

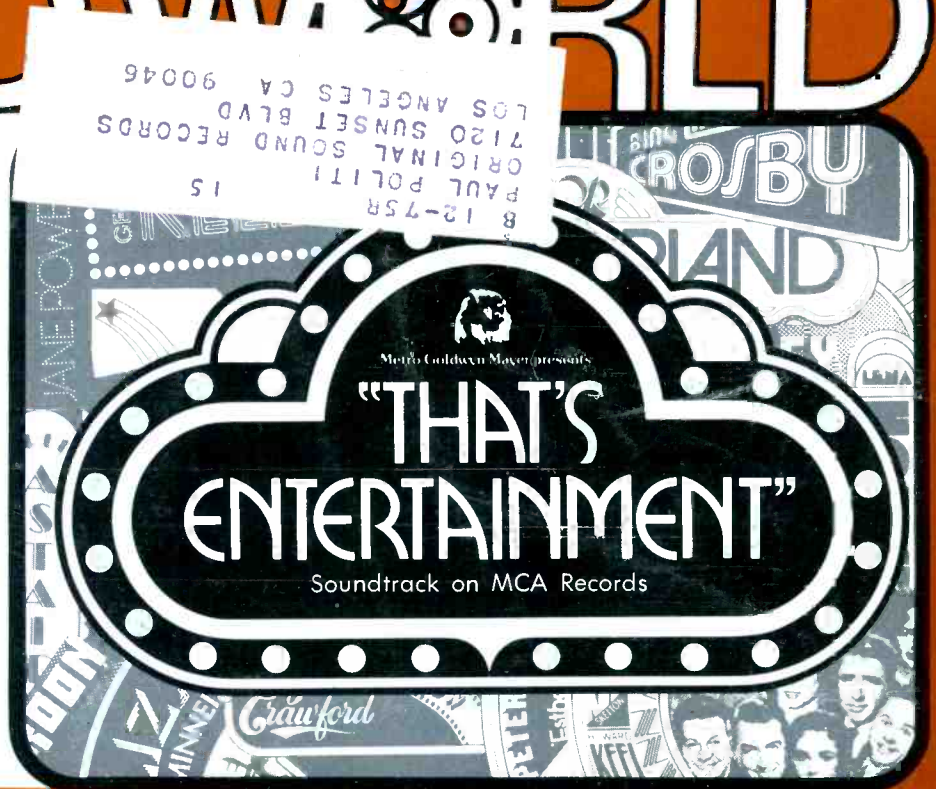
RECORD WORLD

MAY 25, 1974

WHO IN THE WORLD:

'THAT'S ENTERTAINMENT'

With The Release Of 'That's Entertainment' MCA Records Launches Another Hit-Bound Film Score, Sure To Join Their Chart Topper, 'The Sting.' Taken From The MGM Film Of The Same Name, The Album Features Songs And Memories From The Best Of The Old Filmed Musical Spectaculars. See Story On Page 24.



HITS OF THE WEEK

SINGLES

JOHN DENVER, "ANNIE'S SONG" (prod. by Milt Okun w. Kris O'Connor) (Cherry Lane, ASCAP). "Sunshine" man is rubbing shoulders with another mass appeal giant. A folk ballad, subtle and sweet, glows with a continental flair that should take it to all the right places. Pleasing preview of his upcoming "Back Home Again" album. RCA APBO-0295.



SLEEPERS

KISS, "KISSIN' TIME" (prod. by Kenny Kerner & Richie Wise) (T. B. Harms, ASCAP). The song that launched Bobby Rydell's career is back in glitter, 15 years later. As aided by a promo campaign that has kissing marathons making news coast to coast, you can bet that this one is the group's breakthrough Summer hummer. Casablanca NEB 0011. (WB)



ALBUMS

CHER, "DARK LADY." With her hit "Dark Lady" having achieved Top 5 status nationally and her current single, "Train Of Thought," entering The Singles Chart bulleted at 64 (Chartmaker of The Week), this husky-voiced songstress' latest will inevitably hit a homer. Cher's vocal capabilities are superb, and this album is proof positive. MCA MCA-2113 (6.98).



BACHMAN-TURNER OVERDRIVE, "TAKIN' CARE OF BUSINESS" (prod. by Randy Bachman) (Ranbach/Top Soil, BMI). "Let It Ride" rode high for them, but this is the single to make their names a rockin' household word. Old "TCB" expression now comes to mean "total colossal boogie." Forced from their big business second album. Mercury 73487.



JIM DAWSON, "OH NO, MERCY ME" (prod. by Terry Cashman & Tommy West/Cashwest Prod.) (Sweet City Songs, ASCAP). Singer-composer's label debut concerns a clever scheme which turns Fred Astaire & Ginger Roger's act into a con game. The lyrical analog to "The Sting" plot, storyline gives all the indications of a giant. RCA APBO-0285.



BOWIE, "DIAMOND DOGS." Back to original and unique material, Bowie re-surfaces with a disc sure to return him to a lofty position. Most adept at rockin', whether it be with a ballad or electrifyingly, the musical minstrel masters it all: bluesily on "Rock 'n Roll With Me" and pulsatingly on the recently released single "Rebel Rebel." RCA CPL1-0576 (6.98).



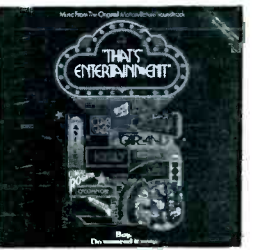
TERRY JACKS, "IF YOU GO AWAY" (prod. by Terry Jacks/Poppy Family Prod.) (E. B. Marks, BMI). Terry takes yet another Brel/McKuen copyright and gives it the same kind of fresh, new life that made his "Seasons in the Sun" hit so huge. A bit more tender than tumultuous this time out, "Go Away" is surely his next runaway smash! Bell 467.



DARYL HALL & JOHN OATES, "WHEN THE MORNING COMES" (prod. by Arif Mardin) (Unichappell, BMI). "She's Gone" brought them a chart sunrise. Now they're about to enjoy the first zenith of a long-shining career. Moog majesty and a hook chorus guarantees them a most beautiful "Morning" hit to come. From their fine second album. Atlantic 3026.



SOUNDTRACK, "THAT'S ENTERTAINMENT." The age of the MGM musicals was an era unto itself, with energy and a mode of talent that will never be witnessed again. The 'ideal' worlds captured in those magical films have been strung together in the recently-released movie, and its accompanying soundtrack will inevitably become a classic. MCA MCA2-11002 (12.98).



BLUE SWEDE, "SILLY MILLY" (prod. by Bengt Palmers) (Glenwood, ASCAP). Not another ooga-chooga oldie, but a fresh new tune with a chewy outlook on life. Thoroughly commercial "Milly" bounces with the best of 'em; the sound means it's one "Silly" that's going to make much hit sense as the follow-up to "Hooked on a Feeling." EMI 3893. (Capitol)



MILLIE JACKSON, "HOW DO YOU FEEL THE MORNING AFTER" (prod. by Raeford Gerald/Guardian Prod.) (Gaucho/Belinda, BMI). Millie's been bothered enough by visions of that other woman. She puts her hurt to musical action and comes up with her strongest single yet. Any old time of the day, a definite soul crossover. Spring SPR 147. (Polydor)



CLIMAX BLUES BAND, "SENSE OF DIRECTION." After the excitement of their last live album and their recent thrust into the upper echelons of pop, these British musicians prove that they can hit well in the studio, too. Richard Gottferrer production leads them along all the right paths, whether with rocking, funky or bluesy rhythms. Sire SAS-7501 (Famous) (6.98).



RECORD WORLD PRESENTS

The Midnight Special

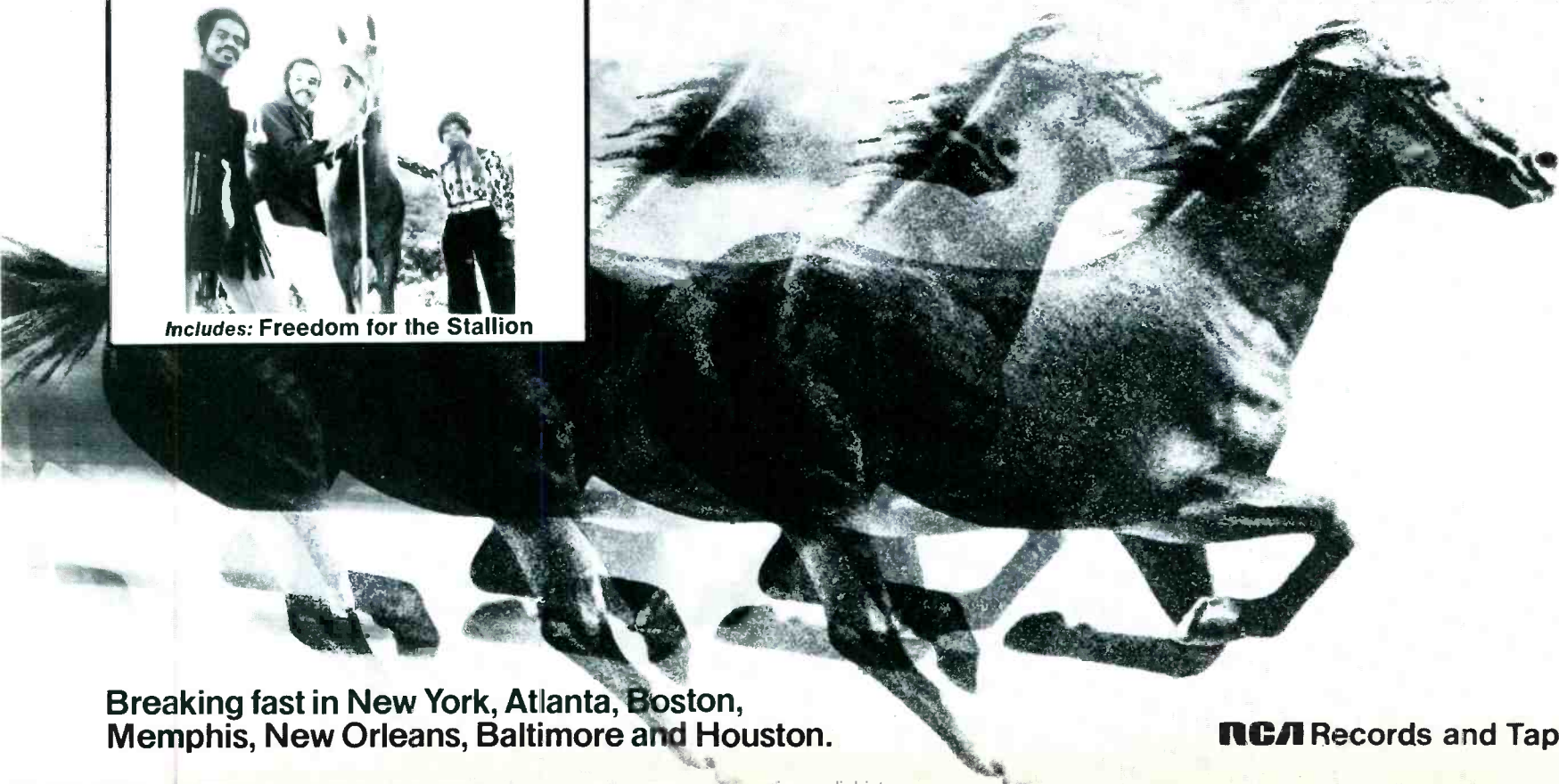
A SPECIAL SECTION

"ROCK THE BOAT"

APBO-0232

The second
smash
single
from the
fantastic
album by

THE HUES CORPORATION



Breaking fast in New York, Atlanta, Boston,
Memphis, New Orleans, Baltimore and Houston.

RCA Records and Tapes

CBS Riding High On RW Album Chart

■ NEW YORK — CBS Records currently holds a total of 31 positions on the **Record World** Album Chart, comprising more than 20 percent of the available spots. This unique situation was made possible by the release of several strong new albums combined with the continuing sales strength of many of those previously released. These albums cover virtually every facet of contemporary music. Columbia Records contributes 20 albums, while Epic and Columbia Custom Labels add 11 to the total of 31 albums on the **Record World** chart.

Among the Columbia albums near the top of the chart are: "Chicago VII," 8; "Open Our Eyes" (Earth, Wind & Fire), 13; "Headhunters" (Herbie Hancock), 39; and "The Way We Were" (Barbra Streisand), 43: all of which have been declared gold. Other Columbia albums near the top of the charts are "The Hoopie" (Mott the Hoople), 19 (bullet); "Piano Man" (Billy Joel), 52; "Live Rhy-
(Continued on page 25)

Goody Hikes LP Prices

By GARY COHEN

■ NEW YORK—Sam Goody became the second major chain in two weeks to announce an increase in store selling price. Effective immediately, for all New York City stores plus some of the other stores in the metropolitan area, regular selling price on \$5.98 list albums has been raised from \$4.99 to \$5.19. All other prices remain the same—\$6.98 list albums are \$5.99, \$7.98 list albums are \$6.99; \$6.98 list tapes are \$5.99, while \$7.98 list tapes are \$6.89.

Sale prices for \$5.98 list albums, which have been hovering around the \$3.70 mark (\$3.69, \$3.71, \$3.74) will basically remain the same.

In announcing the increase, Sam Stolon, vice-president of Sam Goody, Inc., cited increased costs of operation and an increase in salaries due to new union contracts, as reasons for the hike.

Last week (**Record World**, May 18) Record Bar announced a series of in-store price hikes on regular selling and sale prices. Record Bar also detailed their new policy of not placing a new release by an established artist on sale the first two weeks after the album is released.

Uttal to Head Indie EMI Label as Bell Pact Terminates; Columbia Pictures Names Biegel to Head Bell Operations

■ NEW YORK — Larry Uttal, president of Bell Records, a division of Columbia Pictures Industries, Inc., has announced that he will leave Bell at the conclusion of his present contract with Columbia Pictures Industries, Inc., to form a major independent label.

EMI Ltd. London, England, which will also have an equity interest in the new company, will provide multi-million dollar financing. The new company (the name has not yet been chosen), is expected to start up in July, based in New York and London.

Indie Distributors

Larry Uttal said, "In keeping with the commitment that I made when I first entered the record business and have constantly reaffirmed



Larry Uttal

since then, we will go through independent distributors in the United States. We will have our own label in the United States and Canada; in the rest of the
(Continued on page 86)

Jimmy Bowen Named MGM President

■ NEW YORK — Jimmy Bowen has been named president of MGM Records, it was announced by Gil Beltran, president of Polydor Incorporated.



Gil Beltran (left) and Jimmy Bowen.

In announcing the appointment Beltran stated, "I am particularly proud that MGM's exhaustive search for a chief executive has resulted in Jimmy Bowen's appointment. His impressive achievements as a producer coupled with his extensive knowledge of a&r in all areas of the industry will further enrich MGM's excellent artist roster."

Nashville Operations

In addition to his duties as MGM president, Bowen will be directly responsible for Nashville operations for the label.

Bowen stated, "MGM's commitment to Nashville reflects our

desire to expand our participation in the booming country market."

Background

Bowen has had experience in all facets of the industry. From his position as head of west coast operations for Chancellor Records in 1961, he moved to Reprise Records, where he became head of a&r operations in 1964. Among his many producing credits are: "Everybody Loves Somebody," by Dean Martin; "Strangers In The Night," by Frank Sinatra; and "I've Got To Be Me," by Sammy Davis, Jr., in addition to hit product for Kenny Rogers and the First Edition and Glen Campbell, among others.

MGM Records and Polydor Records remain separate creative companies, each with its own character and identity, and each with differing artist rosters and repertoire approaches.

Recording Artist

Bowen was originally an artist coming out of Clovis, New Mexico. He recorded a two-sided number one disc with Buddy Knox: "Party Doll" and "I'm Stickin' with You." Roulette released the master as two separate singles after picking it up from a local indie.

The conclusion of a two-part series on the impact of jazz on FM radio begins on page 22.

■ NEW YORK—In what appears to be an interim appointment until a new president is announced, Alan J. Hirschfield, president and chief executive officer of Columbia Pictures Industries, has announced that Irwin Biegel, currently executive vice president and general manager of the division, will assume operating responsibilities for Bell.

(Continued on page 71)

Davis to Bell?

■ NEW YORK — Rumors swept the industry last week that Clive Davis would be named president of Bell Records. At press time Davis could not be reached for comment, and officials at Columbia Pictures Industries, Bell's parent company, declined to comment. Informed sources indicated that talks between Davis and Columbia Pictures Industries executives were going on.

Current Hit Crop Shows Oldies Get Younger

By ROBERT ADELS

■ NEW YORK — The trend toward releasing new versions of oldies for their hit single potential is currently undergoing a change in direction: according to The Singles Chart, the majority of hit copyrights on their second time around are only one or two years removed from their last charting. This contrasts markedly with the situation last year at this time when the majority of two-time hit copyrights were last charted in the '50s.

'72-'73 Hits Happen

Two of the current top 10 singles this week were last charted less than two years ago: "Just Don't Want to Be Lonely" by the Main Ingredient (RCA, 8) was charted in '72 by Ronny Dyson (Columbia) while the Carpenters have a bulleted number 9 hit in "I Won't Last a Day Without You" which was a charter for Maureen McGovern (20th Century) just last year.

The recent top 3 hit "Best
(Continued on page 25)

Lavinthal, Mallardi Gain Key Posts At ABC Record & Tape Sales Corp.

■ NEW YORK — Louis Lavinthal has been named chairman of the board and Michael P. Mallardi has been named president of ABC Record and Tape Sales Corporation, a division of the ABC Leisure Group, announced I. Martin Pompadur, president, ABC Leisure Group.

Commenting on the appointments, which are effective immediately, Pompadur said, "We are very pleased to be able to combine Lou Lavinthal's expertise in rack jobbing and record distribution with Mike Mallardi's abilities in corporate planning and administration. These appointments are in keeping with a study ABC has just completed that confirms the viability of the industry and the potential for ABC's further growth in the industry. We are committed to expand this business through both internal growth and acquisition in line with ABC Leisure's total involvement in the music

field."

ABC Record and Tape Sales Corp. is the nation's third largest record and tape distribution and rack jobbing organization. Lavinthal has headed the company for ABC since 1967, when his own corporation, Consolidated Distributors, Inc., was purchased by ABC Records, Inc.

Mallardi has been vice president for planning and analysis of American Broadcasting Companies, Inc., since March, 1971. Previously, he was vice president, general manager and treasurer of Straus Broadcasting Group, Inc., and before that, served in financial capacities at Radio Press International and Metro-Goldwyn-Mayer, Inc. He originally joined ABC in October, 1956, as a systems specialist for internal auditing, later becoming a cost control administrator and an assistant controller of the ABC western division before leaving the company in 1961.



Louis Lavinthal



Michael Mallardi

Connecticut Enacts Anti-Piracy Law

■ HARTFORD—Governor Thomas J. Meskill has signed a bill into law making the piracy of sound recordings a criminal misdemeanor in Connecticut. This is the 26th state to have enacted an anti-piracy statute.

Effective October 1, 1974, the new law imposes a fine of up to \$1,000 and/or imprisonment of up to one year on anyone convicted of manufacturing, selling or offering to sell pirated versions of sound recordings, or of making available any equipment or machinery with a knowledge that it will be used to reproduce unauthorized duplications of sound recordings. Second violations of the law are punishable by a fine of up to \$2,000 and/or imprisonment of up to one year in jail.

The law also requires sound recordings sold within the state to carry the name and address of the manufacturer and the name of the featured performer or group prominently displayed on the outside jacket of the recording.

Austin Named Advisor At Tokyo Music Fest

■ TOKYO—Kimio Okamoto, general director of the Third Tokyo Music Festival has announced the appointment of **Record World** publisher Bob Austin as an advisor of the event. He has been selected by the Tokyo Popular Music Promotion Association.

The Third Tokyo Music Festival will be at the Imperial Theater on June 29 and 30. Details of the festival will be announced shortly.

RCA Singles Sizzle

■ NEW YORK — RCA Records reported that in the past week they had sold more than one million singles. Leading the way in sales to the million mark, according to the label, are William De Vaughn's "Be Thankful For What You Got" (Roxbury), John Denver's "Annie's Song," the Hues Corporation's "Rock The Boat" and Elvis Presley's two sided hit, "Help Me" and "If You Talk In Your Sleep."

Famous First Qtr. Makes Co. History

■ NEW YORK — Famous Music president Tony Martell has announced the highest first quarter profit in the history of the company. Gross sales increased 22½ percent over the first quarter of 1973, contributing to a total growth in sales of 55 percent since 1971.

New releases responsible for the sales increases included established as well as new acts, soundtrack and anthology packages. Follow-through on product released during 1973 has earned the company two gold awards for Blue Thumb album product while the newly released soundtrack to "The Great Gatsby" qualifies the company for yet another RIAA certification.

Country

While building upon the established country-based sales potential of products from Donna Fargo (named by NARM as the best selling country female vocalist) and Roy Clark (named Entertainer of the Year for the second year running by the Academy of Country Music), the label group has continued to advance the growing careers of Climax Blues Band, Betty Davis and Mecedades (whose "Eres Tu" single went top 10). New product from Melanie and an oldies package "The History of British Rock" also contributed to Famous Music's sales success.

WB Inks Manfred Mann

■ NEW YORK—Joe Smith, president of Warner Bros. Records, has announced the signing of a long-term exclusive recording contract with Manfred Mann's Earthband. The pact covers future recordings to be released in the U.S. and Canada.

Negotiations

Negotiations which culminated in the agreement were handled by Harry Maloney, manager of Earthband; Lilian Bron representing the Bron Agency and Bronze Records, Ltd.; and Joe Smith for Warner Bros.

The first album to be released under the agreement on the Warner Bros. label will be titled "The Good Earth." The album is set for a September release. Earthband has just begun a three month tour of the U.S. and Canada appearing with Uriah Heep, Savoy Brown and Blue Oyster Cult.

EW&F Get Gold 'Eyes'

■ NEW YORK—Columbia recording group Earth, Wind & Fire has garnered its second gold record with their latest album, "Open Our Eyes."



1700 Broadway, New York, N.Y. 10019
Area Code (212) 765-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

MIKE SIGMAN/EDITOR
LENNY BEER/RESEARCH EDITOR
HOWARD LEVITT/ASSOCIATE EDITOR
GARY COHEN/NEWS EDITOR
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WEST COAST
SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

Craig Fisher/News Editor

Beverly Magid/Radio Editor

Linda Nelson/Production

6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Bob Anderson/Southeastern Editor

Marie Ratliff/Research

Red O'Donnell/Nashville Report

806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA/MANAGER

Carlos Marrero/Assistant Manager

3140 W. 8th Ave.

Hialeah, Fla. 33012

(305) 823-8491

(305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St.

London, W.C.2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

4F Tominag Bldg.

