THE YOUNG AN DTHE RESTLESS FLOYD CRAMER—RCA APL1-0469	7

United They Stand



Jimmy Jay, general manager of United Talent, is surrounded by his new artists and new staff. Pictured from left are agent and public relations director T. Tommy Cutrer; RCA recording artist Dickey Lee; agency assistant Barbara Hardin; Jay; MCA recording artist Cal Smith; and agent Reggie Mac. Lee and Smith have both signed with United Talent this year and the firm's staff members have also come aboard in 1974.

Merle Haggard (Continued from page 54)

he'd found which he thought were abandoned) and bootlegs. Eubanks brought up the latter topic, Haggard telling the assemblage that he feels a federal stamp on albums and tapes would help solve the problem. A large cake with cowboy toys decorating it was then rolled out in honor of Haggard's 37th birthday, which he was to celebrate the following day.

Concert

The late show that night continued to downplay the significance of playing New York. He was low-key in presenting his songs — all of them immediately recognized by his urban audience. "The poet of the common man," as he was introduced, sang more than a dozen of his hits while his wife Bonnie Owens, who sang harmony on some tunes, did one solo number, and the back-up band, the Strangers, went into a short but expertly played "Way Down Yonder In New Orleans."

The show was rushed from the start, in order to clear the hall by midnight, and Haggard did not take the time to develop any of the solos or songs beyond making them recognizable in the most elementary form. "Corina, Corina," "Workingman Blues," "Will the Circle Be Unbroken," "Daddy Frank" and the inevitable "Okie" all came off well — but with somewhat less warmth than the singer has evidenced in the past. The lyrics, however, proved as convincing and meaningful as ever. Before "Okie" he invited Tanya Tucker to join him from the audience. She did "Delta Dawn" and sang along on "Okie," providing an extra treat for all.

Opening the show were the Osborne Brothers (MCA) and Don Bowman (RCA). The former, a progressive bluegrass band, found "Midnight Flier," "Black Mountain

Blues," "Rocky Top" and "Ruby" among their biggest hits — on vinyl and in person — and they easily overcame a poor sound mix. Bowman's humor was miscast for the show.

Had the constant introductions of WHN disc jockeys and other personalities been omitted, there might have been more time for Haggard to loosen up. He made it to New York, though, and that alone was reason for celebration.

COUNTRY HITS FROM PAULA

"THERE STANDS THE MAN"
B/W
"HIS AND HERS"
Tony Douglas
Paula 395

"LITTLE BOY TRACKS"
Justin Tyme
Paula - 396

"KEEP IT CLEAN"
Justin Wilson
Paula LPS 2223

DJ's write for samples on station letterhead



RECORDS
728 Texas Street, Shreveport, La. 71101
Phone: 318-222-7182

When you're
**"Born to Love
 and Satisfy"**
 it shows.