5-12-7 Shimbashi, Minato-Ku, Tokyo

GERMANY

PAUL SIEGEL

EUROPEAN EDITOR

Tauntentzenstrasse 16, 1 Berlin 30, Germany

Phone Berlin 2115914

FRANCE

GILLES PETARD

8, Quai de Stalingrad,

Boulogne 92, France

Phone: 520-79-67

CANADA

LARRY LE BLANC

22 Walmer Road, Apt. 604

Toronto, Canada

Phone: (416) 967-1104

ITALY

ALEX E. PRUCCHINI

Via Corno Di Cavento N. 21, Milan

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RECORD WORLD MAY 25, 1974



THE CURTOM CHARTBUSTERS

SUPER SINGLES

				POP	R&B
Buddah	423	Gladys Knight & The Pips	"On & On"	55*	43*
Curtom	1997	The Impressions	"Finally Got Myself Together"	50*	22*
Curtom	1995	Natural Four	"Love That Really Counts"	63	23

Watch for CURTIS' New Hit Single

"KUNG FU"

CURTOM 1999

SMASH LP's

				POP	R&B
Curtom	8601	Curtis Mayfield	"Sweet Exorcist"	90*	
Buddah	5602	Gladys Knight & The Pips	"Claudine Soundtrack"	124*	24
Curtom	8600	Natural Four	"Natural Four"		23
Curtom	8019	The Impressions	"Finally Got Myself Together"		40



Distributed by Buddah Records

'Bowie Impact Day' Planned by RCA

■ NEW YORK—RCA Records will launch David Bowie's "Diamond Dogs," his seventh album for the label, with a massive campaign which has been designated "Bowie Impact Day."

On Monday (20) (Impact Day) virtually all of RCA's field sales and promotion representatives will hand deliver Bowie's new album to just about every radio station in America to create airplay prior to the albums reaching dealers May 27.

Bowie Impact Day will be launched with RCA's full scale campaign on the "Diamond Dogs" album as well as the entire Bowie catalogue.

RCA Records has prepared a comprehensive sales kit which includes special dealer order forms for the new album and catalogue; a free standing die-cut display, and poster will highlight "Diamond Dogs" and Bowie's other RCA albums.

All metered mail coming out of all RCA Records locations will carry the slogan "Bowie Diamond Dogs," and phones in RCA locations across the country will be answered "Bowie Impact Day." Bowie diamond-shaped dog tags will also be distributed through-

(Continued on page 29)

Cohen Named President Of Madison Sq. Garden

■ NEW YORK—Alan N. Cohen has been named to the position of president and chief executive officer of Madison Square Garden Corp., effective June 1. At the same time, he will become a member of the Madison Square Garden board and executive committee.

Cohen comes to Madison Square Garden from Warner Communications Inc. where he was executive vice president. He had been with WCI since 1970, and previously, had been general counsel of the Paul, Weiss, Rifkind, Wharton & Garrison law firm.

Goody Earnings Up

■ MASPETH, N.Y. — Sam Goody, president of Sam Goody, Inc., has announced that sales for the first quarter of 1974 had increased 15 percent from \$6,839,000 in the same period last year to \$7,487,000 for the current quarter. Net income for the period was \$29,565 or \$.04 per share as against a loss of \$27,000 last year.

Goody stated that management felt that the increase in earnings is due to improved controls and increased promotional activity.

Newman Joins DiscReet

■ LOS ANGELES — Harold Berkman, executive vice president and general manager of DiscReet Records, has announced that Louis Newman has joined the firm in the position of national promotion. Newman joins DiscReet from Blue Thumb Records where he was national promotion manager.



Louis Newman

In commenting on Louis Newman joining DiscReet, Berkman stated, "Anyone who has followed the success of Blue Thumb Records knows that a large portion of their success was a direct result of the efforts put forth by Louis Newman. He is a professional and we at DiscReet are very pleased that we have been able to obtain his talents for our company. Louis will be in complete charge of our promotion thrust. We are confident that with Louis as an integral part of our team, the future of DiscReet Records is enhanced substantially."

Newman will maintain offices in the DiscReet Records building at 5831 Sunset Boulevard in Hollywood.

Maria Goes Gold

■ NEW YORK—Maria Muldaur's first solo album, "Maria Muldaur," has been certified gold by the RIAA.

Poems, Prayers and Platinum



Following John Denver's sold out appearance at Long Island's Nassau Coliseum, RCA Records presented the artist with two platinum albums signifying sales of over one million units each. The awards were for "John Denver's Greatest Hits," which is currently over two and one half million units, and "Poems, Prayers and Promises" which is fast approaching the two million unit mark. Accepting the awards with John was his wife Annie, who is the subject of his new single, "Annie's Song." Helping John tote his platinum back home are, from left: Milt Okun, Denver's producer; Denver; Jerry Weintraub, head of Management III and John's manager; Annie Denver; and Frank Mancini, RCA Records division vice president, artist relations.

London Names Four to Promo Dept.

■ NEW YORK — Sy Warner, director of promotion and sales for London Records, has announced the appointments of Rocky G., Odis Jones, John Hudson, and Chester Simmons to the company's promotion department.

Black Thrust

"Due to the success of artists such as Al Green, Ann Peebles, Bloodstone, Syl Johnson, Otis Clay and J. R. Bailey, we have become increasingly aware of the major importance of the rhythm and blues field. They will report directly to our national promotion manager, Dave Marshall," stated Warner.



From left, Rocky G., Odis Jones, John Hudson, Chester Simmons.

E/A Taps Shindler

■ NEW YORK — Steve Wax, Elektra/Asylum Records vice president, promotion, has announced the appointment of Bruce Shindler as local promotion representative for New York. Shindler will be based in New York.

Background

Shindler was most recently with Buddah Records, where he handled regional promotion duties for the northeast.

Rocky G., chief of Touch of Gold Promotions, has been associated with the industry for more than twenty years. Prior to forming his independent promotion company, Rocky G. served as program director of both WWRL in New York and WHAT in Philadelphia. He has also been a disc jockey at many key east coast radio stations. Rocky will be covering rhythm and blues promotion on a national level.

Odis Jones, entering the industry three years ago as a local promotion man for United Artists Records, has most recently worked

(Continued on page 74)

Shelter Announces Four May Albums

■ HOLLYWOOD — Shelter Records will ship four albums in May, according to label manager Ron Henry. The initial lp product under the terms of the company's recently pact distribution deal with MCA will carry a \$6.98 list and includes albums from Leon Russell ("Stop All That Jazz"), J. J. Cale ("Okie"), Richard Torrance ("Eureka") and The Gap Band ("Magicians Holiday").

Three of the label's current single releases were pulled from these albums: Leon Russell's "If I Were a Carpenter," J. J. Cale's "Cajun Moon" and Gap Band's "Backbone." The label's single from Mary McCreary, "Singin' the Blues" is from a forthcoming album, produced by Denny Cordell, president and co-owner (with Leon Russell) of Shelter Records.

Other future product announced by the label includes an album by black gospel singers the O'Neal Twins and an album from Don Preston, recently previewed by the single release of "What a Friend I Have in Georgia."

In another move, Bernadette Gorman, who'd been with the domestic publishing division, has been moved over as head of the international wing, acting as liaison between licensees and sub-publishers around the world.



THIS IS A RECORDED MESSAGE...

(THE KIND THAT WILL HAVE YOU CALLING BACK FOR MORE*)

*IN JUST 5 DAYS—BURNING UP THE WIRES ON CKLW REQUEST LINE!
THE FIRST VERSION!

"Tell Laura
I Love Her"

RECORDED BY
JOHNNY T. ANGEL

A BOB HALLEY ARRANGEMENT
PRODUCED BY HALLEY & GILLILAND FOR AHED MUSIC
BELL #45,472

BELL RECORDS
A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.

Monument Records:

The People and the Product

■ HENDERSONVILLE, TENN. — "There is probably no other label as ideally suited to distribute Monument Records as CBS Records," says Fred Foster, president of Monument. "But even more important, it's been the people to people communication on every level that has made it really work."

Currently, CBS and Monument are celebrating their third year together with a special promotion, "May Means Monument Month." New albums by Kris Kristofferson, Boots Randolph, Al Hirt and Barefoot Jerry are being featured along with select catalog items in an extensive campaign.

Selling Power

"In the most basic area—selling records—no one can surpass CBS. They've built a top-notch organization and staffed it all the way down the line with highly qualified people," Foster stated. "They've had enough experience with every area of music — be it country, soul, progressive rock or pop — to give our artists all the necessary promotional and merchandising support in every appropriate market. This is especially important with such artists as Kris Kristofferson, Boots Randolph, Charlie McCoy and Al Hirt, who we've just signed, whose appeal reaches into several diverse areas.

"Working with CBS during the past three years, I've found that it hasn't been just a question of two separate labels. Beyond the computers and organizational charts, it's been a matter of people working with people on a day to day basis that has made our arrangement successful."

Bell Reservices 'Laura' Single

■ NEW YORK — Bell Records chief operating officer Irv Biegel revealed that the label is rush-reservicing disk jockeys throughout the country with a special two-sided version of their new single, "Tell Laura I Love Her" by Canadian singer Johnny T. Angel.

The original version of "Tell Laura I Love Her," which features sirens as part of the background, caused resistance to air play on some stations because they felt the siren sound coming over a car radio might startle drivers and was potentially dangerous.

Biegel stressed that the new promotional discs will have "Tell Laura I Love Her" on both sides and be clearly marked as to which side has the original version and which side has the siren sound omitted.



Fred Foster

For the past seventeen years, Monument has been run as a closely-knit company. Several of Foster's artists, employees and associates have been with him almost since the very beginning. Personal friendships exist on every level. Making a distribution agreement with another label was a major step. It was like expanding a family overnight.

"From the first meetings we had, it was apparent that the people at CBS shared many of the same feelings and attitudes we had about the music business in general and our artists in particular," Foster recalled. "Since then, we've worked together on many exciting projects. In every instance, their people have always been there when we needed them, always taking those extra steps and going beyond what was expected of them.

"Ron Alexenburg, vice president of Epic Records, has done a remarkable job. He's one of the hardest working, most capable men in the record business and he's put together a skilled and dedicated staff. National promotion director Stan Monteiro and vice president of sales Jim Tyrrell have been in our corner every step of the way. Jim Charne, (Continued on page 91)

Sherlock Leaves MGM

■ LOS ANGELES — George Sherlock, administration director, national promotion department, has left MGM Records as a result of cutbacks in key executive positions at the west coast office. This is due to the MGM move of many of their divisional headquarters to New York.

Sherlock has been with MGM for the past two years. Before moving into Ben Scotti's promotion division, he was national album marketing manager and was instrumental in establishing the marketing division at MGM under Stan Moress, senior vice president, marketing, at the time.

Sherlock will announce his plans soon. He can be reached at (213) 769-0554.

Nader Activates R&R Revival Inc.

■ NEW YORK — Richard Nader, president of The Richard Nader Organization, has announced that he is activating Rock & Roll Revival, Incorporated as the company for all transactions pertaining to his Rock & Roll Revival shows, and all related merchandising, TV and other ancillary activities.

Rock & Roll Revival, Inc. was established in 1971, but Nader delayed its activation until the recent establishment of The Richard Nader Organization, which will now act as the parent corporation for all of Nader's companies.

Happy Medium Shows, Inc. will remain as the production house for all concerts other than the Revival plus exposition and fair development.

The Richard Nader Organization, Inc. and all subsidiaries are located at 225 East 57th Street, New York City 10022, phone: (212) 688-2250.

UA's F&T Month

■ LOS ANGELES — United Artists Records has set May as Ferrante and Teicher Month, and has instituted a massive advertising and marketing campaign in support of the piano-duo's new United Artists album, "In A Soulful Mood," and the entire UA Ferrante and Teicher catalogue.

In conjunction with Ferrante and Teicher Month, UA will supply retail outlets with easel-back covers of all Ferrante and Teicher albums, a Ferrante and Teicher poster, a retail stuffer for over-the-counter coverage and a special Ferrante and Teicher T-shirt.

GRT Tape Release

■ LOS ANGELES — GRT Music Tapes has set 21 additional tapes for release this month, 12 of them representing the first chart and catalog product under a new distribution agreement with Vanguard Records.

Golden Age of Mott



Columbia recording group Mott the Hoople recently became the first rock 'n roll group to play on Broadway, performing for a week, at the Uris Theatre. Shown backstage after the opening night concert are, from left, Morgan Fisher, keyboards; Irwin Segelstein, president, CBS Records; Overend Watts, bass; Ian Hunter, lead vocals, rhythm guitar; and Trudi Hunter, Ian's wife. After the opening night performance, Mott threw a party at the 21 Club for some of their friends and acquaintances. Shown at the gathering (right picture) are Ian Hunter (left) and Al Teller, vice president, merchandising, Columbia Records.

Name Mike Hyland VP at Capricorn

■ MACON, GA. — Phil Walden, president of Capricorn Records, has announced the appointment of Mike Hyland as the label's vice president in charge of publicity and artist relations. Hyland's duties include nationwide publicity for all Capricorn recording artists as well as the Capricorn corporate public relations. He is headquartered in the label's administration offices in Macon, Georgia.



Mike Hyland

Hyland joined Capricorn in December, 1970 as the label's director of publicity. Prior to joining Capricorn, Hyland was associated with Atlantic Records, the public relations firm of Gibson & Stromberg, Mary Jane Public Relations, and for a short term headed up his own firm, Tundra, Inc.

Col Pictures Pubberies Garner Gold Singles

■ NEW YORK — Screen Gems-Columbia Music/Colgems Music has signed an agreement with Ranbach Music to administer the international publishing rights of their entire catalog, including Bachman-Turner Overdrive, announced Irwin Z. Robinson, vice president and general manager of the division.



More than a soundtrack.

It's a re-creation—of the greatest moments of the Golden Era of Musicals. A dazzling cavalcade of lavish production numbers—from the first black-and-white musical to the award-winning “Gigi”—covering a fifty-year span of classic American motion picture musicals.



MCA2-11002

The deluxe two-record set from the original smash motion picture soundtrack, now available on MCA Records and tapes.

Album produced by Jack Haley, Jr. Associate Producer Lloyd Leipzig · Music Editor Bud Friedgen

MCA RECORDS

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Radio Luxembourg's Alan Keen: Great Britain's Commercial Airwaves

■ Alan Keen has served as general manager of Radio Luxembourg's British service for four years. In this, the second half of Keen's Dialogue with Record World, he discusses the role of the disc jockey in programming style and content; the role of promotion men in keeping jocks and programmers up-to-date with releases and information on artists; and Radio Luxembourg's future as a broadly based European network U.K.



Alan Keen

Record World: There has been a lot of criticism in the press, the music business in general, and even from the public, directed towards disc jockeys who tend to stamp their own personality on programs. Do you consider that your deejays overindulge in promoting themselves or do you believe this to be a good thing?

Alan Keen: I don't think it's a bad thing at all. I think the only time you should hold back a disc jockey is when they talk too often, and when they talk through records too frequently, but I certainly maintain that a deejay should have a personality.

RW: What is your policy on that, what is their brief?

Keen: To create a personality, to project or present a broadcaster, call him a deejay, who has a warm personality. He is, after all, a salesman. He's selling the station. He's selling himself. He's equally selling the records that he surrounds his spiel with, so he must have a personality. Otherwise you could have a dull, monotone voice just giving the name of a record, with the act's name, and who wants to hear that? You've got to have personality. We've got them. We've got extroverts.

RW: Why has Luxembourg's British service never been broadcast during the day?

Keen: Because we have one frequency allowed, or a license, which is 208 metres on the medium wave band. Now we're not pirates—you can't just suddenly say "Okay we'll take over 266 metres," for example, or whatever. We, through the EBU, are granted a license to use that particular frequency. Now during the day from early morning until early evening it's used by the German service. The German service, when they close down, go over to VHF, then it's picked up by the Dutch service who use it currently for under an hour, then they close down altogether. Then the British service takes over the same frequency and we continue until 3 o'clock in the morning.

RW: Is there any area for competition between the individual services?

Keen: No, because they're hitting a different market. The German service, because it broadcasts during the day, is hitting the housewife audience and that's why they carry so many detergent advertisers, etc. We're not aiming for those people. Our target market are 10 to 34 year olds only, and you can hear this by our format. We're really a top 40 station, and that's our format. The Dutch service has the same format. The French service broadcasts on Long Wave, and their format, a 24 hour radio station, is completely unlike the British service. For example, the French play something in the region of six records an hour. We play 18 records an hour. The French love to hear French. They love to hear themselves talk and because of that they play less records, they have more discussion programs. It's an entirely different format from our own. The only true top 40, and certainly the most popular with young kids, of Radio Luxembourg is the British service.

RW: Your team of deejays out there seems to be very loyal and I think it's true to say that only two replacements have been made in your time at Luxembourg. Bearing in mind the conditions under which they work, why do you think this is?

Keen: I don't know how to take that, what do you mean—"conditions they work under"? They're a very happy team because they enjoy working with each other. They're a very happy team because they're working with a small team in London at this end who really commu-

nicate with each other. We are the only team in radio, and that I still rigidly maintain. We used that slogan a long time ago before the commercial stations came on the air. Now I'm not suggesting that the commercial stations, the new ones, don't have team spirit. But they don't have the handicap that we do so they really can't prove themselves as much as we can. Our big disadvantage is this: Ken Evans, our program director, can't, if he hears something in his office, with a radio set listening to the station, go down to the studio and say "Why the hell did you say that?" What he has to do is pick up the phone, try and get through to Luxembourg, or else send a telex, or leave a message. That's our handicap. Another one is that we have to use engineers in the studios in Luxembourg, and a lot of those engineers don't even speak English. If a guy the other side of the screen is putting records on for you, and you're trying to draw his attention and he doesn't speak English . . .

RW: That is partly what I meant by conditions, but also the restrictions of living and working in Luxembourg, where, would you not agree, it is somewhat isolated?

Keen: Yes it is, but let me explain something to you. Two years ago I introduced the idea of bringing our disc jockeys over into this country in order for them to make personal appearances in discotheques and in-store opportunities, and they get paid for this. So believe me, our disc jockeys earn a lot of money. What are they working for? They are working for money and boy, they're earning it. I believe it's true to say that they're earning far more than any other disc jockeys who are resident in this country working for any one of the other stations.

RW: What are your feelings on a top 40 format? Is it a good idea, is it totally necessary for you?

Keen: It's our policy because of our target market audience. It's our policy because it enables us to speak to advertisers and say "Look, we are the right course for the right horse." In other words, if you have products, be they Wrigleys Chewing Gum, be they Coca Cola or Pepsi Cola, or any of the other advertisers that you hear on our service, we're playing a music, a format, which is in line with their own target consumer. It's a young market. So if we want to go for mums and dads or middle-aged people we should then start playing middle of the road music.

"Our ballgame is to present a top 40 station to . . . record buyers throughout Europe. Music is international and our company is international."

RW: In the early days there were shows sponsored and produced by record companies, and that must have constituted a great deal of your revenue. How has that been resolved now that the shows have been dispensed with?

Keen: By selling more advertising to the Coca Colas of this world, and we've done it.

RW: Advertisers outside of the record industry?

Keen: Yes. Record companies no longer run Radio Luxembourg.

RW: That was a policy you introduced?

Keen: It was an aim which I was able to fulfill.

RW: What restrictions are there in the amount of advertising you are allowed in any given space of time?

Keen: We control ourselves. We have station regulations which don't permit us to make any references to the Royal Family, to members of Parliament. We don't get involved in religion, we don't talk about or make any derogatory remarks about any foreign politicians, those are the standard station regulations. With regard to the amount of air time we sell, we limit ourselves to six minutes per hour.

RW: But that's of your own choosing?

Keen: Yes.

RW: How diversified are Luxembourg's activities in this country?

Keen: First of all we're involved in music publishing with a company called Louvingy/Marquee Music Ltd. Secondly, we do have other

(Continued on page 22)



Hey, Milly,
what's the name of
BLUE SWEDE'S
follow-up single to their
#1 Gold Record,
"Hooked On A Feeling"?

How the
Ooga Ooga
Ooga Chukka
should I know?

You can be so
SILLY MILLY!
(3893)

*Already #1 in Sweden and on the Continent,
with the sensational Blue Swedish sound!
(from their chart album, Hooked On A Feeling, ST-11286)*



Distributed by Capitol Records

THE COAST

By CRAIG FISHER



■ SUMMER DOLDRUMS SEEN CONTINUING; SIGNINGS, HOWEVER, PROLIFERATE: Remember **Frijid Pink**? Well, they're now on Fantasy, which has scheduled their first album for late June release . . . And **Andy Kim**? He's on Capitol now, and his first album has been set for August . . . Warner Bros., meanwhile, has inked **Waldo de los Rios**, the Argentinian-born conductor-arranger, now based in Spain, who's made it big on the Continent turning classical themes into pop hits . . . And ABC, reportedly, has signed the **Hello People**, the mime-and-music troupe who've appeared frequently with **Todd Rundgren** in the past. Rundgren, it seems, will produce 'em . . . Also, though **Doug Sahm** is no longer on Atlantic, rumor has it that he'll be showing up on another WCI label soon . . . In movie news: the producers of "That'll Be the Day" and the current "Stardust" are said to be planning another feature with a rock and roll setting, and they're further said to have gotten **Slade** to agree to star in it—as a rock group. Supposedly, shooting's to start in England in late June, after the boys complete their current U.S. tour . . . **Stevie Wonder**, too, may be getting involved in the cinema soon. Negotiations are underway for Stevie to score "The Klansman," that **Richard Burton-Lee Marvin** starrer following completion of which Dick and Liz called it quits . . . On the illness front: **Queen** have cancelled all pending American dates and, save for **Brian May**, they've returned to England. Following their Uris Theatre stand with **Mott the Hoople** they journeyed to Boston, and it was there that May collapsed with what was tentatively diagnosed as infectious hepatitis. He's in Connecticut recuperating, and Elektra/Asylum is offering gamma globulin to those who may have come in contact with him. (Some RW staffers, we're apprised, were among those inoculated.) . . . In addition, **Van Morrison** called off the four remaining dates of his current tour because of an unspecified illness . . . Among visitors have been Paramount's **Lou Ragusa**, back, reportedly, for huddles with **Irving Azoff**, and **Lyn Christopher**, who's said to have met with **Dan Fogelberg**, **Joe Walsh** and **Barnstorm** about doing an upcoming album with her . . . And here for the Bel Air banquet commemorating Swan Song's beginning as a label, **Paul Rodgers** jammed with **Bob Seger** at the Whisky, while **Jimmy Page** and **Robert Plant** caught **Elvis Presley** at the Forum.

ON THE RECORDING FRONT: **Billy Preston** left for London last week, there to assist **George Harrison** on his next album. (And incidentally, **Ringo Starr**, **John Lennon** and **Paul McCartney** are all in London now, too) . . . At New York's Record Plant, drummer **Doug Hoefler**, who's Harry cousin, overdubbed some tracks on the next **Nilsson** album last week . . . This week, in Miami, **Jerry Wexler's** going into Criteria Studios with the re-formed **Electric Flag**, who are apparently, because of legal difficulties, going to have to come up with a new name . . . **Nikki Giovanni** is in Atlantic's New York studios, doing her second album for her own Niktom Records, with **Arif Mardin** producing . . . **Jerry Fuller** cut some sides with **Johnny Mathis** here last week . . . **Frank Sinatra** was at the Burbank Studios earlier this month . . . In Berkeley, **David Axelrod** has taken over producing chores on **Merl Saunders'** next . . . The **Moody Blues** are now mixing their next in London. It's in quad, and we'll see it sometime in the fall . . . And in the future: Epic has set **Bobby Martin** to produce **Labelle's** first for the label, while **Norro Wilson** will do the same for **Asleep at the Wheel** and when **Three Dog Night** start their next at the Caribou Ranch, in July, **Jimmy Ienner** will once again be at the controls.

ON THE SOCIAL SCENE: It was **Stevie Wonder's** 24th birthday on the 13th, and Motown surprised him at a local club, the Speak-Easy, with a party and lots of friends. Included among the latter were **Ewart Abner**, of course, **Mary Wilson**, **B.B. King**, **Minnie Riperton**, **Billy Paul**, **Billy Preston**, the **O'Jays**, most of the **Temptations**, **Herbie Hancock**, **Smoky Robinson**, **Sly Stone** and **Bill Withers**. **Berry Gordy** sent a gift—a gold necklace, inscribed in Braille, "Thank you for being what you are. Your friend, B.G."—but the highpoint of the evening, reportedly, came near the end, when Stevie and Mr. Withers duetted first on "Superstition" and then on "Ain't No Sunshine" . . . At **Waylon Jennings'** and **Harriet Schock's** Troubadour opening, there were also several famous faces, among which numbered **Kris Kristofferson's**, **Donnie Fritz's**, **Ronnie Hawkins's**, **Rick Danko's**, **Joan Baez's**, **Bobby Neuwirth's** and, from the original **Cricketts**, **J.J. Ellison's** . . . In nuptial news: **Gary Coveyou**, sax player with the **Heywoods**, is getting married the 25th in Cincinnati, and all the Heywoods, who will have

(Continued on page 20)

CLUB REVIEW

Ross Regalizes Caesar's Palace

■ LAS VEGAS — Diana Ross (Motown) unveiled her new show before a packed audience at Caesar's Palace in Las Vegas recently. The show was absolutely magnificent and will shortly be available for all to enjoy on Diana's latest album, "Live at Caesar's Palace."

Rarely has an artist controlled an audience as Diana did. She had people singing, holding hands and swaying in time during her performance of "Reach Out and Touch Somebody's Hand." She then exploded into a medley of Supremes songs that had people whooping and clapping. Later, the audience sat mesmerized as Diana took us back to the days of Billie Holliday with a "Lady Sings the Blues" segment topped off by a sensational rendering of "My Man."

Other high spots were her version of "Corner of the Sky" from the "Pippin" score — a possible single in the near future; the "Touch Me in the Morning" number which featured her superb dancers; a tune called "Together," written by Motown's The Devastating Affair, who added background vocals; and her performance — in the true sense of the word — of "Sleepin," her current single.

There aren't enough words to describe the greatness that emanated from Ms. Ross during the show. Suffice it to say that the all-too-often used term "superstar" readily applies to Diana in this, her 13th consecutive year at the top of her profession.

Lenny Beer

20th Ups Two



Peter Pasternak (left) has been promoted from 20th Century Records artists relations manager to director of international. 20th president Russ Regan (center) made the announcement recently and also appointed Tom Hayden to fill Pasternak's old post.

Subscribe To
Record World

WB Promotes Cooper

■ NEW YORK — Stan Cornyn, senior vice president and director of creative services, has announced the appointment of Shelly Cooper as national advertising manager for Warner Bros. Records, effective immediately.



Shelly Cooper

Ms. Cooper joined the creative services department at Warners four years ago in the publicity department, and soon moved to artists relations, becoming national artists relations coordinator during the last year. Prior to joining Warners, she worked in radio and television production for Grey Advertising and J. Walter Thompson in Los Angeles.

Chess/Janus May LPs

■ NEW YORK—Chess/Janus Records' May release will include product aimed at highly diverse segments of the market. A series of specially designed radio time buys in major markets across the country, consumer ads and in-store promotions will be utilized for each of these albums.

Rock, Soul

On the Janus label are "Milky Way Moses" by Finnish group Tassavalen Presidentti; "Promised Heights," the third album from Cymande; "Long Long Way," Ian Thomas' second album; a solo album from Tassavalen Presidentti's lead guitarist; and "Bingo," a new album from The Whispers.

"Come a Little Closer" by Etta James is on the Chess label. Ray Stevens' chart-topping single, "The Streak," will be included on "Boogity Boogity" by Stevens, the first Barnaby album via Chess/Janus.

Country

The GRT label has been re-activated under the direction of Dick Heard and will be concentrating entirely on the country music market. The first two albums on GRT Records are "She Sure Laid the Loneliness on Me" by Bobby G. Rice and "One Way Street" by Mel Street.

What America Needs Fresh Start

And What Fresh Start Needs
Is An Opportunity To Let The
People Know What They're All About

They Get It In A Masterfully Produced Album By Steve Barri



They Get It In A 60 City Tour Of Blockbuster Proportions

May 3rd
Ellis Auditorium, Memphis

May 4th
Mussel Shoals Fairgrounds, Mussel Shoals

May 6th
Atlanta Municipal Aud., Atlanta

May 7th & 8th
Kiel Auditorium, St. Louis

May 9th
The Ice Arena, Kalamazoo

May 10th
Morris Civic Aud., South Bend

May 11th
Metropolitan Sports Center, Minneapolis

May 12th
Veterans Memorial Coliseum, Cedar Rapids

May 13th
Performing Arts Center, Milwaukee

May 14th
Franklin County Veterans Memorial Hall, Columbus

May 15th
Harrahs Arena, Dayton

May 18th
RKO Orpheum Theatre, Davenport

May 19th
Shrine Mosque, Springfield

May 20th
Civic Center, Oklahoma City

May 21st
Memorial Hall, Joplin

May 22nd
Century II, Wichita

May 24th
Aragon Ballroom, Chicago

May 26th
West Palm Beach Auditorium, W. Palm Beach

May 27th
Curtis-Dixon Hall, Tampa

May 28th
Daytona Beach, Fla.

May 29th
Lafayette Municipal Aud., La.

May 30th
Baton Rouge, La.

May 31st
Shreveport Municipal Aud., Shreveport

June 1st
Mobile Exhibition Center, Mobile

June 2nd
Birmingham Municipal Aud., Birmingham

June 4th
Milton Frank Station, Huntsville

June 6th
Municipal Auditorium, Charleston, S.C.

June 7th
Greensboro Coliseum, Greensboro

June 8th
Civic Center, Roanoke

June 9th
Charleston Civic Center, Charleston, W. Va.

June 10th
Albee Theatre, Cincinnati

June 11th
County Field House, Erie

June 13th
Syrian Mosque, Pittsburgh

Watch The ABC/Dunhill Juggernaut Bring It Home

RECORD WORLD SINGLE PICKS

JANIS IAN—Columbia 4-46034

THE MAN YOU ARE IN ME (prod. by Brooks Arthur) (Frank, ASCAP)

Sensual, sensitive single brings a grown-up "Society's Child" back to a music scene that has sorely missed her talents. New truths from Ian, free 'n easy.

REGGIE GARNER—ABC 11440

HALF A CUP (prod. by McKinley Jackson) (Bullet Proof, BMI)

Artist is indeed in his cups here as his soul runneth over. Pounding funk should quench many a thirst for a chantin' disco item such as this. One whole of a hit.

TIM MOORE—A Small Record Company SRA-0601 (Famous)

SECOND AVENUE (prod. by Nick Jameson/Source Prod.) (Burlington/Andustin, ASCAP)

Label debut for a sensitive singer-songwriter is about as sad a break-up song as the human condition can handle. This tearful goodbye song is first-rate balladry.

ANDY WILLIAMS—Columbia 4-46049

LOVE'S THEME (prod. by Mike Curb) (Sa-Vette/January, BMI)

The Love Unltd. Orch. biggie goes verbal with Andy in his familiar romantic role. As wah-wah meets la-la, look out for this special hit to roll over the charts again.

POINTER SISTERS—Blue Thumb 254

LOVE IN THEM THERE HILLS (prod. by David Rubinson & Friends, Inc.) (Fox Fanfare/Double Diamond/Downstairs, BMI)

Song co-penned by Gamble & Huff should be the vehicle to drive the sisters four back into the top 40 money. High in them there hills is one love of a smash.

DICK FELLER—Asylum 11037

MAKIN' THE BEST OF A BAD SITUATION (prod. by Larry Butler/Rainbow Collection) (Tree, BMI)

Label debut from "Biff the Purple Bear" man gets more words to the groove than previously imaginable. Split-second timing makes it a miraculous talkin' blues.

LEON HAYWOOD—20th Century 2065

LONG AS THERE'S YOU (I GOT LOVE) (prod. by Leon Haywood) (Jim Edd/Mother Wit, BMI)

"Keep It in the Family" man fathers another monster with crossover potential. Long as there's soul, and Leon's got it, there will be fine productions like this.

DICKIE GOODMAN—Rainy Wednesday 207 (Mainstream)

MR. PRESIDENT (prod. by Dickie Goodman) (Lifestyle, BMI)

Has political satire had it, due to the current Watergate waterlog? Not when Dickie makes it as fresh and relevant as today's top 20, with just the right tomfoolery mix.

BETTY WRIGHT—Alston 4622 (Atlantic)

SECRETARY (prod. by Willie Clarke & Clarence Reid/Marlin Prod.) (Sherlyn, BMI)

The "Clean-Up Woman" soulstress moves to the office during daylight hours to track down another detour to fidelity in many a man's life. Takes 45 rpm like a pro!

LIMMIE & FAMILY COOKIN'—Avco 4637

A WALKIN' MIRACLE (prod. by Steve Metz & Alan Klein) (Planetary, ASCAP)

The Essex '63 hit is currently on the UK charts in this spirited American rendition. Walks proud and carries an even bigger hit stick than their "You Can Do Magic."

9TH STREET EXIT—Solid Foundation 103

LET'S MAKE SWEET HARMONY (prod. by Dunn Pearson & L. B. T. Moffatt, Jr.) (Natchel Money House, ASCAP)

Much in the tradition of a romantic "TSOP," this vocally-augmented soul instrumental boasts across-the-board potential. These harmonies are sharp and sweet.

CARLSON & GAILMOR—Polydor 14240

PEACEABLE KINGDOM (prod. by Sandy Lizer & Bob Mann) (Featherbed/Unichappell, BMI)

Duo with much of the gentle appeal of Seals & Crofts, but with a vocal presence all their own, debuts on this aptly titled winner. Their "Kingdom's" come!

J. R. BAILEY—MAM 3639 (London)

EVERYTHING I WANT I SEE IN YOU (prod. by Bailey, Willims, Gasper & Kent) (MAM/A-Dish-A-Tunes, BMI)

Second effort from the talented soulman on the label is pop soul personified. Tingies of Marvin Gaye set it up for seeing all the success it wants through its own eyes.

ORIGINALS—Soul S 35113 (Motown)

GAME CALLED LOVE (prod. by Stevie Wonder) (Stein & Van Stock/Black Bull, ASCAP)

Ballad with a strangely effective country tinge puts the soul men back on the hit track, as confidently as on their "Baby, I'm For Real" smash. Check out the producer.

TED TAYLOR—Ronn 77 (Jewel)

SHE LOVES TO DO IT AS WELL AS YOU (prod. by Cash McCall) (Mother Wit, BMI)

Very contemporary soul sound with a solid instrumental track for Ted's falsetto to feel at home on. Musical treatise on how the sexual urge is a two-way street.

LEROY HUTSON—Curtom CR 1996 (Buddah)

ELLA WEEZ (prod. by Leory Hutson) (Silent Giant/Aopa, ASCAP)

Perhaps taking spelling lessons from Slade, this black talent who has already made his mark as a producer and songwriter has a strong boogie-upper solo hit here.

BARBARA ACKLIN—Capitol 3892

RAINDROPS (prod. by Now Sound Prod.) (Angelshel/Eight-Nine, BMI)

Not Dee Clark's '61 hit-dripper, but a newly soul-soaked natural, serving as the label debut for the "Love Makes a Woman" artist. Silver linings here for sure!

TOMMY LEONETTI—Epic 5-11123

WHEN I NEED YOU MOST OF ALL (prod. by Mike Berniker) (Lou Levy, ASCAP)

Particularly special love song from the pen of David Buskin becomes a most fitting label debut for the perennial balladeer. MOR magic, when it's needed most of all.

ROCKVILLE JUNCTION—20th Century 2097

LORD, PROTECT ME FROM MY FRIENDS (prod. by Danny Janssen & Bobby Hart/Hit Brigade) (Hit Brigade, BMI)

So they say you're paranoid? Doesn't mean that they ain't out to get you after all! Cleverly together top 40 treatment.

SCORCHED EARTH—Bell 469

ON THE RUN (prod. by Ben Findon/Young Blood) (Youngblood, ASCAP; Campbell-Connelly, BMI)

Group named after Russian war strategy should singe some chart spots with this rockin'-good song. One of those rare message tunes which is universal.

BOB THIELE & HIS NEW HAPPY TIMES ORCH.—Signature BSBO-0269 (RCA)

GATSBY'S (prod. by Bob Thiele) (Tebo, ASCAP)

Together with its sister label's version by Teresa Brewer (Amsterdam BABO-0286), this copyright will go far in turning film magic into disc dynamite. Gatcha!

EL CHICANO—MCA 40240

EL CAYUCO (prod. by J. Musso, M. Lespron, B. Espinosa & A. Baeza) (Peer Intl., BMI)

Latin rockers turn to a Tito Puente song for the source of their latest inspiration. Strong cut from their "Cinco" album should rival their "Tell Her She's Lovely."

GLIDERS—Alva 112

NO TIME (prod. by E. J. Gurren) (Jimmy McHugh, ASCAP)

Vocal tremelo effect should be the hook this ballad needs to latch onto some strong r&b following. Their soulfulness is as smooth and breezy as their name implies.

CHARLES RANDOLPH GREAN SOUNDE—Ranwood 973

TWO MEN OF KARAMOJA (prod. by C. R. Grean) (Galahad/Tav Epsilon/Jones-Howard, BMI)

From the film of the same name, the title track surely is the act's most commercial disc in years. Barry White-type instrumental ecstasy could be a wide-screen hit.

THAT'S ENTERTAINMENT!

...SINGIN' IN THE RAIN · TROLLEY SONG · OVER THE RAINBOW
HI-LILI, HI-LO · IT'S A MOST UNUSUAL DAY · SAN FRANCISCO · LOVE
BROADWAY MELODY · SONG OF RAINTREE COUNTY
THE MELODY OF SPRING · ABA DABA HONEYMOON
ON THE ATCHISON, TOPEKA & THE SANTA FE
YOU ARE MY LUCKY STAR · IT MUST BE YOU
I'VE GOT A FEELING FOR YOU · DID I REMEMBER
YOU'RE ONLY YOUNG ONCE · HOE DOWN · DO THE LA CONGA
BABES ON BROADWAY · HEIGH HO, THE GANG'S ALL HERE
YOU'RE ALL THE WORLD TO ME · PAGAN LOVE SONG
YOU STEPPED OUT OF A DREAM · ALL I DO IS DREAM OF YOU
I'VE GOTTA HEAR THAT BEAT · BE MY LOVE · MAKE 'EM LAUGH
THE WORRY SONG · WE'RE OFF TO SEE THE WIZARD
THE BOY NEXT DOOR · GOING HOLLYWOOD
BLESS YORE BEAUTIFUL HIDE

THAT'S MUSIC FROM THE CATALOGS OF ROBBINS, FEIST & MILLER!



Metro-Goldwyn-Mayer presents "THAT'S ENTERTAINMENT!" A UNITED ARTISTS RELEASE
FRED ASTAIRE · BING CROSBY · GENE KELLY · PETER LAWFORD · LIZA MINNELLI · DONALD O'CONNOR
DEBBIE REYNOLDS · MICKEY ROONEY · FRANK SINATRA · JAMES STEWART · ELIZABETH TAYLOR
Written, Produced and Directed by JACK HALEY, JR. • Executive Producer: DANIEL MELNICK • Additional Music Adapted by HENRY MANCINI • METROCOLOR

SOUNDTRACK ON **MCA RECORDS** MCA2-11002

ROBBINS MUSIC CORPORATION

MURRAY SPORN, EXECUTIVE VICE PRESIDENT AND GENERAL MANAGER · NEW YORK · HOLLYWOOD

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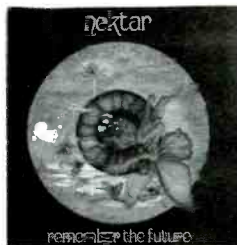
MICHAEL STEWART, PRESIDENT

RECORD WORLD ALBUM PICKS

PRESERVATION ACT 2

THE KINKS—RCA CPL2-5040 (7.98)

Ray Davies performs as the guiding light behind these British rock and rollers, garnering writing/producing/arranging credits as well as most lead vocals and star attraction. The rollicking single, "Money Talks," is a pulsating commercial ditty and "Scrapheap City" is a honky-tonk honey.



REMEMBER THE FUTURE

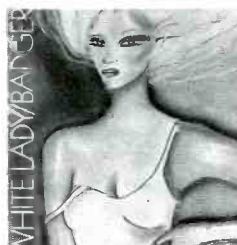
NEKTAR—Passport PPS-98002 (Famous) (6.98)

Causing quite a stir on the European airwaves, these British-born, German-based musicmen's talents have been made readily available here. The foursome achieves a cohesive yet ethereal sound, displaying delicate harmonies and tight musicianship, in a Yes-like manner. "Wheel Of Time," "Path Of Light" and "Recognition" are strong selections.

NEIL DIAMOND/HIS 12 GREATEST HITS

MCA MCA-2106 (6.98)

One listen to this compilation of hits by the super-successful singer/songwriter makes one wish that more current product was available. Let it suffice to say that this disc can take you to various euphoric states, from the infectious feel of "Sweet Caroline," to the crescendos of "Cracklin' Rosie" and on to the flowing "Song Sung Blue."



WHITE LADY

BADGER—Epic KE 32831 (5.98)

Jackie Lomax lead vocals propel this new assemblage, with tight Allen Toussaint production enhancing. An innovative variety of material is offered from the quintet; the bluesy "Listen to Me," the funky wisdom of "Don't Pull The Trigger," and the jazz-oriented "The Hole Thing" being the leaders of the pack.

TURN OF THE CARDS

RENAISSANCE—Sire SAS-7502 (Famous) (6.98)

An exhilarating label bow from these accomplished classical rock music folk. Powerful orchestrations combine with melodic harmonies and are lavishly accented by Annie Haslam's penetrating lead vocals. "Mother Russia" is a piercing saga and "I Think Of You" deliciously weaves their collective capabilities.



THE PHOENIX CONCERTS-LIVE

JOHN STEWART—RCA CPL2-0265 (7.98)

The style of this veteran folk performer is vibrantly captured in this two-record "live" package. His tender treatment of "July, You're A Woman" is rhapsodic; the peaceful aura of "California Bloodlines" is a melodic masterpiece and "Wheatfield Lady" is a sweetly impassioned item.

LIKE AN OLD FASHIONED WALTZ

SANDY DENNY—Island SW-9340 (Capitol) (5.98)

Former Fairport Convention lead singer has re-joined her previous ensemble and is simultaneously pursuing a solo career. Hitting dulcet soprano-like highs, Ms. Denny's vocal skills are pleasantly enhanced by lush orchestration. "At The End Of The Day" is a warm love-song and "Solo" is a lyrical and musical delight.



BEST THING THAT EVER HAPPENED TO ME

THE PERSUADERS—Atco SD 7046 (5.98)

Sultry soul sounds supreme, guaranteed to tug at your heart-strings, are expertly executed here. Previous hits like their heartfelt version of the title track and "Some Guys Have All The Luck" are included, as are potential future winners "Hold On" and "Stay With Me."

A PIECE OF TIME

LORI LIEBERMAN—Capitol ST-11297 (5.98)

Third time out for this rich-voiced thrush in coordination with composers/producers Gimble-Fox. With the gently rhythmic "Stand On It" and the soothingly smooth single, "The World Is Turning," highlighting the compilation this talented songbird sets the stage for future, hopefully more diverse excursions.



IF YOU LOVE ME, LET ME KNOW

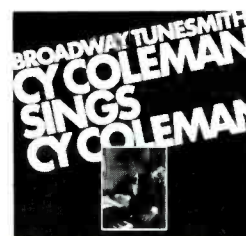
OLIVIA NEWTON-JOHN—MCA MCA-411 (6.98)

Having recently achieved top 40 success status, this latest lp will serve to further that acclaim. The title track is making its way up The Singles Chart, and other selections included are highlighted by new renditions of old favorites "Free The People" and the Beach Boys classic "God Only Knows."

CY COLEMAN SINGS CY COLEMAN

Columbia C 32804 (4.98)

What do you do after you gain strong recognition as pianist extraordinaire, band-leader and writer of some of Broadway's most popular melodies? Well, you follow Cy Coleman's footsteps and record an album with the feel with which they were written. The album is a totally charming entity. Hey, look it over!



JOURNEY

ARTHUR BROWN'S KINGDOM COME—Passport PPS-98003 (Famous) (6.98)

"Fire"-famed Brown and his new entourage take the listener on a musical whirl through electrified grooves, employing metal sounds to create audio dimension. Effective usage of synthesizer can be heard on the free-flowing "Time Captives," and "Spirit Of Joy" stands out as a compelling cut.

NICE TO BE AROUND

MAUREEN McGOVERN—20th Century T-439 (5.98)

The "Morning After" lady's latest demonstrates talents that could very well mark her as a consistent hit-making songstress. The album is laden with strong single contenders, including the Ron Miller-Tom Baird penned "Where Did We Go Wrong," the gentle "Give Me a Reason to be Gone" and the torchy title track.



SPOILED ROTTEN

LEFT END—Polydor PD 6022 (6.98)

The seven-piece Ohio-based band provides highly energized, rock 'n' rolling entertainment. Tight tracks and exciting riffs fill the electrifying grooves, with gravelly vocals setting it all off. "Bad Talkin' Lady" is a pulsating pleaser, the Lennon-McCartney "Every Little Thing" receives an adept treatment and the title track's a solid rocker.

The Essential Olivia Newton- John

The girl who won this year's Grammy for Best Female Country Artist, as well as the Academy of Country Music's Most Promising Female Vocalist award, is currently criss-crossing the U.S. in her first major American tour. The name Olivia Newton-John is not yet a household word, but with that curl-up-your-toes voice and remarkable face it's about to be. Here, including a few surprises, is a small history of what is becoming a mighty big talent.

🌿 The soft Olivia Newton-John accent is Australian. She was born in Wales, raised in Australia, and moved to England only four years ago.

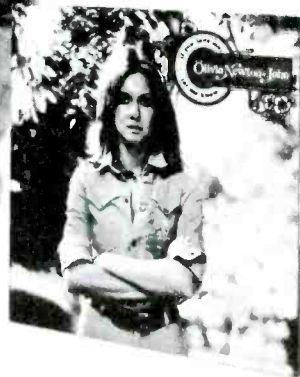
🌿 Her first hit was in 1971, and it was also her first record. The song was "If Not for You," and her rendition of Mr. Dylan's tune was a success not only in America but in England, Australia, South Africa, and Belgium.

🌿 "Let Me Be There" is the song that won her the country music accolades earlier this year. Her album of the same name reached the top slot in the country music charts, while the single crossed over to become a top 10 pop hit.

🌿 Her current single is "If You Love Me (Let Me Know)," bulletted and moving fast in both the country and pop charts. It is also the title of her newest LP.

Which brings up to date the admittedly compact but essentially dynamic life and times of Olivia Newton-John. The girl most likely to.