Record World **48**
 Cashbox **50**
 Billboard **41**

Karen Wheeler's
 new single on

RCA
 Records and Tapes



THE COUNTRY SINGLES CHART

APRIL 20, 1974

APR. 20	APR. 13		WKS. ON CHART
2	2	HANG IN THERE GIRL FREDDIE HART— Capitol 3827	9
3	4	HELLO LOVE HANK SNOW—RCA APBO-0205	11
4	1	A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091	9
5	10	THINGS AREN'T FUNNY ANYMORE MERLE HAGGARD— Capitol 3830	7
6	13	COUNTRY BUMPKIN CAL SMITH—MCA 40191	8
7	9	(JEANNE MARIE) YOU WERE A LADY TOMMY OVERSTREET— Dot DOA 17493	10
8	11	I'LL TRY A LITTLE BIT HARDER DONNA FARGO—Dot DOA 17491	9
9	15	NO CHARGE MELBA MONTGOMERY—Elektra 45883	6
10	8	TAKE GOOD CARE OF HER/I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY—RCA APBO-0196	9
	16	IS IT WRONG (FOR LOVING YOU) SONNY JAMES— Columbia 4-446003	7
11	14	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC HANK THOMPSON— Dot DOA 17480	11
12	12	(WE'RE NOT) THE JET SET GEORGE & TAMMY— Epic 5-11083	10
13	3	WOULD YOU LAY WITH ME TANYA TUCKER— Columbia 4-45991	14
14	21	AT THE TIME JEAN SHEPARD— UA XW348 W	8
15	17	IT'S TIME TO CROSS THAT BRIDGE JACK GREENE—MCA 40179	11
16	25	WE SHOULD BE TOGETHER DON WILLIAMS—JMI 36	7
17	20	RAINY NIGHT IN GEORGIA HANK WILLIAMS, JR.— MGM K14700	6
18	5	BABY DOLL BARBARA FAIRCHILD— Columbia 4-45988	10
19	6	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	15
20	24	SOME KIND OF A WOMAN FARON YOUNG—Mercury 73464	6
21	23	SEASONS IN THE SUN BOBBY WRIGHT—ABC 11418	8
22	28	SMILE FOR ME LYNN ANDERSON— Columbia 4-46009	6
23	32	HONEYMOON FEELING ROY CLARK—Dot DOA 17498	6
24	7	I'M WANTING TO MARTY ROBBINS—MCA 40172	13
25	31	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT— Asylum 11032	7
26	29	I NEVER GO AROUND MIRRORS LEFTY FRIZZELL—ABC 11416	7
27	18	WRONG IDEAS BRENDA LEE—MCA 40171	14
28	22	THERE'S A HONKY TONK ANGEL CONWAY TWITTY—MCA 40173	14
29	44	ON THE COVER OF MUSIC CITY NEWS BUCK OWENS—Capitol 3841	5
30	38	JUST ENOUGH TO MAKE ME STAY BOB LUMAN—Epic 5-11087	5
31	34	SUPER SKIRT CONNIE CATO—Capitol 3788	10
32	35	YOU NEVER SAY YOU LOVE ME ANYMORE NAT STUCKEY—RCA APBO-0222	9
33	40	MY PART OF FOREVER JOHNNY PAYCHECK— Epic 5-1190	5
34	42	SUNSHINE ON MY SHOULDERS JOHN DENVER—RCA APBO-0213	8
35	41	STORMS OF TROUBLED TIMES RAY PRICE—Columbia 4-46015	5
36	43	I STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC 2006	4
37	37	J. JOHN JONES MARIE OWENS—MCA 40184	7
38	45	LAST TIME I SAW HIM DOTTIE WEST—RCA APBO-0231	4
39	46	PURE LOVE RONNIE MILSAP APBO-0237	4
40	47	YOU DON'T NEED TO MOVE A MOUNTAIN JEANNE PRUETT—MCA 40207	4
41	33	I NEVER GET THROUGH MISSING YOU BOBBY LEWIS—Ace of Hearts 0460	9
42	51	SOMETHING JOHNNY RODRIGUEZ— Mercury 73471	3
43	19	SWEET MAGNOLIA BLOSSOM BILLY CRASH CRADDOCK— ABC 11412	15
44	27	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon C779	13
45	49	I USE THE SOAP DICKEY LEE—RCA APBO-0227	7
46	56	I WILL ALWAYS LOVE YOU DOLLY PARTON—RCA APBO-0234	3
47	54	CAPTURED TERRY STAFFORD—Atlantic 4015	3
48	55	BORN TO LOVE AND SATISFY KAREN WHEELER—RCA APBO-0223	6
49	59	LEAN IT ALL ON ME DIANNA TRASK—Dot DOA 17496	3
50	30	GUESS WHO JERRY WALLACE—MCA 40183	10
51	61	DALLAS CONNIE SMITH— Columbia 4-46008	3
52	57	I GAVE UP GOOD MORNING DARLING RED STEAGALL—Capitol 3825	5
53	48	DON'T STOP NOW SHERRY BRYCE—MGM 14695	9
54	58	BITTER THEY ARE, HARDER THEY FALL LARRY GATLIN—Monument Z57-8602	4
55	64	COUNTRY LULLABY JOHNNY CARVER—ABC 11425	2
56	62	TELL ME A LIE SAMI JO—MGM South 7029	4
57	66	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	2
58	69	IF YOU LOVE ME OLIVIA NEWTON-JOHN— MCA 40209	2
59	—	THE STREAK RAY STEVENS—Barnaby 600	1
60	70	DON'T LET GO MEL TILLIS & SHERRY BRYCE— MGM 14714	2
61	63	WELCOME HOME PETERS & LEE—Philips 40729	4
62	65	REFLECTIONS JODY MILLER—Epic 5-11094	3
63	67	STOP THE WORLD SUSAN RAYE—Capitol 3850	3
64	—	BLOODY MARY MORNING WILLIE NELSON—Atlantic 45-3020	1
65	—	WE COULD CHARLEY PRIDE—RCA APBO-0257	1
66	74	THE TELEPHONE CALL TINA & DADDY—Epic 5-11099	2
67	73	THAT SAME OLD LOOK OF LOVE DAVID HOUSTON—Epic 5-11096	2
68	68	GOOD MORNING LOVING LARRY KINGSTON—JMI 37	4
69	72	JOHN LAW HOMER JOY—Capitol 3834	2
70	75	GEORGIA KEEPS PULLING ON MY RING LITTLE DAVID WILKINS— MCA 40200	2
71	71	SOMETHING BETTER O. B. McCLINTON— Enterprise 9091	3
72	—	SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL—RCA APBO 0248	1
73	—	ROOM FULL OF ROSES MICKEY GILLEY—Playboy 50056	1
74	—	ONE DAY AT A TIME MARILYN SELLARS—Mega 205	1
75	—	THE PILLOW JOHNNY DUNCAN— Columbia 4-46018	1



*...after all, isn't he
what it's all about?*

*Sing him a
"COUNTRY
LULLABY"*

ABC - 11425

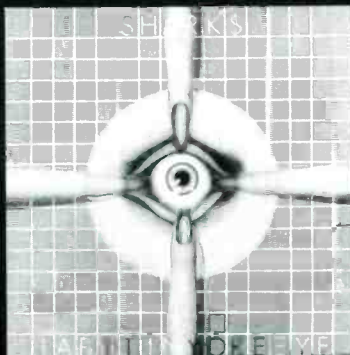
Johnny Carver

abc Records

JAB IT IN YORE EYE



April 19 & 20 Passaic, New Jersey /
Capital Theatre (sold out)
April 22 Washington D.C.
Georgetown University
April 23 Canton, Ohio
Memorial Hall
April 24 Columbus, Ohio
Ohio State University



April 26 Rockland, New York
Rockland Community College
April 27 Hartford, Conn.
University of Hartford
April 28 Durham, New Hampshire
University of New Hampshire
April 29 Potsdam, New York
Clarkson College
(more dates to follow)

MCA-415



SHARKS

MCA
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