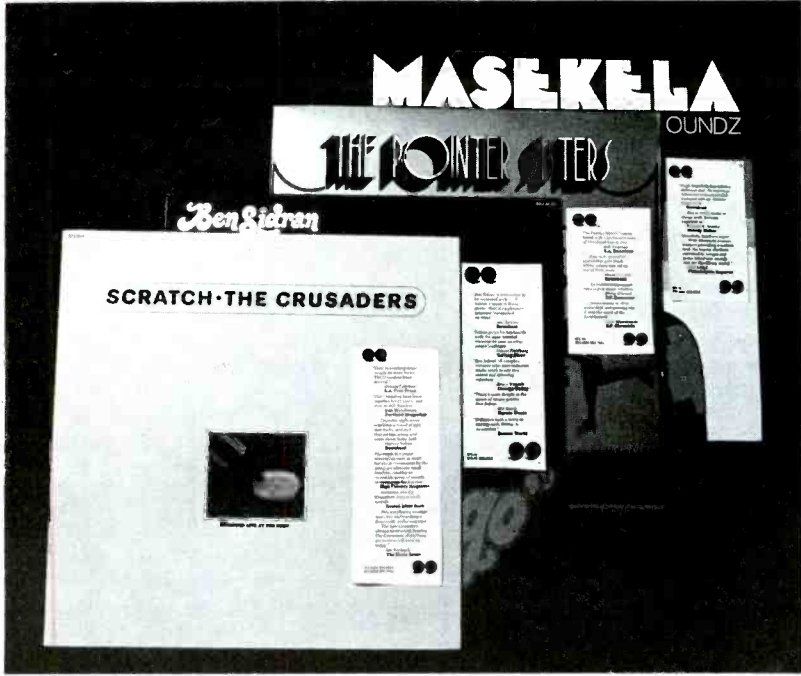
And she is. On MCA Records and Tapes.



If You Love Me, Let Me Know
Single: MCA-40209
Album: MCA-411

•MCA RECORDS

Blue Thumb Promo



Review stickers featuring quotes of Blue Thumb artists taken from various national publications have been instituted as a new point of purchase promotion campaign by the label. As pictured above, the stickers will be placed on the shrink wrap, the initial use being on the most recent albums from the Crusaders, Ben Sidran, the Pointer Sisters and Hugh Masekela.

L.A. NARAS Names Board

■ LOS ANGELES — The Los Angeles Chapter of the Record Academy (NARAS) reports that voting members have elected 21 new governors to serve two year terms on the chapter's board of governors. Those elected and the membership categories they represent are:

Vocalists/singers: Ray Charles, Sally Stevens; leaders/conductors: songwriters/composers: Mel Larson, Jerry Marcellino; engineers: Bruce Botnick, Ben Jordan; instrumentalists: Jay Cooper, Vince DeRosa; arrangers: Perry Botkin, Artie Butler; art directors/annotators: Bob Catø, Dave Dexter; spoken word: Milt Larsen, Ruth White; and classical: Peter Christ, Don Christleib, and Mario Guarneri.

The governors-elect will attend their first board meeting Tuesday, June 4, when they will join incumbent governors who have another year in office. At that time, new chapter officers for the coming year will be elected.

Jeff Kruger: Ember's Multi-Media Man

By ROBERTA SKOPP

■ NEW YORK — Jeffrey Kruger is so heavily involved in the entertainment industry on so many different levels that he might make other business moguls envious. He is currently celebrating his twentieth anniversary in the field, and is chairman of the Ember Records Group, which consists of a recording division, a music publishing division, a film division and a concert division. In the United States, Kruger owns Ember Enterprises, Inc., which is tied up with Paramount Records and is distributed by Famous.

The first single released under the newly-formed pact, "You'll Never Know" by Denny Doherty, has entered The **RW** Singles Chart at 128 this week. While in between flights last week, Kruger stopped by the **Record World** offices to discuss his latest venture.

Kruger decided to go with Paramount because he wanted to give his label strong identification with a major company. "With Para-

mount we would be part of a family and get very individual attention." John Madera has been named exclusive producer for Ember here, and has recently been appointed vice president of creative affairs. Madera has the choice to produce by himself or assign production elsewhere. As Kruger stated, "The creative side I will not interfere with. If I go to a doctor I believe in following the doctor's advice."

A second group has been produced by Madera for Ember, a hard-rock band called Mother and an album is expected for release shortly. In addition, the first British artist signed to the American label is Susan Maughan, who had the European hit on "Bobby's Girl" and gave a Royal Command Performance. Kruger is behind his artists one hundred percent, arranging for Ms. Maughan's opening at the Plaza's Persian Room on June 3, with a single slated for release that week and an album scheduled for the following week. Desmond Dekker, who had one of the first reggae hits with "The Israelites," has also been signed.

If his track record is any indication of the future of the Paramount/Ember label, the company's prospects are indeed bright. He launched one of the first rock & roll groups in London as well as producing the first rock & roll film, all after being highly impressed at an American screening of "Rock Around The Clock." He also has to his credit the "discovery" of Glen Campbell long before Campbell's American success.

Because of his personal affection for country music, Kruger has started opening the doors for this highly Americanized music in Britain. Under his concert division he has brought Charlie Rich, Charley Pride and Faron Young (among many others) to our neighbor across the Atlantic. Kruger said that country is gaining slow but very steady acceptance there and is confident that it will mushroom in England as it has here.

Combine Kruger's most successful past with his current enthusiasm and it looks like Ember Records is taking off for a long, smooth flight.

new york central

By IRA MAYER

■ In an attempt not to upstage the regular Bottom Line show (Ry Cooder/Leon Redbone), Neil Young waited until after the last encore Thursday (16) to announce he'd do a guest set. Testing almost all new material and seemingly feeling his way as to what it would be like to work solo again, he held an SRO audience's rapt attention until close to three in the morning.

COUNTRY SPECTACLE: At press time, speculation was rampant to the effect that the Country Music Spectacular set for Aqueduct Race-track, Memorial Day weekend would never get off the ground. Though promoter Lou Flax insisted he would be trying to pull things together down to the wire, virtually all those around the program were skeptical.

HOUSE ORGAN: In-house newsletters are not usually the source of terribly much information or wit, but there's long been a general consensus among industryites that Warner Brothers' Circular is a shining exception to the rule. Never taking itself or its subject matter too seriously, Circular (a) writes about things that don't necessarily have anything to do with WB (although most understandably do) and (b) presents its articles and blurbs in such a fashion as to make them intelligently readable and entertaining.

Indeed, Vol. 6 Number 19, with a cover story on music publisher George Pincus ("Who Is George Pincus, and Why Is He Saying These Witty Things?" by Harvey Geller) makes a good case for Circular's being but a pseudonym for New Yorker.

PASSING THE HAT: Been a good season for musical benefits, with one at the Felt Forum (9) going towards aiding refugees from the Chilean coup of last summer, and two shows at the Bottom Line (13) for the benefit of Sing Out! magazine. (Continued on page 79)

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Pinkard Picks New President

■ NEW YORK — Pinkard Publications Inc. has announced that Herman Huff, brother of the late composer Maceo Pinkard ("Sweet Georgia Brown") is the new president and owner of the company. In addition to a concentration on the revision of their old catalogue, PPI plans to work on the producing and publishing of pop and soul music.

Coffhouse Circuit Under New Mgmt.

■ NEW YORK — The Great Metropolitan Gramophone Co. (a division of The Benanty Group), has acquired the College Coffee House Circuit, according to an announcement from David Wilkes and Charles Benanty, president and vice president, respectively, of the Gramophone Company.

ON THE NIGHT OF APRIL 24th

NEELY REYNOLDS

The Singing Cowboy



SANG HIS WAY INTO THE

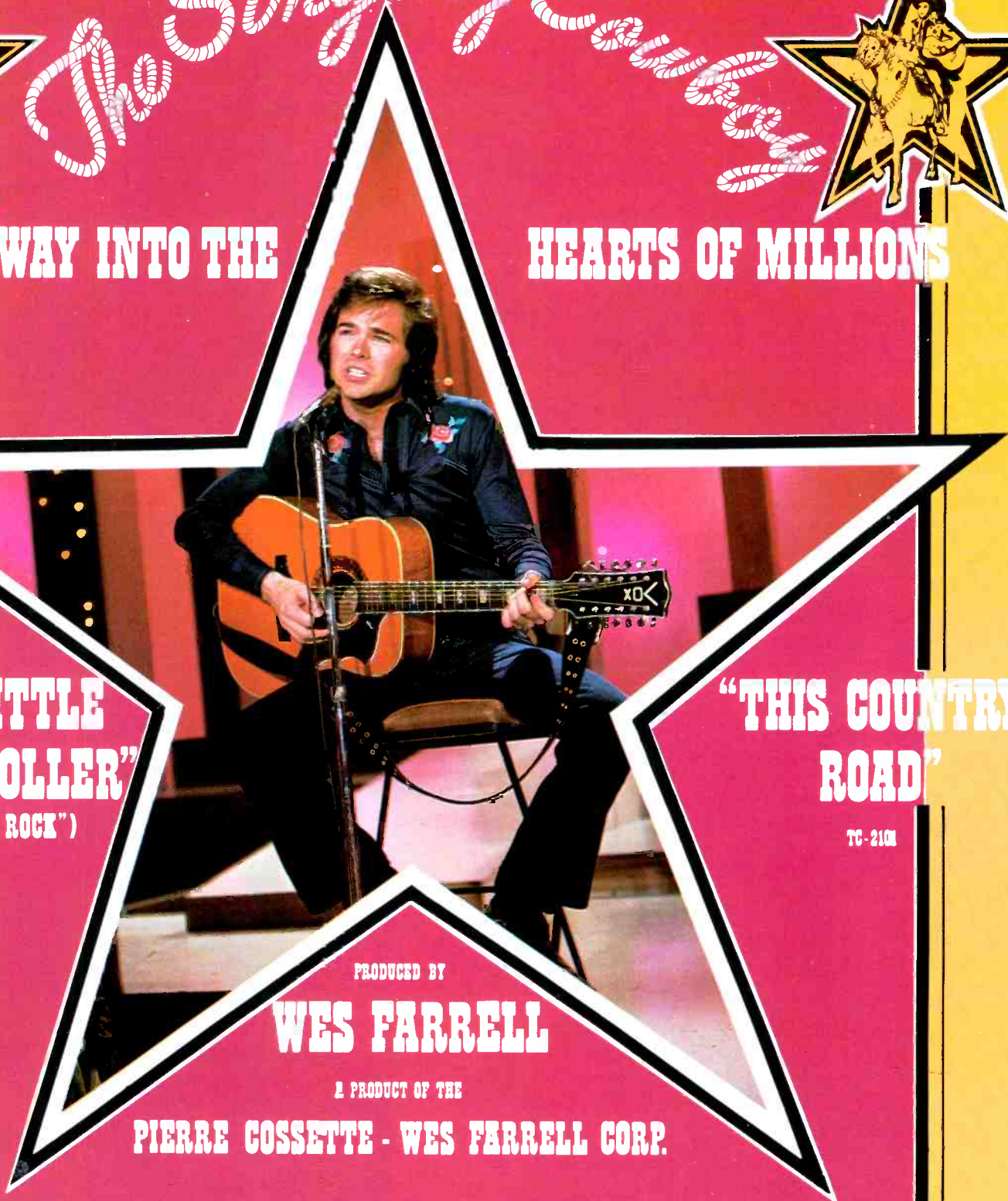
HEARTS OF MILLIONS

"SWEET LITTLE
ROCK 'N ROLLER"
("FEEL LIKE A ROCK")

TC-2101

"THIS COUNTRY
ROAD"

TC-2101



PRODUCED BY

WES FARRELL

A PRODUCT OF THE

PIERRE COSSETTE - WES FARRELL CORP.



WHERE HIS FRIENDS ARE!

AM ACTION

(Compiled by the Record World research department)

■ **William DeVaughn** (Roxbury) Anyone not on this record will be missing one of the biggest smashes of the year! It moved 26-11 WIXY, 26-15 KSLQ, 25-21 KFRC, 24-22 WHBQ, 10-7 CKLW, 40-30 KLIF, ex-25 WTIX and added: KYA, WQXI, KILT, WSAI, WFIL, WQAM, KIMN, KHJ and 13Q.

Hollies (Epic) is now exploding with moves of 8-4 WCOL, 15-5 KJR, 27-24 KFRC, 23-21 WIXY, 12-6 WSAI, is 7 at KILT and picked up new airplay at WDGY, WRKO, KLIF and KYA. It is also being programmed and moving at WFIL, KIMN, WAKY, KJRB, KTAC, KCPX, WFUN etc., etc.



Righteous Brothers

Hues Corp. (RCA) which broke last week from r&b action, this week really began to make its move as a major pop record. It jumped 30-17 WRKO and 15-12 WABC while adding: WHBQ, KHJ, KFRC, WIXY and WCOL. **Righteous Brothers** (Haven) which was first mentioned here in the New Action section now advances by moving 28-22 KHJ and 28-27 WRKO and picking up: WFIL, KLIF, WCOL, KSTP and KJR. The Brothers are back and people seem to be jumping much quicker to welcome them.

CROSSOVERS

Spinners (Atlantic) have taken "I'm Coming Home," which was a mid-chart record previously for **Johnny Mathis** and made it into an r&b smash which has been doing well in all pop markets programming it, and which now is making a major move as a pop record by picking up additions at KLIF, KYA and KJR.



John Denver

Sylvia & the Moments (All Platinum) made its first move in the pop market last week at CKLW and now advances with the natural addition at WIXY.

NEW ACTION

John Denver (RCA) could have his biggest ever with "Annie's Song," just released and already a monster with picks at WDGY, KIMN, WFIL, WOKY, KSTP and KTLK. This record can be bigger than "Sunshine," which was #1 and gold.

ABBA (Atlantic) The biggest hit in England has made an easy crossing of the Atlantic and is receiving immediate acceptance at KIMN, WIXY, WCOL, WOKY, KJR, 13Q, WCFL, WPOP and lots of secondaries.

Jimmy Buffett (ABC) has really begun to make a move this week with additions at WTIX, WCOL, KILT and KJR to back up secondary airplay and a #34 at WIXY.

Dave Loggins (Epic) has been moving at many of the key breakout stations during the ARB's and showing signs of hit potential. This week it added WFUN and KSTP to previous airplay at WCOL, KJR, WMAK, KJOY, WPOP, WJET and others and appears ready to break wide open as a major hit in the next few weeks.

The Coast (Continued from page 12)

completed their next album, are set to be there. His bride? She's **Vicki Donaldson**, Bo's sister. Under the name **Vicki Lynn**, she's also president of the Heywoods' fan club . . . Blue Thumb's national sales director, **Richard Wagner**, meantime, tied the knot on the 19th here, with **Vicki Humphrey** . . . In departure news: **Michael Ochs** has left Shelter. He says he'll announce future plans when he has 'em . . . **Terry Atkinson** is no longer with Capitol, and echoes Mr. Ochs' sentiments . . . And **Sharon Weisz**, missed as a flack, will soon be one again, when she joins **Bob Levinson's** office here next week.

West Coast Swan Song Soiree



Celebrating the creation of Swan Song Records, Led Zeppelin and their manager/label president Peter Grant threw a dinner party for 300 people at LA's Bel-Air Hotel. Pictured from left at the affair are Maggie Bell with Los Angeles promoter Steve Wolf and Grant; Rolling Stones bass player Bill Wyman and Led Zeppelin lead guitarist Jimmy Page. Among others in attendance were Groucho Marx, Lloyd Bridges, Billy Preston, members of ELO and Roxy Music's Bryan Ferry.

Stones' Movie Excerpts Set for 'Speak Easy'

■ LOS ANGELES — On May 25, 18 minutes of film from the Rolling Stones' latest movie, "Ladies and Gentlemen, the Rolling Stones," will be shown for the first time on TV on "Speak Easy," the new rock/talk series hosted by Chip Monck.

The featured guest on the show is Bill Wyman, bass player for the group. The film shown features Mick Jagger and the Stones performing "Midnight Rambler" and "You Can't Always Get What You Want."

Also featured on the May 25 "Speak Easy" is Dr. John. This marks artist's second appearance on the show.

"Speak Easy" is syndicated by J. Walter Thompson, produced by Michael White and directed by Don Mischer. Talent coordination chores are handled by Sandy Gibson. The show is syndicated throughout 80 percent of the nation.

Perry Exits Motown; Forms Music Complex

■ LOS ANGELES — Roger Perry, director of new product and acquisition at Motown, has left the company. Perry will form Straight Razor Productions, a record production, publishing and management firm. The company will be headquartered in Hollywood, at 9044 Shoreham Drive. The phone is (213) 278-0176.



Roger Perry

CONCERT REVIEW

Eagles Provide That Peaceful, Easy Feeling

■ ACADEMY OF MUSIC, N.Y.— Although New York's Academy of Music has a strong reputation for featuring the hardest of hard-rock groups, the recent appearance (11) of the Eagles (Asylum) managed to soothe the usually frenetic ambience. The band was at their best, lead vocals were exceptional by Glenn Frye and Don Henley, and the addition of lead guitarist Don Felder served to further their widespread musical respect.

'Take It Easy'

The group justifiably started the evening's festivities with their first and foremost hit, "Take It Easy," exemplifying their rhythmic cohesiveness and mellifluous harmonies. The superbly executed "Already Gone" demonstrated their particular skill in employing metal sounds successfully on basically folk-oriented lyrics and rhythms. Frye eased into "Desperado," the title song of their second album, on harmonica, with Henley plaintively and most dramatically taking over lead vocals.

Encores

"Tequila Sunrise" was performed with expertise and was followed by the Tom Waits-penned "Ol' '55," performed with the true feeling depicted in this song about adolescent transitions. "James Dean," the rocking ditty from the Eagles' latest album, was followed by the effectively performed "Witchy Woman." Three encores ensued, with their classic hit "Peaceful Easy Feeling" being the highlight.

Keep Getting Better

The Eagles are a tight band, all working together diligently to achieve their own superior sound. Musically adept, they lend their talents to both electric and acoustic endeavors, excelling at both. But what's best is the fact that they keep getting better!

Roberta Skopp

There will be plenty of covers, but
SOLOMON BURKE
has it all the way on
MIDNIGHT AND YOU

D-4388

From the ABC/ Dunhill Juggernaut



RADIO WORLD

EDITOR: BEVERLY MAGID

Jazz on FM:

Electricity + Rhythm = Accessibility

By IRA MAYER

(The following is the second of a two part series concerning the increased airplay of jazz and jazz-oriented albums on progressive FM stations.)

■ NEW YORK—Music directors at progressive FM radio stations around the country seem to agree that groups such as the Mahavishnu Orchestra and Brian Auger's Oblivion Express, and bands featuring such artists as Chick Corea and Herbie Hancock have opened listeners' ears to jazz and jazz-oriented albums and performers. The electrification of a variety of jazz ensembles, and the use of familiar and accessible rhythms top the list of elements which are encouraging music directors and disc jockeys to program increasing amounts of this kind of music.

Direction

Even stations which do not particularly lean toward jazz will play albums by Mahavishnu, Billy Cobham and Deodato, for example, picking cuts which lean in one of two specific directions: toward the heavy end of the rock spectrum or toward the middle-of-the-road-oriented numbers suitable for a drive-time shift.

MOR&B

Norm Winer, program director at Boston's WBCN-FM, breaks the styles down to different schools suggesting some labels as approximate examples of each. "MOR-and-B," he says, is represented by the CTI and Blue Note releases, where there is an easy listening base with a rhythm and blues overlay. The Muse catalogue features mainstream people working in a vein most readily associated

with the early 1960s. Then come the rock and avant garde groups, on more generally pop or specialty labels, respectively.

Programming

Virtually all of the directors surveyed in the past two weeks agreed that programming is of the utmost importance. "People will listen to almost anything if its framed properly," was the way Dennis Wilen, of WMMR-FM in Philadelphia put it, adding that "something with a recognizable melody line and a constant beat" is the most likely to gain listener acceptance. Similarly, at KSNM-FM in San Francisco, Bonnie Simmons says, "We blend it in. We don't do jazz sets or rock sets."

Late night shows seem to provide the most receptive listeners, with many of the stations reporting that that's the time they're most willing to experiment with more contemporary jazz forms. And

(Continued on page 80)

Poe Names Panelists For Radio Seminar

■ WASHINGTON, D.C. — Bobby Poe of Pop Music Survey has announced the following radio panelists for his Radio/Record Seminar in Reston, Virginia, June 6-8. They are Jay Cook-WFIL, Gerry Peterson-KHJ, Bill Hennes-CKLW, Eric Stevens-WIXY, Bob Harper-WKBW, Carl Wigglesworth-KIMN, Michael Spears-KFRC, Bill Sherard-WQXI, Ken Dowe-KNUS, Jay Thomas-WAYS and George Williams-WTOB.

Dialogue—Radio Luxembourg's Alan Keen

(Continued from page 10)

involvements, for example, a company was formed some time ago called Sport T.V. Now that company has the license to sell advertising display posters around football stadiums for the World Cup series.

RW: How long has that been in existence?

Keen: That company was formed over a year ago. The body, the people controlling Sport T.V. are representatives of FIFA. The president of the company is Dr. Grass who is also the deputy director general of our parent company.

RW: Who actually controls Louvingy/Marquee?

Keen: The directors are Dr. Grass, Hubert Terheggen, Harold Pendleton and myself.

RW: And who is on the board of Radio Luxembourg?

Keen: Radio Luxembourg (London) Ltd. consists of the chairman, M. Belin, he is French. The other directors are Mr. Felten, he is a Luxembourg man; M. Cloesen, who is French; Mr. Ergmann; M. Du Chastel who is Belgian; one Englishman, Sir Harmer Nichols who is

(Continued on page 80)

'Kiss' Promo Packs Pucker Power

■ NEW YORK — In what may have been the biggest contest-promotion ever held by unaffiliated radio stations, eleven major radio outlets across the nation reported final winners in their respective cities, all part of a kissing marathon promotion for Casablanca Records group Kiss, and their single, "Kissing Time."

A new world's record of more than 100 hours was reported by Detroit station CKLW for two couples. They are Andy and Janice Bartnicki, plus David and Roslyn Linehart. Both couples agreed to a tie.

WPIX-FM in New York reported the winning finalists as Ann Marie Fazio and Jose Traslavina, who



A couple relaxes during WPIX-FM's "Kissing Time."

Up until this week, the record "Kissing Time" had been held by Vinnie Toro and Louise Heath, at ninety-six hours, thirty-two minutes and six seconds, in the first contest, held at Fort Lauderdale by radio station WSH-AM under the direction of Gary Granger.

kissed for 98 hours, 43 minutes.

The contest idea was originated by Eddie Pugh and Eddie Gilrieth of the Warner Brothers Record promotion staff.

A final Kiss-Off with all the contestants has been planned, but no

(Continued on page 69)



LISTENING POST

By BEVERLY MAGID



■ WIXY (Cleveland) . . . Rumor has it that PD Eric Stevens is leaving the station to go into record production. At press time Stevens wasn't available for comment.

99X (New York) . . . Midday man Tom Mergan has left, and Michael Dineen is filling in temporarily. The station has started phase two of the "Great X Game," where listeners can submit the names of their friends to win \$50, \$100, or \$1000, and if the friends do win, the submitting listener gets double the amount. The staff is also doing their bit for charity by "forcing" themselves to play a basketball game versus the Playboy Bunnies' team on May 24.

KSEA-FM (San Diego) . . . The latest line-up at the station is Lenny Mitchell 6-10 a.m. . . . PD Neilson Ross 10 a.m.-noon . . . Tom Straw noon-3 p.m. . . . Jack Palmer 3-6 p.m. . . . D.J. McKay 6-10 p.m. . . . Charlie Rider 10 p.m.-2 a.m. . . . Larry Dillon 2-6 a.m. . . . Jeff Preston news director. The station, in the trend of some FM'ers, is playing only 24 hits plus about three hitbounds, and is 50 percent gold.

(Continued on page 69)



**Here's to all the guys
at RCA for doing a
fantastic job!**

John Denver

Jerry Weintraub

Three's A Crowd



Everyone attending Kathi McDonald's recent opening at the Whisky A Go Go in Los Angeles was in a festive mood including Record World's Spence Berland (right), seen holding Kathi's leg while Capitol national promotion manager, Bruce Wendell looks the other way.

Burt Jacobs Forms Management Firm

■ LOS ANGELES — Burt Jacobs Management, specializing in recording and concert artists, has been established by Jacobs, who during some 10 years in personal management directed the careers of acts such as Three Dog Night, Steppenwolf and Hoyt Axton.

Jacobs, former principal in the disbanded Reb Foster Associates management firm, will headquarter at 211 South Beverly Drive, Beverly Hills, Cal., phone: (213) 273-1192.

WHO IN THE WORLD:

'That's Entertainment': More Than Memories

■ LOS ANGELES—"That's Entertainment" is a deluxe, two-album set which MCA Records has released simultaneously with the MGM film of the same name. Both the album and the film replay those memorable performances and performers from the "Golden Era" of film musicals.

Among the stars represented in the package are such long-time greats as Fred Astaire, Judy Garland, Gene Kelly, Debbie Reynolds, Mickey Rooney, Eleanor Powell, Clark Gable, James Stewart, Cary Grant and Joan Crawford.

Chart Testimony

"That's Entertainment" appears to fit perfectly into MCA president J. K. (Mike) Maitland's concept that there's substantial profit to be minted from soundtracks in today's record market. In testimony to that point of view is the company's "The Sting," the gold film score which has maintained a number one position on The Record World Album Chart for five weeks; "The Entertainer," the gold single from "The Sting" album which has been on RW's Singles Chart for 11

weeks; and John Denver's score for the television special, "Sunshine."

Robbins Music Corporation is also coordinating a promotion campaign for the more than 30 standard songs in the album and in the film, the drive to be guided by Robbins' executive vice president and general manager Murray Sporn. (RW, May 18.)

The album has been produced by the film's producer-writer-director, Jack Haley, Jr., with Lloyd Leipzig as associate producer, Bud Friedgen as music editor and additional music adapted by Henry Mancini.

"That's Entertainment" is bound to touch the hearts (and pockets) of everyone who's ever been mesmerized by the likes of Eleanor

Carlson and Gailmor Have Something Special

■ NEW YORK—Sometimes artists come along with a quite unique sound, relaxing to listen to and special in a private way. "Peaceable Kingdom," the first album by Rob Carlson and Jon Gailmor (Polydor) is a prime example of this type of talent. It was released without any fanfare and could easily be passed over when one is listening to the avalanche of releases that comes out each week. It shouldn't, as these two ex-Ivy Leaguers have something special.

Their album as they explained to Record World recently, contains all of their own material, all but one song written by Rob Carlson. The best tune is the title cut, "Peaceable Kingdom," which begins with an acapella segment and then moves into a beautiful flowing story highlighted by some of the prettiest vocal harmonies heard in many a day. Jon Gailmor's "Slow Down Superman" is a bouncy effort which is reminiscent of the happy Loggins & Messina sound.

Jon and Rob are two extremely personable and talented guys who deserve to happen. So give them a listen—you won't be disappointed.

Lenny Beer



Jon Gailmor (left) and Rob Carlson.

Powell tap-dancing on battleships, Fred Astaire gliding across walls and ceilings and Judy Garland taking directions from the Munchkins of Oz—for that is, indeed, entertainment of the highest order.

CONCERT REVIEW

Top, Ten Years After Energize the Garden

■ MADISON SQUARE GARDEN, N. Y.—An evening packed with heavy metal punch was provided for a most appreciative audience last week (13) when the pounding rhythms of Z. Z. Top (London) and Ten Years After (Columbia) filled New York's massive Madison Square Garden.

Z. Z. Top opened the bill, imparting infectious good-time Texas rock 'n roll. The three member ensemble belted out songs, yielding such musical depth that one might think that they were a ten piece band. Several of their numbers were constructed so that beautifully building crescendos were created, employing magical lyric wizardry to enhance them. They performed most of the songs from their latest album, "Tres Hombres," with the super-funky "Beer Drinkers and Hell Raisers," being the highlight. The trio encored with their recently released single, "La Grange."

Lee Out Front

The audience then literally belonged to Ten Years After, as the conventional match-lighting tradition coaxed their onstage entrance, as did the standing ovation that greeted them. Quite appropriately, their set kicked off with "Rock & Roll Music To The World," with Alvin Lee's pulsating guitar leading the way. Audience response was fantastic for one of their more renowned pieces, "Good Morning Little School Girl," as the super-tight foursome demonstrated their superb musicianship and Lee's gutsy vocals propelled the set.

Hard driving energy output continued with an English torch-song, "Slow Blues At Sea," but perhaps the most memorable moment of the evening occurred when Lee started scatting with self-accompaniment, segueing into "I Can't Keep From Cryin' Sometimes," a number that they have performed since the group's inception eight years ago. The hard-rockers supreme got the entire crowd up on their feet for the number they have closely been associated with (as it was performed in the film "Woodstock"), "Goin' Home."

Roberta Skopp

IN MEMORY OF EDWARD R. JOSEPH

"To live in the hearts of those we leave behind is not to die."

Employees of Presswell Records Manufacturing Co.

Rusty Warren: Color Her Tops

■ NEW YORK—If sex is funnier today than it was in the fifties, thank Rusty Warren (GNP Crescendo). The comedienne brought bedroom confidences out into the open as her stage act developed around 1955. By 1958, she was recording the kind of humor that was then called "blue" and turned it to gold for the first time with her 1961 album "Knockers Up." She has sold records in phenomenal amounts since, unquestionably holds the title of biggest selling female comedy artist on disc and is still very much alive and well on her latest release, "Rusty Warren Lays It on the Line."

New Ground

But there are doors and minds still to open. "Some of my fans," she recently related to **Record World**, "think I'm big-busted, ignorant, an old bag and a WASP—before they see my act . . . I've never had it in the first department, hold a degree from the New England Conservatory of music, am 44 years old and regardless of what anybody thinks, quite Jewish."

She continues: "Kids today really have the same kinds of problems with sex. The world has finally caught up to my sexual ideas—woman are enjoying it and admitting they do—but there are still the same basic insecurities and guilts around."

The very professional Ms. Warren is drawing her old fans as well as their children. "Lots of them come up to me and say: 'It's sure great to finally get to see you. Our parents used to hide your records from us, but we'd play 'em when they went out at night.'" She is looking into the college circuit and is even playing military bases. How about

BMI Sponsors Student Awards

■ NEW YORK — Fifteen young composers from the United States are sharing in the 22nd annual BMI Awards to Student Composers sponsored by Broadcast Music, Inc., the performing rights licensing agency. The 1973 awards, totaling \$15,000 and ranging from \$300 to \$2,500, are designed to encourage the creation of concert music by student composers and to aid them in financing their musical education.

The winners were: W. Claude Baker, Jr., Larry Bell, Ronald Braustein, Stephen Chatman, Robert Dick, Eric Ewazen, David Koblit, Rachel Kuttan, Gerald Levinson, William Matthews, Stephen L. Mosko, Jay Reise, Christopher Rouse, Helge Skjveland and Ira Taxin.



Rusty Warren

television? "If the world is ready for Rusty Warren," she explains, "then TV should be!"

Her six Jubilee albums, which have been unavailable for some time, are being re-packaged as two-fers by Crescendo. The first, coupling "Knockers Up" with "Songs for Sinners" is currently available, and the others are on their way. "Meanwhile," she concluded, "I've already got at least another whole new album in my head."

Robert Adels

CBS Hot

(Continued from page 3)

min" (Paul Simon), 56; "On Stage" (Loggins & Messina), 31 (bullet); "Secret Treaties" (Blue Oyster Cult), 59 (bullet); "Home, Home On The Road" (New Riders), 65 (bullet); and "Get Your Wings" (Aerosmith), 80. Also, Columbia has broken several releases onto the charts in the last few weeks which are on the rise, including "Positive Vibrations" (Ten Years After), "Stop and Smell The Roses" (Mac Davis).

Among the Epic and Columbia Custom Label albums on the chart are the following discs which have already been declared gold: "Love Is The Message" (MFSB), 23 — Philadelphia International; "Behind Closed Doors" (Charlie Rich), 7 — Epic; "Very Special Love Songs" (Charlie Rich), 25 — Epic; and "Ship Ahoy" (The O'Jay's), 42 — Philadelphia International. Other Epic/Custom albums on the **Record World** chart include Redbone's "Wovoka," 120 — Epic; Rick Deringer's "All American Boy," 73 — Blue Sky, and "The Best of Charlie Rich," 69 (bullet)—Epic as well as new entries by The Edgar Winter Group (Epic), Kris Kristofferson (Monument) and Poco (Epic).

Song Fest Adds Two

■ NEW YORK — The Staple Singers and Sarah Vaughan have been added to the roster of American Song Festival artists.

Oldies Get Younger

(Continued from page 3)

Thing That Ever Happened to Me" now currently charted for 24 for Gladys Knight & The Pips (Bud-dah) went number one country last year for Ray Price (Columbia) and crossed pop at that time. Austin Roberts' hit from last year, "Keep On Singing" recently resulted in a top 10 hit for Helen Reddy (Capitol), which is now charted at 24. And Bobby Womack's former top 10 single "Lookin' for a Love" (UA), currently at 33, was last a top 40 hit for the J. Geils Band (Atlantic) in '72.

The new Spinners single on Atlantic, "I'm Coming Home" which is bulleted at 66 this week, was a charter last year for Johnny Mathis (Columbia). Climax (Rocky Road) had a chart version of "Rock and Roll Heaven" last year; now the copyright looms as an even bigger hit for the Righteous Brothers (Haven), bulleted at 77. New Birth (RCA) is charted at 95 with "Wildflower," a top 10 single last year for Skylark (Capitol).

'50s Hits Fading

Only one of the currently charted oldies this week is from the '50s: Kiss (Casablanca),

"Kissin' Time" which was a Bobby Rydell hit in 1959, and now debuts at 100. Two more current hits are from the early '60s: the DeFranco Family (20th Century) have a new hit with the 1960 Drifters classic "Save the Last Dance for Me" now bulleted at 39, while Grand Funk Railroad are coming off a number one single with their re-make of Little Eva's 1962 "The Loco-motion." A more recent oldie which is charted again is the recently number one record by Blue Swede (EMI) of "Hooked on a Feeling," last charted by B. J. Thomas in '69.

The majority of the oldie hits of last year at this time were classics of the '50s: ELO (UA) re-doing Chuck Berry's '56 hit "Roll Over Beethoven"; the Blue Ridge Rangers' re-make of the Charms' early fifties r&b hit "Hearts of Stone"; Johnny Rivers (UA) newly recorded version of the Elvis Presley hit of 1956, "Blue Suede Shoes" and Donny Osmond's version of the Johnny Mathis 1957 ballad, "The Twelfth of Never."

The "newest" oldie on The Singles Chart last year at this time was the Stylistics' re-make of Dionne Warwick's 1964 hit "You'll Never Get To Heaven."

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AKAI Forms Sales Organization To Cover Southern California

■ COMPTON, CAL.—In a move to enlarge AKAI's share of the Southern California and Arizona home entertainment markets, AKAI director of marketing Jay B. Menduke has announced the formation of a factory-direct sales organization to cover dealers in those areas.

"This concentrated effort is designed to increase sales in the important Southern California market," said Menduke. "We hope to achieve closer liaison between the factory and the many AKAI dealers in the territory. This will provide the proper internal administrative support for the sales effort we are making."

A three-man sales team, with administrative support, will spearhead the operation. The team is composed of: Tom Pinkerton, who has held positions at AKAI in credit and sales administration; Jack Strickland, former assistant national service manager; and John Mayer, sales representative.

Superscope Ups Duggan

■ SUN VALLEY, CAL.—Joseph S. Tushinsky, president and chairman of the board of Superscope, Inc., has announced the appointment of Edward Duggan to the position of vice president, operations.

Tushinsky said, in making the announcement, that this marks the fourth appointment to vice president status within the corporation during the past six months. Duggan will be assuming responsibility in all corporate accounting and finance areas, as well as administration of all corporate policies. Prior to this appointment he was assistant vice president, finance.

Growth

"The constant growth of Superscope and increased areas of activities has opened additional positions on the managerial level, and increased the responsibilities of key executives," said Tushinsky.

Superscope, Inc., is the manufacturer and distributor of Marantz stereo equipment, and Superscope home entertainment products as well as the U. S. distributor for Sony tape recorders and magnetic tape. The company set their annual stockholder's meeting this week in Los Angeles and, according to Tushinsky, all members of the board will attend, including two members who will fly in from Japan.

The team will report to Al Roberts, western regional sales manager and acting national sales manager.

The former AKAI sales organization, Marshank Sales Co., has been terminated as the Southern California and Arizona reps and the AKAI Southern California sales department will replace it. The new sales force will handle AKAI's complete line of stereo and quadraphonic cartridge, cassette and reel-to-reel tape decks, and systems, speakers and two-channel and four-channel receivers.

Audio/Video Notes

■ Media And Methods has announced their second annual video tape recording workshop to be held at Madison Square Garden from October 1-3 in conjunction with Video Expo V . . . University Sound, Altec Sound Products Division, is offering a color coded wall chart as a sales aid for selling its line of speakers and high-frequency horns. Chart allows the selection of proper horn, speaker, and related components for a particular sound application at a glance . . . RCA chairman Robert W. Sarnoff has announced that he expects RCA's foreign business to outpace the company's domestic growth in the near future . . . JME Associates, audio/engineering consultant to proponents of the CD-4 discrete quadraphonic system, is issuing a free monthly publication, "CD-4 Forum," free to anyone in the audio industry. The publication, which is designed to report on recent discrete developments in both hardware and software, is available on request from JME, 6363 Sunset Blvd., Hollywood, Cal. 90028 . . . With the addition of WTVQ, Lexington and KTVE, Monroe-El Dorado, "Don Kirshner's Rock Concert" has a current lineup of 124 markets. Of these 108 air the 90-minute show weekly, with 16 others sticking to the original bi-weekly format . . . Memorex pushing its "Is it live, or is it Memorex?" promotion at the Summer Consumer Electronics Show to be held in Chicago June 9-12. The company will have a live performer and tape display so that visitors can guess if what they are hearing is live or on tape.

3M Unveils New Tape Line

■ ST. PAUL, MINN. — The 3M Company has announced a new line of audio tapes for the "audiophile" market—the Scotch brand "Classic" tape series. Available in cassette, eight-track and open reel formats, the new tapes have, according to 3M, a more brilliant high-frequency response, excellent response at low frequencies and a higher overall output than previous 3M tapes.

"The 'Classic' line fills a recognized need for the serious audiophile," said John T. Taylor, retail market manager of the 3M Magnetic Audio/Video Products division. "'Classic' tapes have high-frequency response superior to low-noise ferric oxide and display unexcelled performance in the vital low range. The new cassettes, for example, have a low-frequency performance 5db superior to that of 'chrome'."

The tapes will be marketed worldwide in cassette, eight-track and open reel formats. Performance specifications for the three formats are comparable, said Taylor, but different tape formulations are being used for each format. Taylor added that the signal-to-noise ratio of "Classic" tapes compared to standard recording tapes is as much as 8 to 10 db greater. He expects that the cassette format will be particularly well received since the cassette will give performance equal to, and in certain ways, superior to chrome dioxide cassette tape, even on cassette recorders without CrO₂ switches.

"Classic" tapes will carry the following suggested retail prices: \$4.35 for C-60 cassettes; \$5.00 for 90-minute eight-track cartridges; and \$12.45 for 90-minute open reels.

Sansui Names Nine in Expansion Move

■ WOODSIDE — In a move to strengthen and expand the capabilities of Sansui Electronics Corporation in the United States, Hiroshi Tada, president of the U.S. operation, has announced several promotions.

"Our rapid growth over the last few years and the resultant complexity of our operation have made it necessary to enlarge my executive staff and create new responsibilities and functions," said

Tada in making the announcement.

In line with this, Bernard Bernstein, presently the national sales manager, becomes vice president. Other appointments include: Ms. Vicky Fitapelli to assistant to the vp/sales; Y. Hori to director of merchandise planning; Norman Kaminsky as vice president and controller; M. Sasao to sales administrator/New York; T. Jubert to credit manager; K. Nakatsuka as general manager/Los Angeles; Ken Hoshino as sales manager/western branch; and David Maskell as sales administrator/western branch.

Video Center Promo



Carl Walters (far right), talent coordinator of Video Center, demonstrates Video Center's in-store record promotion concept to Charlie Rice, sales manager of RCA Records—San Francisco; Bill Graham, west coast regional sales director for RCA; and Stan Goman (far left), Tower Records' manager. Video Center's point-of-purchase promotion concept was introduced to the industry at Tower Records prior to Christmas and has been an integral part of many record companies' artist promotions in the bay area since. RCA highlighted John Denver this month with a color Video Center promotion at Tower.

Broadbent to Speak At Technical Meets

■ LOS ANGELES — Kent Broadbent, MCA Disco-Vision, Inc. vice president and director of research and development, will participate in a series of technical conferences, announced John W. Findlater, MCA vice president and president of MCA Disco-Vision, Inc.

According to Findlater, Broadbent's schedule will take him, after the International Magnetics Conference (INTERMAG) in Toronto, Canada, Thursday (16), to the International Symposium and Exhibition for the Society for Information Display in San Diego, May 21-23, and the Institute of Electrical and Electronics Engineers (IEEE) Spring Conference in Chicago, June 11.

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101 THE SINGLES CHART 150

MAY 25, 1974

ALREADY GONE B. Szymczyk (Jazzbird/Benchmark, ASCAP)	58	MIGHTY, MIGHTY Wissert & White (Sagfire, BMI)	61
ANOTHER PARK, ANOTHER SUNDAY Ted Templeman (Warner-Tamerlane, BMI)	49	MY GIRL BILL Phil Gernhard (Kaiser/Famous/Boo, ASCAP)	17
BAND ON THE RUN Paul McCartney (McCartney/ATV, BMI)	10	MY MISTAKE Hal Davis (Jobete, ASCAP) ..	70
BE THANKFUL FOR WHAT YOU GOT William De Vaughn (Coral Rock/ Melomega, ASCAP)	20	OH, MY MY Richard Perry (Brintree, BMI)	32
BENNIE AND THE JETS Gus Dudgeon (Dick James, BMI)	23	OH VERY YOUNG Samwell-Smith & Cat Stevens (Ackes, ASCAP)	15
BEST THING THAT EVER HAPPENED TO ME Kerner & Wise (Keca, ASCAP)	24	ON & ON Curtis Mayfield (Curtom, BMI)	55
BILLY, DON'T BE A HERO Murray & Callender (Murray Callender, PRS)	19	ONE CHAIN DON'T MAKE NO PRISON Barri, Lambert & Potter (ABC/Dunhill, BMI)	54
CAN YOU HANDLE IT L. Graham (198 FEOE, none)	84	ONE HELL OF A WOMAN Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI)	35
CHAMELON Rubinson & Hancock (Hancock, BMI)	45	PAYBACK Brown, Wesley & Starks (Dynatone/Belinda/Unichappell, BMI) ..	29
COME AND GET YOUR LOVE Pat & Lolly Vegas (Blackwood/Novaline, BMI)	28	PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI)	40
COME MONDAY Don Gant (ABC/Dunhill, BMI)	88	PLEASE COME TO BOSTON Jerry Crutchfield (Leeds, Antique, ASCAP) ..	96
DANCIN' MACHINE Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	4	RADAR LOVE Golden Earring (Larry Shayne, ASCAP)	89
DAYBREAK Nilsson (Blackwood, BMI)	30	RHAPSODY IN WHITE Barry White (Sa-Vette/January, BMI)	86
DAYBREAKER Jeff Lynne (Anne-Rachel, Yellow Dog, ASCAP)	85	RIKKI, DON'T LOSE THAT NUMBER Gary Katz (ABC, ASCAP)	67
DON'T YOU WORRY 'BOUT A THING Stevie Wonder (Stein & Van Stock/ Black Bull, ASCAP)	11	ROCK AND ROLL HEAVEN Lambert & Potter (E. H. Morris/Zapata/Cesar's, ASCAP) ..	77
EVERYBODY WANNA GET RICH RITE AWAY Allen Toussaint (Waulden/ Coultron/Oyster, ASCAP)	75	ROCK THE BOAT John Florez (High Ground, BMI)	68
FINALLY GOT MYSELF TOGETHER Ed Townsend (Cherritown, BMI)	50	SADIE TAKE A LOVER Janssen & Hart (Seven Iron, BMI)	87
FOR THE LOVE OF MONEY Gamble-Huff (Mighty Three, BMI)	16	SATISFACTION GUARANTEED Gamble & Huff (Mighty Three, BMI)	90
HAVEN'T GOT TIME FOR THE PAIN Richard Perry (C'est/Maya, ASCAP)	43	SAVE THE LAST DANCE FOR ME Walt Meskell (Hill & Range, Trio, BMI) ..	39
HELP ME (Crazy Cow, BMI)	13	SCRATCH Stewart Levine (Four Knights, BMI)	93
HELP YOURSELF Norman Whitfield (Stone Diamond, BMI)	94	SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI)	59
HOLLYWOOD SWINGING Kool & The Gang (Gang/Delightful, BMI)	36	SHO NUFF BOOGIE Hay, Robinson & Goodman (Gambi, BMI)	83
HOOKED ON A FEELING Bengt Palmers (Press, BMI)	26	SIDESHOW Norman Harris (Friday's Child/Poo-Poo/Six Strings, BMI)	78
I DON'T SEE ME IN YOUR EYES ANYMORE Chet Atkins (Laurel, ASCAP)	65	SLEEPIN' Ron Miller (Stein & Van Stock, ASCAP)	78
I HATE HATE RAZZY (Nuarkis/Hitkit, BMI) ..	98	SON OF SAGITTARIUS Wilson & Caston (Stone Diamond, BMI)	41
I WON'T LAST A DAY WITHOUT YOU Camenters & Jack Dougherty (Alo, ASCAP)	9	STANDING AT THE END OF THE LINE Phil Gernhard (Kaiser/Famous, ASCAP)	38
IF YOU LOVE ME John Farrar (Al Gallico, BMI)	31	STANDING IN THE RAIN James Gang (Thermostat, ASCAP)	82
IF YOU WANNA GET TO HEAVEN Anderle & Johns (Lost Cabin, no affiliation)	71	STAR BABY Jack Richardson (Dunbar/Cirrus, BMI)	48
I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP)	25	SUNDOWN Lenny Waronker (Moose, CAPAC)	12
I'M A TRAIN Hammond & Halee (Leeds, ASCAP)	42	TAKIN' CARE OF BUSINESS Randy Bachman (Ranbach/Top Soil, BMI)	99
I'M COMING HOME Thom Bell (Mighty Three, BMI)	66	TEENAGE LOVE AFFAIR Derringer & Szymczyk (Derringer, BMI)	60
(I'M A) YO YO MAN Ken Mansfield (Martin Cooper, ASCAP)	46	TEEN ANGEL John Lee Driscoll (Acuff-Rose, BMI)	72
I'M IN LOVE Wexler, Mardin & Franklin (Pronto/Tracebob, BMI)	21	THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI)	57
(I'VE BEEN) SEARCHIN' SO LONG James William Guericco (Big Elk, ASCAP)	5	THE AIR THAT I BREATHE Richards & The Hollies (Landers-Roberts/April, ASCAP) ..	44
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Gooding (Bellboy, BMI)	8	THE ENTERTAINER Marvin Hamlisch (Multimood, BMI)	3
KEEP IT IN THE FAMILY Leon Haywood (Jim Edd, BMI)	53	THE LOCOMOTION Todd Rundgren (Screen Gems-Columbia/BMI)	14
KEEP ON SINGING Tom Catalano (Pocket Full of Tunes, BMI)	97	THE LONE RANGER Oscar Brown, Jr. (Boothblack, BMI)	69
KEEP ON SMILIN' Tom Dowd (No Exit, BMI)	79	THE LORD'S PRAYER Martin Erdman (Almo, ASCAP)	47
KING OF NOTHING Louie Shelton (Dawnbreaker/ABC/Dunhill, BMI)	97	THE SAME LOVE Bill Withers (Interior, BMI)	51
KISSIN' TIME Kerner & Wise (T.B. Harms, ASCAP)	100	THE SHOW MUST GO ON Jimmy Jenner (Chrysalis, ASCAP)	1
LA GRANGE Bill Ham (Hamstein/Glad, BMI)	62	THE STREAK Ray Stevens (Ahab, BMI)	2
LAMPLIGHT Jeff Wayne (April, ASCAP) ..	81	THIS HEART Lamber & Potter (ABC/Dunhill, BMI)	73
LET IT RIDE Randy Bachman (Ranbach/ Top Soil, BMI); Eventide, CAPAC)	37	TIME WILL TELL Tower of Power (Kuptillo, ASCAP)	92
LET'S GET MARRIED Mitchell & Green (Jac/Al Green, BMI)	56	TRAIN OF THOUGHT Snuff Garrett (WB, ASCAP)	64
LIVING IN THE USA Steve Miller (Sailor, ASCAP)	76	TSOP Gamble-Huff (Mighty Three, BMI) ..	22
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP)	33	TUBULAR BELLS Mike Oldfield (Virgin, ASCAP)	18
LOVE THAT REALLY COUNTS R. Tufo (Silent Giant/Aopa, ASCAP)	63	WATERLOO Polar Music (Overseas, BMI)	80
MIDNIGHT AT THE OASIS (Space Potato, ASCAP)	6	WEREWOLF Les Emmerson (Galene/Unichappell, BMI)	52
		WILDFLOWER Fuga III (Edsel/Aloud, BMI)	95
		YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI)	7
		YOU WON'T SEE ME Brian Ahern (Maclen, BMI)	34

MAY 25, 1974

MAY 25	MAY 18	101	101	DANCIN' (ON A SATURDAY NIGHT) FLASH CADILLAC AND THE CONTINENTAL KIDS—Epic 5-11102 (ATV, BMI)
		102	102	SOMETHING THERE IS ABOUT YOU BOB DYLAN—Asylum 11035 (Ram's Horn, ASCAP)
		103	103	NEW YORK CITY GIRL ROB HEGEL—RCA APBO-0258 (Counterpart, BMI)
		104	104	THERE WILL NEVER BE ANY PEACE CHI-LITES—Brunswick 55512 (Julio-Brian, BMI)
		105	107	IT'S HER TURN TO LIVE SMOKEY ROBINSON—Tamla T54246F (Motown) (Tamla/Jobete, ASCAP)
		106	109	WHO ARE YOU B. B. KING—ABC 11433 (ABC/DaAnn, ASCAP)
		107	—	FOX HUNT HERB ALPERT & THE TIJUANA BRASS—A&M 1526 (Almo, ASCAP)
		108	—	ROCK YOUR BABY GEORGE McCRAE—T.K. 1004 (Sherlyn, BMI)
		109	110	DAVY SHIRLEY BASSEY—UA XW380-W (Almo, ASCAP)
		110	114	GEORGIA PORCUPINE GEORGE FISCHOFF—UA XW410-W (UA, ASCAP)
		111	—	HOW DO YOU FEEL THE MORNING AFTER MILLIE JACKSON—Spring 147 (Polydor) (Gaucho/Belinda, BMI)
		112	—	BLUE MONDAY FRANKIE FORD—ABC 11431 (Travis, BMI)
		113	—	JIVE TURKEY OHIO PLAYERS—Mercury 73480 (Phonogram) (Ohio Players/Unichappel, BMI)
		114	—	THAT SONG IS DRIVING ME CRAZY TOM T. HALL—Mercury 73488 (Hallnote, BMI)
		115	108	SAME OLD SONG AND DANCE AEROSMITH—Columbia 4-46029 (Daksel/Connolly, BMI)
		116	122	WHAT GOES UP (MUST COME DOWN) TYRONE DAVIS—Dakar 4532 (Brunswick) (Julio-Brian, BMI)
		117	117	WONDERFUL ISAAC HAYES—Enterprise ENA 9095 (Stax) (Intense, BMI)
		118	—	ROCK N ROLL STREAKER ELEPHANTS MEMORY—RCA APBO-0268 (Frankwood, BMI)
		119	121	FRIDAY'S MY DAY LANDSLAGET—EMI 3855 (Capitol) (Beechwood, BMI)
		120	113	BONEY MONDAY JOHNNY WINTER—Columbia 4-46036 (Venice, BMI)
		121	—	MA! HE'S MAKIN' EYES AT ME LENA ZAVARONI—Stax STA 0206 (Mills, ASCAP)
		122	123	SWEET RHODE ISLAND RED IKE & TINA TURNER—UA XW409-W (Huh/Unart, BMI)
		123	128	SOMETHING JOHNNY RODRIGUEZ—Mercury 73471 (Harrissongs, BMI)
		124	124	DREAM KID SUTHERLAND BROTHERS & QUIVER—Island 1220 (Capitol) (Ackee, WASCAP)
		125	125	BE THAT WAY JIMMY GRAY HALL—Epic 5-11089 (Pale Moon, ASCAP)
		126	126	THE BALLAD OF THE MAD STREAKER LARRY LUJACK—Curtom 1998 (Buddah) (Trendsetters, ASCAP)
		127	139	RUN BACK TO MAMA CHASE—Epic 5-11113 (Cha-Bil/ Bald Medusa, ASCAP)
		128	131	YOU'LL NEVER KNOW DENNY DOHERTY—Paramount-Ember EMA 0286 (Famous) (Bregman/Vacco & Conn, ASCAP)
		129	129	THE GOLDEN AGE OF ROCK 'N ROLL MOTT THE HOOPLE— Columbia 4-46035 (April/H&H, ASCAP)
		130	130	O HEAVEN (HOW YOU'VE CHANGED TO ME) MELISSA MANCHESTER— Bell 45465 (Rumanian Pickle/5 Arts, BMI)
		131	116	CHICAGO DAMN BOBBI HUMPHREY—Blue Note BN XW395-W (UA) (Alruby, BMI)
		132	142	I FELL IN LOVE WITH YOU SOMETIME GARY AND DAVE— London 204 (Bluenose, CAPAC)
		133	133	I ONLY HAVE EYES FOR YOU MEL CARTER—Romar 716 (MGM) (WB, ASCAP)
		134	134	GOODBYE MARIA CLINT HOLMES—Atco 6959 (Vanlee/Emily, ASCAP)
		135	136	WE CAN MAKE IT LAST FOREVER RONNIE DYSON—Columbia 4-46021 (Blackwood, BMI)
		136	—	WILD THING FANCY—Big Tree 15004 (Atlantic) (Blackwood, BMI)
		137	119	DON'T MESS UP A GOOD THING GREGG ALLMAN—Capricorn 0042 (WB) (Chevis, BMI)
		138	—	I'VE HAD IT FANNY—Casablanca NEB-0009 (WB) (Brent, BMI)
		139	141	ROCK AND ROLL MUSIC CROSS COUNTRY—Atco 6932 (Arc, BMI)
		140	—	I'M FALLING IN LOVE WITH YOU LITTLE ANTHONY & THE IMPERIALS— Avco 4635 (Mighty Three, BMI)
		141	120	48 CRASH SUZI QUATRO—Bell 45401 (Chinnichap/Rak, BMI)
		142	132	BAD, BAD LEROY BROWN FRANK SINATRA—Reprise 1196 (Blendingwell, ASCAP)
		143	137	TRAVELING BOY GARFUNKEL—Columbia 4-46030 (Almo, ASCAP)
		144	138	YOU MAKE IT SO HARD (TO SAY NO) BOZ SCAGGS—Columbia 4-46025 (Blue Street, ASCAP)
		145	135	NOTHIN' TO LOSE KISS—Casablanca NEB-0004 (WB) (Casablanca/Rock Steady, ASCAP)
		146	143	NEVER BE LONELY NEW COLONY SIX—MCA 40215 (Unart/Sanctuary, BMI)
		147	140	TIME TO CRY DON GOODWIN—Silver Blue 808 (Polydor) (Spanka, BMI)
		148	144	PRISONER OF LOVE VOGUES—20th Century TC 2085 (Mayfair/Sherwin, ASCAP)
		149	145	UNDER THE INFLUENCE OF LOVE LOVE UNLIMITED— 20th Century TC 2028 (Fox Fanfare/Very Own, BMI)
		150	146	STEAM HEAT POINTER SISTERS—Blue Thumb 248 (Frank, ASCAP)

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'Bowie Impact Day'

(Continued from page 6)
out the country.

There will be both national and local advertising on "Diamond Dogs" with many markets scheduling special television spots.

Bowie's recently announced concert tour will also allow RCA to extend the Bowie program, with major campaigns planned for every step along the way. In New York for example, RCA is

planning a subway poster blitz to coincide with the New York appearances, while in Los Angeles one hundred mini billboards throughout the city will be announcing that date. These two plans are exclusive of the large outdoor billboards that will be erected in both cities announcing the "Diamond Dogs" album.



RCA Records' efforts on behalf of David Bowie's "Diamond Dogs" album includes the above point of sale material for use as in-store displays, just part of the label's sales kit.

AFE Taps Two For Distribution

■ NEW YORK — Bill Singer, national sales manager of Audio Fidelity Enterprises, has announced the appointment of two new distributors for distribution of all their record labels.

Ernest J. Santone, president of Chips Distributing in the Philadelphia market and Leonard M. Singer, president of Associated Distributors in Arizona, will distribute the following labels of the AFE family: Audio Fidelity Records, Chiaroscuro Records, Harlequin Records, Thimble Records, First Component Series Records, Audio International Records, Enja Records, Black Lion Records and Tiger Tail Records.

Blaskey to Haven



Lindy Blaskey (seated) has joined Haven Records as general professional manager of the company's publishing division. Pictured with Blaskey are, from left: Dennis Lambert, Eddie Lambert and Brian Potter, all of Haven.

Times/Musicor Pact

■ NEW YORK—Musicor Records' president Richard E. Talmadge has announced that an agreement has been signed with Murray Deutch of the New York Times Music Corp. in connection with a co-production arrangement, whereby Musicor Records and the New York Times Music Corp. will share costs and production royalties from combined efforts in new product to be produced by Musicor.

All copyrights owned by the New York Times Music Corp. will remain their property, and any new copyrights acquired through this co-production arrangement will be shared between Musicor and the New York Times Music Corp., and such copyrights will be administered by the New York Times Music Corp.

SG-C Colgems Scores

■ NEW YORK — Screen Gems-Columbia Music/Colgems Music Corp., the music publishing division of Columbia Pictures Industries, Inc., recently garnered its third gold single in three months when Grand Funk's "Locomotion" joined Barbra Streisand's "The Way We Were" and Gladys Knight & The Pips' "I've Got To Use My Imagination" as million-sellers. All three songs also appear in gold albums recorded by the artists.



BORDER LINES

By LARRY LeBLANC



■ TORONTO—Jim Kale has left Scrubaloe Caine . . . Rolling Stones' tour manager Peter Rudge in town for a few days . . . Capitol set to release new Bill King lp . . . Neill Dixon has left his national promotion post at GRT Records and has been replaced by Jeff Burns . . . New Suzanne Stevens single for Capitol is "Mother Of Us All." A French lp release is set for June . . . Montreal group Devotion to be produced by Skip Prokop . . . Daffodil Records has signed Dillinger with a debut

single "Nature's Way" being released in six weeks . . . British producer John Anthony currently working with A Foot In Coldwater at Eastern Sound . . . A&M's Keith Hampshire at RCA Studio with producer Bill Misener working on a new single . . . Daffodil group Christmas has been renamed The Spirit of Christmas and will release its 2nd album in August. The set was produced at Manta Sound . . . New single for Columbia's Moran is "Falling In Love," written by leader John Moran and produced by Paul Gross at Manta Sound . . . Recent addition to Boot Records is secretary Anne Murray . . . New Gary & Dave single for Axe Records will be a remake of the Carol King tune "It Might As Well Rain Until September" . . . Kanata Records has finally issued the debut album by Peter Foldy . . . Playboy songstress Shawne Jackson pulled in rave reviews on her appearance at the Jarvis House. Next week she'll appear at The Generator . . . Upcoming single for Thundermug will be a new version of "Breaking Up Is Hard To Do" written by Neil Sedaka . . . New address for Love Productions Limited is 197 Church St., Toronto, Ont. M5B 1Y7, phone: (416) 368-9925 . . . Debut Columbia single for Cliff Edwards is "Love May Be The Answer," written by Greg Adams. Edwards produced the single . . . The Wackers return to the recording scene with a debut single on Polydor titled "All I Want To Do Is Love You" . . . Music Shoppe International is organizing an Ontario tour of Victoria-based Holy Smoke for this month . . . John Turner has left Polydor Records to work with the newly-formed Creative Artists label . . . Magic Management has signed an agreement with Jeff Adams who recently released his 1st single on the Kangi label titled "Where Did The Good Times Go?" . . . A&M's Valdy has dropped from sight for a few weeks . . . Gary Slaight has been appointed national promotion coordinator at Quality Records. Quality has also picked up the rights to Ember Records of England for Canada . . . London Records is distributing the newly-formed Ice Records label headed by Joe Kim. First release for the firm is "Rock Me Gently" by Andy Kim . . . UA Records will distribute Montreal-based Kot'ai Music Inc. Scheduled for release are albums by Mahogany Rush, Morning Haze and L'Infonie. Perhaps UA should also pull out old Willie Dunn's fantastic album for a reissue . . . Columbia Records has reserived Danny McBride's "Lady" single pulled from his current album . . . Ex-Wacker Randy Bishop has turned up at Good Noise Records with a single "Don't You Worry" receiving excellent airplay in Montreal . . . Lynn Reusch has left her position with the Henway Group in Edmonton . . . West coast-based Country Music News has suspended publication . . . New Tony Kingston single for Much Records is a Ralph Murphy tune, "People's Choice," produced by Harry Hinde . . . Following a lengthy summer tour of the country one of Canada's top groups will announce its breakup.

The Good Times

The music paper of Long Island & North Jersey

Fifth Anniversary Issue

Published June 12, 1974 Closing for ads: June 1, 1974

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Produced by Jeff Barry & Nino Tempo





THE SINGLES CHART

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

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	3	THE SHOW MUST GO ON THREE DOG NIGHT Dunhill 4382	6
2	1	THE STREAK RAY STEVENS/Barnaby 600 (Chess/Janus)	6
3	4	THE ENTERTAINER MARVIN HAMLISCH/MCA 40174	10
4	2	DANCIN' MACHINE JACKSON 5/Motown M1286F	11
5	6	(I'VE BEEN) SEARCHIN' SO LONG CHICAGO/ Columbia 4-46060	11
6	9	MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1173	16
7	10	YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634	10
8	7	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0225	15
9	12	I WON'T LAST A DAY WITHOUT YOU CARPENTERS/ A&M 1521	7
10	13	BAND ON THE RUN PAUL McCARTNEY & WINGS/ Apple 1873	7
11	14	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T54245F (Motown)	9
12	19	SUNDOWN GORDON LIGHTFOOT/Reprise 1194	8
13	17	HELP ME JONI MITCHELL/Asylum 11034	12
14	8	THE LOCO-MOTION GRAND FUNK/Capitol 3840	12
15	18	OH VERY YOUNG CAT STEVENS/A&M 1503	11
16	20	FOR THE LOVE OF MONEY O'JAYS/Phila. Intl. ZS7 3544	6
17	22	MY GIRL BILL JIM STAFFORD/MGM 14718	7
18	5	TUBULAR BELLS (Theme From The Exorcist) MIKE OLDFIELD/Virgin 55100 (Atlantic)	13
19	25	BILLY, DON'T BE A HERO BO DONALDSON & THE HEYWOODS/ABC 11435	6
20	34	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN/ Roxbury BRBO-0236 (Chelsea)	6
21	26	I'M IN LOVE ARETHA FRANKLIN/Atlantic 2999	8
22	11	TSOP MFSB/Phila. Intl. ZS7 3450 (Columbia)	14
23	15	BENNIE AND THE JETS ELTON JOHN/MCA 40198	15
24	16	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403	16
25	21	I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ABC 11424	14
26	23	HOOKED ON A FEELING BLUE SWEDE/EMI 3627 (Capitol)	15
27	24	KEEP ON SINGING HELEN REDDY/Capitol 3845	12
28	28	COME AND GET YOUR LOVE REDBONE/Epic 5-11035	21
29	27	THE PAYBACK JAMES BROWN/Polydor 14223	11
30	36	DAYBREAK NILSSON/RCA APBO-0246	8
31	37	IF YOU LOVE ME (LET ME KNOW) OLIVIA NEWTON-JOHN/ MCA 40209	7
32	30	OH, MY MY RINGO STARR/Apple 1872	12
33	29	LOOKIN' FOR A LOVE BOBBY WOMACK/UA XW375-W	17
34	39	YOU WON'T SEE ME ANNE MURRAY/Capitol 3867	7
35	40	ONE HELL OF A WOMAN MAC DAVIS/Columbia 4-46004	8
36	42	HOLLYWOOD SWINGING KOOL & THE GANG/Delite 561	6
37	31	LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457	14
38	38	STANDING AT THE END OF THE LINE LOBO/Big Tree 15001 (Atlantic)	9
39	51	SAVE THE LAST DANCE FOR ME DE FRANCO FAMILY FEATURING TONY DE FRANCO/20th Century TC 2088	4
40	33	PIANO MAN BILLY JOEL/Columbia 4-45964	15
41	60	SON OF SAGITTARIUS EDDIE KENDRICKS/Tamla T54247F (Motown)	4
42	32	I'M A TRAIN ALBERT HAMMOND/Mums ZS7 2026 (Col)	14
43	59	HAVEN'T GOT TIME FOR THE PAIN CARLY SIMON/ Elektra 45887	3
44	55	THE AIR THAT I BREATHE HOLLIES/Epic 5-11100	5
45	46	CHAMELEON HERBIE HANCOCK/Columbia 4-46002	8
46	53	(I'M A) YOYO MAN RICK CUNHA/GRC 2016	4
47	41	THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491	16
48	56	STAR BABY GUESS WHO/RCA APBO-0217	14
49	58	ANOTHER PARK, ANOTHER SUNDAY DOOBIE BROTHERS/ Warner Bros. 7795	7

50	57	FINALLY GOT MYSELF TOGETHER IMPRESSIONS/Curtom 1997 (Buddah)	5
51	54	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS/ Sussex 513	7
52	52	WEREWOLF FIVE MAN ELECTRICAL BAND/Polydor 14221	8
53	44	KEEP IT IN THE FAMILY LEON HAYWOOD/20th Century TC 2065	9
54	62	ONE CHAIN DON'T MAKE NO PRISON FOUR TOPS/ Dunhill 4386	5
55	69	ON AND ON GLADYS KNIGHT & THE PIPS/Buddah 423	2
56	43	LET'S GET MARRIED AL GREEN/Hi 2262 (London)	10
57	35	THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3539 (Columbia)	17
58	71	ALREADY GONE EAGLES/Asylum 11036	4
59	50	SEASONS IN THE SUN TERRY JACKS/Bell 45432	21
60	65	TEENAGE LOVE AFFAIR RICK DERRINGER/Blue Sky ZS7 2752 (Columbia)	5
61	61	MIGHTY, MIGHTY EARTH, WIND & FIRE /Columbia 4-46007	11
62	70	LA GRANGE Z.Z. TOP/London 203	7
63	63	LOVE THAT REALLY COUNTS NATURAL FOUR/Curtom 1995 (Buddah)	8

CHARTMAKER OF THE WEEK

64	—	TRAIN OF THOUGHT CHER MCA 40245	1
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65	72	I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH/RCA APBO-0260	3
66	82	I'M COMING HOME SPINNERS/Atlantic 3027	2
67	77	RIKKI, DON'T LOSE THAT NUMBER STEELY DAN/ABC 11439	3
68	81	ROCK THE BOAT HUES CORP/RCA APBO-0232	2
69	73	THE LONE RANGER OSCAR BROWN, JR./Atlantic 3001	4
70	74	NO CHARGE MELBA MONTGOMERY/Elektra 45883	6
71	79	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS/A&M 1515	4
72	78	TEEN ANGEL WEDNESDAY/Sussex 1515	4
73	80	THIS HEART GENE REDDING/Haven 7000 (Capitol)	3
74	83	I'M THE LEADER OF THE GANG BROWNSVILLE STATION/ Big Tree 15005 (Atlantic)	10
75	76	EVERYBODY WANNA GET RICH RITE AWAY DR. JOHN/ Atco 6957	4
76	87	LIVING IN THE U.S.A. STEVE MILLER BAND/Capitol 3884	2
77	88	ROCK AND ROLL HEAVEN RIGHTEOUS BROTHERS/ Haven 7003 (Capitol)	2
78	84	SLEEPIN' DIANA ROSS/Motown M1295F	3
79	—	KEEP ON SMILIN' WET WILLIE/Capricorn 0043 (WB)	1
80	—	WATERLOO ABBA/Atlantic 3035	1
81	—	LAMPLIGHT DAVID ESSEX/Columbia 4-46041	1
82	85	STANDING IN THE RAIN JAMES GANG/Atco 6966	3
83	—	SHO' NUFF BOOGIE SYLVIA & THE MOMENTS/ All Platinum 2350	1
84	89	CAN YOU HANDLE IT GRAHAM CENTRAL STATION/ Warner Bros. 7782	5
85	90	DAYBREAKER ELECTRIC LIGHT ORCHESTRA/UA XW405-W	4
86	86	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/ 20th Century TC 2090	4
87	—	SADIE TAKE A LOVER SAM NEELY/A&M 1523	1
88	97	COME MONDAY JIMMY BUFFETT/Dunhill D 4385	2
89	—	RADAR LOVE GOLDEN EARRING/Track/MCA 40202	1
90	96	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES/Phila. Intl. ZS7 3543 (Columbia)	3
91	95	SIDESHOW BLUE MAGIC/Atco 6961	3
92	92	TIME WILL TELL TOWER OF POWER/Warner Bros. 7796	4
93	93	SCRATCH CRUSADERS/Blue Thumb 249	4
94	94	HELP YOURSELF UNDISPUTED TRUTH/Gordy G7134F	4
95	98	WILDFLOWER NEW BIRTH/RCA APBO-0265	2
96	100	PLEASE COME TO BOSTON DAVE LOGGINS/Epic 5-1115	2
97	—	KING OF NOTHING SEALS & CROFTS/Warner Bros. 7810	1
98	—	I HATE HATE RAZZY/MGM 14728	1
99	—	TAKIN' CARE OF BUSINESS BACHMAN-TURNER OVERDRIVE/Mercury 73478	1
100	—	KISSIN' TIME KISS/Casablanca NEB-0011 (WB)	1

FLASHMAKER OF THE WEEK



SHOCK TREATMENT EDGAR WINTER GROUP Epic

TOP FM AIRPLAY THIS WEEK

- SHOCK TREATMENT**—Edgar Winter Group—Epic
ARLO GUTHRIE—Reprise
PARADISE & LUNCH—Ry Cooder—Reprise
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
WHITE LADY—Badger—Epic

WNEW-FM/NEW YORK

- ARLO GUTHRIE**—Reprise
ISIS—Buddah
JOURNEY—Colin Blunstone—Epic (Import)
PRESERVATION ACT II—Kinks—RCA
SENSE OF DIRECTION—Climax Blues Band—Sire
SNOWFLAKES ARE FALLING—Isao Tomita—RCA Red Seal
TURN OF THE CARDS—Renaissance—Sire

WBCN-FM/BOSTON

- A HARD RAIN'S A GONNA FALL** (single)—Bryan Ferry—Atco
ARLO GUTHRIE—Reprise
FROM THE FIRE—Stampeders—Capitol
HOT & SWEET—The Mighty Sparrow—WB
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
MORE THAN BEFORE—Persuasions—A&M
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
SWEET EXORCIST—Curtis Mayfield—Curtom
TOO MUCH TOO SOON—New York Dolls—Mercury
VIRGIN LAND—Airto—Salvation

WMMR-FM/PHILADELPHIA

- GUNFIGHT AT CARNEGIE HALL**—Phil Ochs—A&M (Import)
HEART STRINGS—Linda Lewis—Reprise
HOT & SWEET—The Mighty Sparrow—WB
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
PARADISE & LUNCH—Ry Cooder—Reprise
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SHOCK TREATMENT—Edgar Winter Group—Epic
THE BEST OF THE MOVE—A&M

WLIR-FM/LONG ISLAND

- A SPIRITUAL GREETING**—White Witch—Capricorn
FIRST OF THE BIG BANDS—Tony Ashton & Jon Lord—WB
HEART STRINGS—Linda Lewis—Reprise
ISIS—Buddah
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
MORE THAN BEFORE—Persuasions—A&M
SHOCK TREATMENT—Edgar Winter Group—Epic
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
WHITE LADY—Badger—Epic

WCMF-FM/ROCHESTER

- ARLO GUTHRIE**—Reprise
FALL INTO SPRING—Rita Coolidge—A&M
FOXFIRE (single)—Bobby Thompson—Capricorn
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
MULESKINNER—WB
PARADISE & LUNCH—Ry Cooder—Reprise
PHOENIX CONCERTS LIVE—John Stewart—RCA
PRESERVATION ACT II—Kinks—RCA
THE BEST OF THE MOVE—A&M

WKTK-FM/BALTIMORE

- ANY TIME, ANY PLACE**—Dr. John—Barometer
APOCALYPSE—Mahavishnu Orchestra—Col
BODY HEAT—Quincy Jones—A&M
HOT SOX—Sha Na Na—Kama Sutra
LABYRINTH—Ian Carr with Nucleus—Vertigo
LAST SUMMER—Siegel-Schwall Band—Wooden Nickel
PHAEDRA—Tangerine Dream—Virgin (Import)
POSITIVE VIBRATIONS—Ten Years After—Col
SHOCK TREATMENT—Edgar Winter Group—Epic
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument

WORJ-FM/ORLANDO

- APOCALYPSE**—Mahavishnu Orchestra—Col
ARLO GUTHRIE—Reprise
HOWDY MOON—A&M
KEEP ON SMILIN'—Wet Willie—Capricorn
PARADISE & LUNCH—Ry Cooder—Reprise
SHOCK TREATMENT—Edgar Winter Group—Epic
THREE'S THE CHARM—James Lee Stanley—Wooden Nickel
TOO MUCH TOO SOON—New York Dolls—Mercury
WHITE LADY—Badger—Epic

WPDQ-FM/JACKSONVILLE

- BODY HEAT**—Quincy Jones—A&M
CUNHA SONGS—Rick Cunha—GRC
EUREKA—Richard Torrents—Shelter
FALL INTO SPRING—Rita Coolidge—A&M
REBEL, REBEL (single)—Bowie—RCA
REMEMBER THE FUTURE—Nektar—UA (Import)
SAVE THE CHILDREN (Soundtrack)—Motown

WMMS-FM/CLEVELAND

- ARLO GUTHRIE**—Reprise
HEART STRINGS—Linda Lewis—Reprise
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
LIVE—Genesis—Charisma
PARADISE & LUNCH—Ry Cooder—Reprise
PRESERVATION ACT II—Kinks—RCA
SHOCK TREATMENT—Edgar Winter Group—Epic
WHITE LADY—Badger—Epic

WABX-FM/DETROIT

- APOCALYPSE**—Mahavishnu Orchestra—Col
BODY HEAT—Quincy Jones—A&M
CAJUN MOON (single)—J. J. Cale—Shelter
DON'T LET GO—Ben Sidran—Blue Thumb
FOREVER (single)—Roy Woods—UA
LOCOMOTIV GT—ABC
SHOCK TREATMENT—Edgar Winter Group—Epic
TAKING TIME (single)—Pete Dunton—RCA
WHITE LADY—Badger—Epic

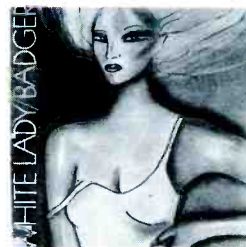
WXRT-FM/CHICAGO

- ARLO GUTHRIE**—Reprise
GEORGE CROMARTY—Thistle
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
MULESKINNER—WB
PARADISE & LUNCH—Ry Cooder—Reprise

KSHE-FM/ST. LOUIS

- HOLLIES**—Epic
REMEMBER THE FUTURE—Nektar—UA (Import)
SENSE OF DIRECTION—Climax Blues Band—Sire
SHOCK TREATMENT—Edgar Winter Group—Epic
STARS—Janis Ian—Col
WHAT AMERICA NEEDS—Fresh Start—Dunhill

FM SLEEPER OF THE WEEK:



WHITE LADY BADGER Epic

KUDL-FM/KANSAS CITY

- APOCALYPSE**—Mahavishnu Orchestra—Col
ARLO GUTHRIE—Reprise
BRIDGE OF SIGHS—Robin Trower—Chrysalis
FALL INTO SPRING—Rita Coolidge—A&M
HOME, HOME ON THE ROAD—New Riders of the Purple Sage—Col
LOVING & FREE—Kiki Dee—Rocket
PARADISE & LUNCH—Ry Cooder—Reprise
SENSE OF DIRECTION—Climax Blues Band—Sire
SHOCK TREATMENT—Edgar Winter Group—Epic
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument

KRMH-FM/AUSTIN

- APOCALYPSE**—Mahavishnu Orchestra—Col
ARLO GUTHRIE—Reprise
BIG FUN—Miles Davis—Col
FALL INTO SPRING—Rita Coolidge—A&M
KEEP ON SMILIN'—Wet Willie—Capricorn
PARADISE & LUNCH—Ry Cooder—Reprise
SNOWFLAKES ARE DANCING—Isao Tomita—RCA Red Seal
STONED, SLOW, RUGGED—Rusty Weir—ABC
VIRGIN LAND—Airto—Salvation
WATCHIN' TV—Barefoot Jerry—Epic

KOME-FM/SAN JOSE

- ARLO GUTHRIE**—Reprise
BODY HEAT—Quincy Jones—A&M
HATFIELD & THE NORTH—Virgin (Import)
LIVE—Genesis—Charisma
PARADISE & LUNCH—Ry Cooder—Reprise
PHOENIX CONCERTS LIVE—John Stewart—RCA
POWER OF SOUL—Idris Muhammad—Kudu
VIRGIN LAND—Airto—Salvation
VISIONS—Paul Horn—Epic
WHITE LADY—Badger—Epic

KPRI-FM/SAN DIEGO

- ARLO GUTHRIE**—Reprise
HISTORY OF BRITISH ROCK—Sire
ONE CHAIN DON'T HOLD NO MAN (single)—Four Tops—ABC
SHOCK TREATMENT—Edgar Winter Group—Epic
STREET LADY—Donald Byrd—Blue Note

KSAN-FM/SAN FRANCISCO

- CUNHA SONGS**—Rick Cunha—GRC
DREAM KID—Sutherland Brothers & Quiver—Island
PART OF THE SEARCH—Yusef Lateef—Atlantic
PRESERVATION ACT II—Kinks—RCA
ROSS—RSC
SHOCK TREATMENT—Edgar Winter Group—Epic
SWEET EXORCIST—Curtis Mayfield—Curtom
WHITE LADY—Badger—Epic

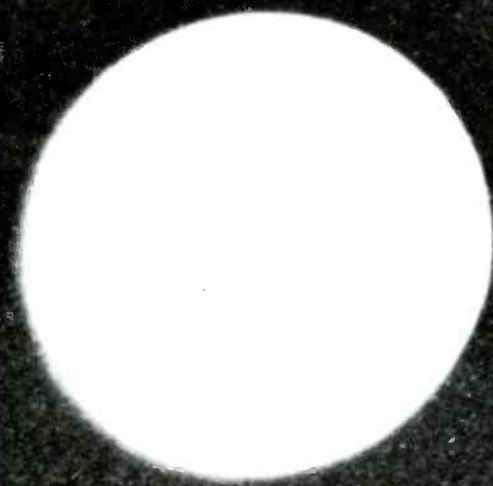
KZEL-FM/EUGENE, ORE.

- ARLO GUTHRIE**—Reprise
DON'T LET GO—Ben Sidran—Blue Thumb
KEEP ON SMILIN'—Wet Willie—Capricorn
LIKE AN OLD FASHIONED WALTZ—Sandy Denny—Island
MULESKINNER—WB
OZARK MOUNTAIN DAREDEVILS—A&M
PARADISE & LUNCH—Ry Cooder—Reprise
SHOCK TREATMENT—Edgar Winter Group—Epic
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
WHAT AMERICA NEEDS—Fresh Start—Dunhill

CHUM-FM/TORONTO

- BEST OF BREAD VOL. II**—Elektra
BLACKS & BLUES—Bobbi Humphrey—Blue Note
DIAMOND DOGS—Bowie—RCA
FALL INTO SPRING—Rita Coolidge—A&M
NOT JUST ANOTHER BUNCH OF PRETTY FACES—If—Capitol
LORD OF THE AGES—Magna Carta—Vertigo
QUEEN II—Elektra
SHOCK TREATMENT—Edgar Winter Group—Epic
SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
THE BEST OF THE MOVE—A&M

RECORD WORLD
presents



The Midnight Special

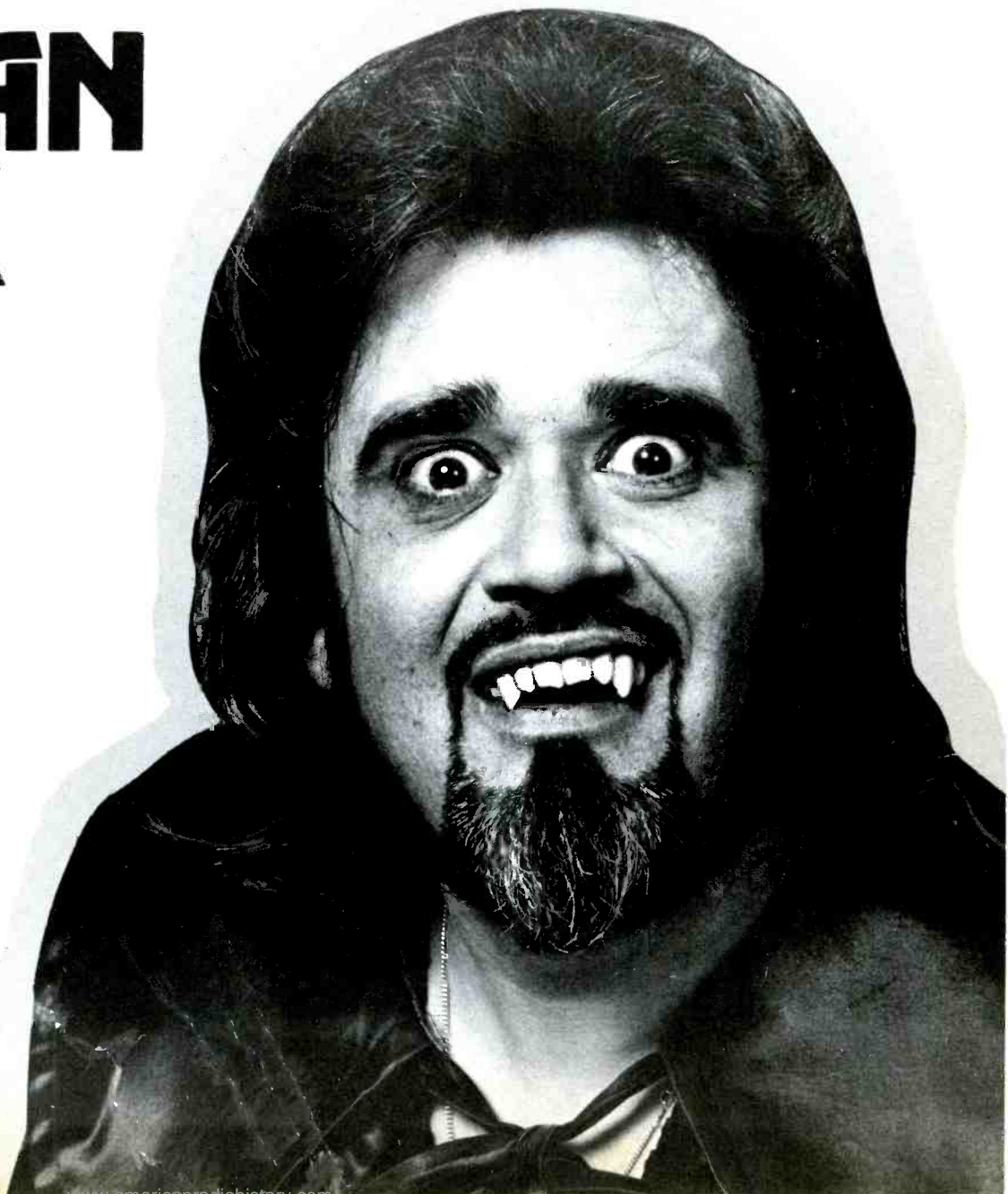


The Midnight Special

WITH
**WOLFMAN
JACK**

With Special Thanks to
Brother Burt
and

**Jacques Andre
Ellen Brown
Debi Genovese
Stan Harris
Amy Kimelman
Jim Krisvoy
Linda McMahon
Susan Richards
Rocco Urbisci**



Record World Salutes "The Midnight Special"

When
Burt Sugarman
and NBC-TV launched
"The Midnight Special" on
February 2, 1973, contemporary
music programming via network
television had barely reached the
infant stage.

From the very beginning, "The Midnight Special" has been of prime importance to the music and record industry — not only as a method of further exposing established talent, but also as a viable means of breaking new acts. Contemporary music has become increasingly visual in the '70s, and "The Midnight Special" has endeavored to make that fact work to the mutual benefit of both the music and television media. Emphasis on the best possible visual presentation for each individual act has taken the show across the Atlantic several times in its efforts to capture the proper atmosphere for a widely diverse line-up of talent.

Comments from fans, industryites and artists alike, some of which can be found in this special section, unanimously attest to the dedication, professionalism and creative ability of the entire "Midnight Special" staff.

"The Midnight Special" is indeed a very special, integral part of the music/record industry. **Record World** takes pride in saluting the pioneering spirit of the series which, week after week, provides a forum for the exciting, vital presentation of live talent on the home screen.



Positive TV Image Characterizes The 'Midnight Special' Success Story

LOS ANGELES — By the summer of 1972, contemporary music on television had probably reached its nadir. Rock and roll performers had briefly faced the glare of prime time national exposure in the mid-'60s on such shows as "Shindig," "Hullabaloo," and later, "Music Scene," but those shows were gone. With staggering incomes from records and personal appearances, fewer of those performers were willing to mime their hits on regular variety programs, which were on the decline anyway. And even shows that merely played the hits — all those televised platter parties that had been springing up ever since a young Philadelphian named Dick Clark first started testing singles' danceability in the mid-'50s — had begun to seem rather quaint, interesting more for the dance crazes they originated and helped to promote than for the music.

Nor at that time was there much for viewers to tune in beyond 1 a.m., (midnight for midwesterners). Scissored-up old movies were staple fare. Most seemed to be programmed on the assumption that hardly anyone watched them, and that what those who did were really interested in was a good deal on a used automobile.

But those two things were about to change. On Aug. 19, 1972, NBC telecast a special 90-minute show beginning at 1 a.m., hosted by John Denver and geared to the drive to get 18-year-olds out to vote. The show's line-up included Helen Reddy, the Isley Brothers, War, Argent and the Everly Brothers; it was fully sponsored, and

its showing in the ratings assured Burt Sugarman, the 33-year-old entrepreneur who had wholly financed it himself, that a late-night music program was a workable, indeed a very shrewd, proposition. Had he somehow doubted it, what has happened in the nearly two years since then would surely have changed his mind: viewers with an interest in pop music can now watch "In Concert" and "Rock Concert," which showcase acts in a concert situation, and "In Session," which features performers in a studio setting, rapping with Phil Everly as well as playing, and, as of this month, "Speak Easy," with host Chip Monck and a talk-show format that also allows for some jamming. Since he did not, however, there is one show that leads the others — without doubt—in its pioneering of a new television time slot and in the quantity of acts it has presented. And one could make a strong case that it presents those acts most effectively. That show, the direct heir of NBC's August, 1972 experiment, is "The Midnight Special."

Unique

"Ours is a television show," Burt Sugarman remarked recently, "pretending to be nothing else but." And it is true that what with Wolfman Jack as the permanent announcer, what with a screaming studio audience and a different guest host each week and six to 10 acts per show, the format of "The Midnight Special" is not too much different from a standard TV variety show's. But what is unique

(Continued on page 30)

The Staff . . .



"The Midnight Special" staff, seated, from left: Amy Kimelman (production staff member), Stan Harris, Susan Richards; standing, from left: Jacques Andre, Ellen Brown (production assistant), Jim Krisvoy (production staff member), Rocco Urbisci. They are pictured in the control booth.

Burt Sugarman: Man Behind the Scenes

As executive producer of "The Midnight Special," Burt Sugarman is the man behind the scenes—the idea man (it was he who believed enough in the original concept to go ahead with it when others thought it unworkable), the money man (he managed the pilot program entirely on his own) and, now that the show is well into its second year, the final arbiter on all major decisions. A native of Los Angeles, the 35-year-old Sugarman received a degree in finance from the University of Southern California and was a successful automobile importer before entering the field of television production in 1968. Since then, his executive producer credits have included such shows as the '71-'72 Grammy Awards, the Emmy-winning "Switched-On Symphony" with Zubin Mehta and Los Angeles Philharmonic, and specials with such performers as Jose Feliciano and Dionne Warwick. In addition to "The Midnight Special," Sugarman is currently represented on NBC by the daytime game show "The Wizard of Odds," and he is actively involved in planning future projects with all three networks.



Burt Sugarman

Record World: To begin with, would you mind explaining how "The Midnight Special" first came about? I understand that initially ABC offered you the producership of "In Concert."

Burt Sugarman: No, not initially. It all started with an NBC special called "The Midnight Special." It aired in August, 1972, from 1:00 to 2:30 a.m., which was the first time any network had programmed at 1:00 a.m. or later. The show was a success, but NBC did not make up its mind right after it aired if it was going to go weekly or not. It was being discussed.

RW: That first show was keyed into the idea of getting people to register to vote, wasn't it?

Sugarman: Right. That was the idea. To get it on the first time we felt we needed a vehicle, a reason to reach out to young people. Getting out the vote is very important, so that was our tie-in.

(Continued on page 12)

'Midnight Special': A Ratings Winner

NEW YORK—In most respects, convincing an advertiser to buy time on a network television show is no different from persuading him to buy radio time or space in a magazine or newspaper. A salesman has his pitch, which is usually keyed to the profile of a given show's "target audience," and his job is to best present the case for the program's ability to reach that audience. In one important respect, however, he is constrained from embellishing his pitch in a way that other advertising salesmen are not, for in television there can be no claims of a pass-along factor and no appeals to an independent rating body. In television, only one rating system counts, and the results of a Nielsen survey are available to everyone.

Growth

According to Nielsen, the ratings of "The Midnight Special" have always been respectable. More importantly, the show's average share of the audience in its time period has grown appreciably in the 15 months it has been televised. By the second week in April last year, after nine weeks on the air, the figures show

its average rating was 4.0 with a 30 share, which translates into 2,590,000 homes or 3,780,000 individual viewers. For the comparable period this year, its average rating was 4.8 with a 33 share, or 3,180,000 homes with 4,480,000 individual viewers. This increase has enabled NBC to hike the cost of time on the show; on April 1, the price of a 30-second unit was raised from \$4,500 to \$5,000. But according to Marti Stein, who is coordinator of sales development for participating program sales at NBC here, selling time on "The Midnight Special" has never been a problem. "We thought we would have a much harder time than we did," she remarked recently.

Though "The Midnight Special" may itself have changed, Ms. Stein said, from her department's point of view its target audience never has. That audience she defined as "young and upscale"—falling in the 18-34 age group, that is, and

(Continued on page 26)

All the editorial matter in this special section was compiled and written by Record World editors Craig Fisher and Beverly Magid.

**What do
Helen Reddy*,
Edward Bear, Brewer & Shipley,
Freddie Hart, Leo Kottke, Steve Miller,
Anne Murray, Raspberries,
The Righteous Brothers, Ravi Shankar,
Skylark and Tavares
have in common?**

**They've all performed on
Burt Sugarman's alive and beautiful
"Midnight Special!"**



**Hostess of Premiere and 1st Anniversary Shows*

Stan Harris: Making It All Come Together

■ If Stan Harris hadn't chanced to hear Benny Goodman playing Mozart and decided then and there to give up the clarinet, he very well might have been one of the musicians on "The Midnight Special" instead of its producer and director. But although he played numerous instruments from the age of six, he eventually gave up performing to become a producer at the age of 20 in his native Canada. The CBC, which also gave us Chris Bearde, Allen Blye, and Saul Ilson, afforded Harris the opportunity to work on music shows from the very beginning of his career. As he reminisced, "We were doing a Canadian version of 'Your Hit Parade,' but we used the very performers who had made the records popular. Down here they used a continuing cast of singers and made up little stories around the hit tunes."

Musical Growth

The first time rock and roll hit the screen was the appearance of Bill Haley and the Comets singing "Rock Around the Clock." In the States, "Your Hit Parade" went off the air with the emergence of the new contemporary music, but Harris and the Canadian counterpart continued to change and grow with the new music. He was involved with a Nat King Cole spe-

cial on the CBC and was later asked to come here to do the Gary Moore series. It was during his stint with the Smothers Brothers show that once again he was able to use current rock acts to good advantage. "We had the Turtles on one week," he explained, "and the next day their record started climbing up to number one. Also, that show was a good example of a specific program for a specific audience at a specific time. We were on Sunday nights at 9:00 p.m., opposite 'Bonanza' and the ABC Movie. We seriously thought of changing our name to Kamakazi Productions, but although we didn't take away the audience from the other shows, we created a whole new audience. Young people who never before watched television were watching us."

Time Slot

One of the reasons he felt another music show he worked with, "Music Scene," did not succeed, was that, although it had Janis Joplin, Lily Tomlin and David Steinberg, it was on at the wrong time for its audience. Creating a show for that 18-34-year-old audience has always interested Harris a great deal. So when he was doing "The Mancini Generation," and its executive producer, Burt



Stan Harris

Sugarman, approached him about doing the "Midnight Special" pilot, Harris was particularly enthusiastic: "It opened a whole new time slot, 1:00-2:30 a.m., which would be perfect for catching the 18 to 34-year-olds. Generally, that's the group which any earlier is out seeing concerts or movies, and isn't getting home until about 1:00." The pilot, which aired in August '72, had John Denver as host and featured War, the Isley Brothers, Helen Reddy, Argent and the Everly Brothers as guests. The weekly series, which began regularly in February, '73, has followed basi-

(Continued on page 10)

Wolfman Jack:

Not Just Another Pretty 'Special' Voice

■ Originally, he was to have been just an off-camera voice in the night, announcing "The Midnight Special" in his own special, gravelly, get-down-to-it, inimitable Wolfman Jack style. But starting with the second show, his on-camera schtick increased consistently, until now Wolfman Jack says he's up to almost 10 minutes a program, doing introductions and some interviews.

'Vampirish'

According to Wolfman, he almost did not have the opportunity to be seen on-camera: "Rocco (Urbisci) suggested that I be interviewed for 'The Midnight Special.' The idea was to have one identifiable person to do the announcing, and Rocco was really into me and what I did on radio. So I go to the interview with Stan Harris, the director, wearing these weird teeth that I had had made up for me, and wearing some really weird clothes, looking very vampirish. Well, I meet with Stan and he doesn't get fazed easily. That's why he's such a good director, because he's so laid back, and knows how to handle everybody. He asks me all sorts of questions, and I'm con-

(Continued on page 18)

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WAR
Bobby Womack



On United Artists Records & Tapes

For Susan Richards, Talent Is What 'The Midnight Special' Is All About

■ The hue and cry from music directors at radio stations is that there is too much new product to be listened to properly. Struggling artists complain that they can't get a chance to be heard. Well, there is a place in this world where at least one person goes through every record, listening to *all* the cuts on *both* sides. She is Susan Richards, talent coordinator of "The Midnight Special." As she explained recently, "Most people booking don't even listen to records, they just go by availability lists, what's happening, and who's around town. I listen to every single album, and try to give breaks to new people, even if they're completely unknown. If they're good, they deserve to be on the show."

Golden Ears

If there are just one or two cuts which perk up Richards' ears, well, that album gets put away. But if the majority of cuts are terrific, that one goes into the "special cabinet." "Of course," she continued, "I'm listening for television, which means commercial value, not just for myself." But she didn't spend over two years at Columbia Records acquiring golden ears for nothing: "Most of



Susan Richards

the time I can tell if it's going to be top 10, top 20, top 40, and I make bets with myself. Nine times out of ten I've been right. You almost have to be able to do this, because the show is generally six weeks in advance."

In addition to her Columbia stint, Richards has booked talent for such major shows as the Steve Allen show, the David Frost show, the Dick Cavett show, "The Tonight Show" and the musical shows "Music Scene" and "Something Else." On the talk shows, she not only booked talent but ended up writing the interviews as well. Though she was primarily interested in music, it was harder

to get involved with that segment of her career: "Except for the Cavett show, where we started on the Emmy-winning series which was on at 10:30 in the morning. Nobody knew Cavett and nobody knew from 10:30 in the morning either!" But she was able to convince Janis Joplin and Harry Nilsson to come on camera for their first television appearances. Working on brand new shows in unusual time slots is beginning to be a Richards forte. "Working on a new show is the most exciting for me, more than one which is already established. It's much more rewarding to give birth to a new show, like 'The Midnight Special,' and help to make it established."

Name Value

Although she is especially looking out for new talent, she realizes that artists with name value are a must to help sustain audiences and rating: "The way that I sold the show in the beginning was that rock music should be shown on television properly, and that this was the perfect time slot and that the show was a classy entity. Of course the people we were after make a lot of money and they don't have to do this kind

of show. But they *do* have to do it, if they want to retain any kind of relationship with their fans. I believe this with my heart, that no matter whether you're an Elton, or a Ringo, or an Elvis, if the kids buy your records, you can't

(Continued on page 14)



Gladys Knight & the Pips (Buddah) have appeared a total of six times on "The Midnight Special," in keeping with the momentum of the group's career during '73-'74. After two guest shots in April and early May of last year, they returned on May 25 to serve as the series' first vocal group host. They hosted again some five months later and made two subsequent appearances.

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**Congratulations
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RCA Records and Tapes

Jacques Andre Makes the Pieces Fit

■ A consistent remark about the production of "The Midnight Special" is that it's highly organized, smoothly run, competently staffed and totally professional. The man responsible for seeing that all those adjectives work right on schedule in the studio, and still be on budget is associate producer Jacques Andre. As he explained it, "I guess you could say that I coordinate the show, am responsible for putting the staff together with the producer's approval, see to it that we have the right crew, the right editors, the technicians, the proper stagehands and that it all works on budget."

Making It Work

Figures in a ledger may be a full-time pursuit of other associate producers, but not Andre: "Figures are very important, but making the show work is more important, at least in my creative mind. Besides, it's more fun than just sitting behind a desk and saying, 'Oh well, two dollars subtracted from five, we should do it for three, so let's do it for two-and-a-half.' If you do a quality show and do it in budget, that's the important thing. Don't hurt the show, put all the money on the screen that you have to work with, and in the long run, it will pay off much further."

Audio

In addition to preparing the rehearsals and the tapings, Andre is there to make it all work and supervise the audio part of the show. Although there is someone in charge of the audio, Andre represents the show, so that he can coordinate with Stan Harris,

Righteous Reunion



The Righteous Brothers (Haven), reunited and now back as a recording act after a hiatus of six years, hosted "The Midnight Special" early last April. Bobby Hatfield (left) and Bill Medley originally got their careers off to a strong start through much initial exposure on a rock TVer of the past—"Shindig." So it seemed appropriate to use the "Special" stage as proof positive of their renewed commitment to success, together.

the director. As he puts it, "Audio is a very big part of the show. Our attitude on the show is, if you make the performer happy in the studio and pay attention to what he's selling, which is his music and sound, he'll give a better performance. Most television shows feel that the performer is there to please them, but we feel that we're here to please the performer. That attitude prevails all the way down the line."

Sophistication

Because of shows like "The Midnight Special" on television, Andre feels that the medium has gotten more sophisticated audio-wise: "Television had worked with big orchestras before, but they weren't used to the noise levels that the rock groups used. We've devised a system which makes a compromise and works. At a concert, a group like Emerson, Lake and Palmer may use 55 tons of equipment. Well, on a show like ours they're one out of seven acts on a show. Also, the performer has to adjust to a studio that is 90 by 45, and is not an amphitheatre which seats ten thousand. They may only need half the equipment that they normally use. We were doing Johnny Winter one night, and the studios at NBC have lead walls, and the sound was going right

(Continued on page 20)

Something 'Special' for Helen Reddy

■ LOS ANGELES — "I was very excited. Like a lot of other people in the music business, I'd felt that we were being ignored by television. You didn't see any young music acts at all on any of the variety shows. And I was excited not only about the fact that we could finally get to see a little rock and roll on television, but also about the fact that there would be something on late at night. As one who has been on the road and sat there at 12:30 in a Holiday Inn in the middle of nowhere and tried to watch a program, I knew the time had come. I'd always felt that there was a big market for it."

The speaker was Helen Reddy, recalling her reactions when she was first approached about appearing on the pilot edition of "The Midnight Special." But Ms. Reddy, who subsequently hosted the show's first regular edition and its first anniversary program, was without doubt expressing the feelings of a good many artists—both their eagerness to see and be a part of more contemporary music on television and their frustration at finding themselves "in a Holiday Inn in the middle of nowhere" with nothing to watch. What makes her a particularly effective spokes-

'M. S.' Goes Abroad



David Bowie (RCA) lined up talent for the first "Midnight Special" to be taped outside the United States. The London-based program which also featured Marianne Faithfull and the Troggs was informally hosted by a strangely intriguing Hungarian-accented figure named Dooshenka, but it was Bowie who personally chose the guests and served as the innovative evening's guiding light.

Stan Harris (Continued from page 6)

cally the same format. As Harris continued, "At that time we were half MOR, half rock and roll, because we couldn't be sure where the ratings would come from. After awhile, we realized that we were getting too MOR, and began adding more rock acts. We never intended to try and recreate a rock concert or even the concert atmosphere. We're a television variety show. At the hour we air, we have to be even more competitive than other shows, because our greatest competition is sleep."

Harris thinks of the show as al-

most a showcase for the record industry: "This kind of program never worked before, because record sales never were enough to warrant a prime time program. In the record industry, three million singles is a lot and seven million is phenomenal. But in television, those numbers can't sustain the costs of programming and advertising. In the beginning, NBC would have been happy with a rating in the 4's, and then we got the 5's and they were ecstatic."

No Repeats

Although none of the shows are repeated, and he is responsible for the production and taping of about seven groups per week, Harris feels that the show remains smoothly run due "to one hell of a crew who really know what they're doing." There's only one scheduled day for taping, Tuesday. Half the acts are done in the morning, there is a lunch break and then there are the afternoon and evening tapings. When the show is edited and put together, generally all the acts are introduced and perform within the first half-hour segment, with teasers of what's yet to come. All the best known songs are generally done first also, with perhaps a new release in the second segment, and then a third up-tempo one in the last part.

Sales Impetus

Harris credits the show with aiding greatly the record sales of the late Jim Croce, who hosted when he was a comparative unknown. Another example he cites is Stories, whose hit single "Brother Louie" was not yet on the charts when they appeared on "The Midnight Special" and which then zoomed to number one. Since the shows are taped several weeks in advance, Harris stressed the importance of getting the groups on their way up the charts.

(Continued on page 28)



Helen Reddy (Capitol) made "Midnight Special" history serving as its first host on February 2, 1973. Not one to forget an anniversary, she celebrated in the same role again one year later for the first February program of the 1974 series.

person is that her career offers a dramatic example of the boost an appearance on the show can give to a recording personality.

"My hosting of 'The Midnight Special' was definitely a contributing factor to my getting my own series," Ms. Reddy explained to *Record World* recently. "There were several people being considered for a summer show, and the fact that I had successfully hosted

(Continued on page 28)

**Your first
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That's Special.



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Bill Withers' new album + JUSTMENTS on Sussex Records and Ampex Tapes

Burt Sugarman *(Continued from page 4)*

RW: What were you involved with at the time?

Sugarman: Johnny Mann was on the air weekly, and so was Henry Mancini; and I was also doing specials. So anyway, the show was a success and it worked. And in between the time that NBC made up its mind and it went on the air, ABC called and said that they wanted to have some discussions. They decided to do a special in November, '72, and a special in December, '72, and then go on alternate weeks. We had discussions on that and I thought that was appealing and interesting, but it was going to air from 11:30 to 1:00—which is not really a breakthrough in television. There had been shows on at 11:30 since "The Tonight Show" started and even before that. What was exciting to me was to go on at 1:00 in the morning, because it had never ever been done. Also, businesswise, "The Tonight Show" is a sensational television show and a great lead-in. I loved the idea of going with NBC and having the lead-in of "The Tonight Show" and all of those ratings that they give you. If I was on ABC from 11:30 to 1:00 I'd have to fight "The Tonight Show," which is very difficult. Johnny Carson is a super star. So, knowing all of those things but still not having an answer out of NBC, I decided to wait for the NBC deal, hoping that they would go ahead. They made up their minds, I believe, in early December, '72. I went over to NBC for a meeting and they gave me a commitment there to go on Feb. 2 weekly—which meant we had to start taping shows in January on a weekly basis. We set up a staff, which happens to be basically the same people we have now, and we were on the air Feb. 2. Technically, "In Concert" was on the air first because they went on every other week in the middle of January. But realistically, our show in August was the first one on that was a late night rock show, so nobody can debate who was on first.

The key to me was that ours was a weekly show. "The Midnight Special" has no repeats. Everything is new and everything is original. The ABC show is on every other week and it repeats all summer. I think they do about 18 original shows and that's it. And they usually use about three or four acts a week. They have a concert feel, a totally different feel from ours, and, I might add, a very good feel for that time of night. We're more of a variety music show. We give you different kinds of acts, and we usually have eight to 10 acts a week. So we book approximately 450 acts a year where they might book 80.

B.B., Bill and Buddy



The blues of B.B. King, the soul-folk of Bill Withers and the hard-driving rock of Buddy Miles have all been part and parcel of the spontaneous excitement generated by "The Midnight Special."

The two shows are totally different. They don't compete with each other. And ratings-wise, we do better. We have found that it's a help to us when they're on.

RW: Where did the initial concept come from?

Sugarman: The first time I believe this idea came to me was just before the Fourth of July. I was part of a meeting and they were discussing the fact that there was this "get out the vote" show that was not going to go on. It was a pretty good idea and some people had batted it around and talked about it, but it just wasn't going to go on because when they went to the networks and discussed it the networks said, "You have to sell it first. If it's not sold we really don't know if we can sell this time of night." I loved the idea and I thought that not only was it a one-time shot but I was gambling that it was a weekly. I felt it would be a strong weekly. So I spoke up and said, "I'll tell you what. I'll guarantee the sales. I'll finance the show 100 percent. And I had to guarantee x amount of dollars."

RW: I would imagine that ran into many thousands of dollars.

Sugarman: A hundred and eighty. I had to guarantee \$180,000—which was the cost of the show plus the air time plus the advertisers. If I sold it out, then I would break even. If I didn't sell it, then I lost money. And I had a tremendous amount of help from Grey Advertising. They had some clients who said they'd go on the show and they

(Continued on page 16)

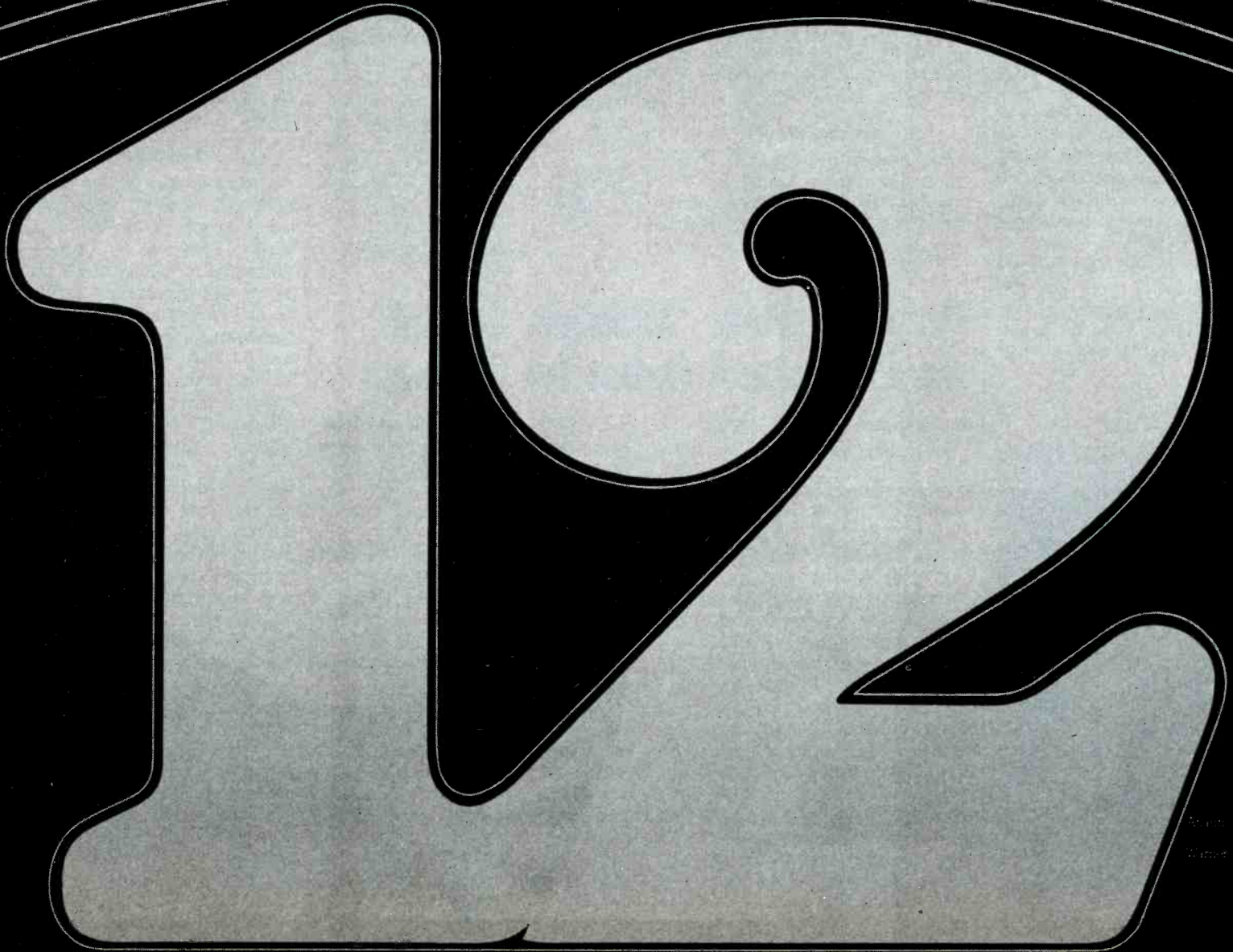
**THANKS
BURT!**

**AND THE FOLKS FROM
THE MIDNIGHT SPECIAL**

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salutes
Burt Sugarman
and
The
Midnight
Special



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Creative Consultant Rocco Urbisci Faces the Weekly Battles and Comes Out on Top

■ George Schlatter of "Laugh-In" once told him that the most difficult thing in life to face was an empty piece of paper in a typewriter. Well, every week, Rocco Urbisci, creative consultant to "The Midnight Special," faces that lonely task on the battlefield of comedy. Before this series, he never thought of himself as a writer-writer, but now, in addition to being acting coach, speech therapist and vocal assistant to the weekly host, he also scripts the show.

The title of creative consultant came to him one day when he was watching the Dick Van Dyke show and saw Carl Reiner listed as creative consultant. "Well," he said, "if it's good enough for Carl Reiner, it's certainly good enough for me. I suppose if I were working on the Carol Burnett show, I'd be called the head writer. Anyway, I'm still the head, since there's no one else but me."

Pilot Staff

Besides producer/director Stan Harris, Urbisci is the only member of the current "Midnight Special" staff to have started back with the original pilot. "One of the reasons he (Harris) was interested in me was that I've always been into contemporary music a great deal. I started out singing in a rock and roll band back in Cleveland when I was 16. That was Dave C. and the Sharptones. We wore black pants and white shirts, and since Dave was the leader, he wore white pants and black shirts. To this day I don't know where he is or what his name was."

Rocco's week starts each Wednesday, when he gets on the phone and calls the host of the next show, which is to be taped on the following Tuesday. "Even

though the show is called 'The Midnight Special,' he pointed out, "to me if Sly Stone or Marty Robbins is hosting, then I must think of it as the Sly Stone Show or the Marty Robbins Show. In essence, I'm putting together a new show each week, which is very challenging. Of course there are moments of deep depression, when you plan a piece of business and someone blows it, and you go away wondering if you're really that bad. That can put a big hole in your ego. But for the most part, the people who host the show are very enthusiastic and produceable." Since each personality dictates the way the material is written, Rocco if at all possible tries to meet first with the host. If that is totally impossible, then the telephone conversation has to suffice. "The best way to approach the situation," he advised, "is to act as though I'd known them all of my life. I don't have time to be formal, and I think that most contemporary music people deal that way anyway. Sometimes I don't get to see them until the night before we're going to tape. Usually I put the material together pretty straight first, almost with a pedestrian approach. Then when we finally get together, we can loosen it up, fill in the holes and put in the funnies."

Nothing Stupid

No one wants to look stupid when the music stops and it's time to talk, so Rocco comforts them with this thought: "Don't worry about the 500 people in



Rocco Urbisci (right) with Sly Stone prior to a taping.

the studio here, they're just reactionaries; you gotta think of the 20 million people out there watching. They usually gasp, say thank you and good night. But seriously, I don't want them to be concerned too much with the reactions of the audience, and if I could have them do it without an audience, it would be better for my purposes. However, sometimes, they'll ad-lib and get a good reaction and that will help to relax them."

Hotel Rehearsal

After Rocco has talked to the host and prepared a run-down which Stan Harris and he go over, the material is written—that is, scripted with intros and transitions—just as for any other variety show. Then Rocco rehearses the host the day before the taping, generally in a hotel room. "That way they can be more relaxed," he offered, "and feel less formal

(Continued on page 24)

Dr. Hook Finds 'Midnight Special' An Exceptional Outlet for Zaniness

■ Columbia recording artists Dr. Hook and The Medicine Show (Ray Sawyer and Dennis Locorriere), tongues firmly implanted in cheeks, commented thusly on "The Midnight Special": "This was one of our first appearances on television and probably our last. Everything was good on 'The Midnight Special.' The lights were nice, the sound was good, the people were nice, the other bands were good, the equipment worked good and we weren't so bad. The food was good, but the Coke machine broke. That was the only thing we didn't like. I mean, if you're going to run a thing in show business, you have to make sure that the Coke machine works. That's the first thing that all the stars go to. All the Hollywood stars like Gary Peck and Gregory Cooper

(sic) went right to the machine and ordered some Cokes and there weren't any there. That wouldn't prevent us from coming back, though. We'll just bring a case of Fresca with us.

"We loved the show. We had such a good time we just couldn't believe it. The best thing about it all was that every time we fell off stage we could get back up and start all over. In real life you can't do that."

Commenting on record sales following their appearances on the show: "All the stores stopped selling the records. Immediately, before the show was even over. Some of the record stores didn't even open the next morning. We know for a fact that Tower Records in San Francisco was closed the next morning, in mourning."

Susan Richards

(Continued from page 8)

forget your audience. If they can see you for even nine minutes on a network show, then you have to do it. It's very simple. You made them love you, and you have to let them see you."

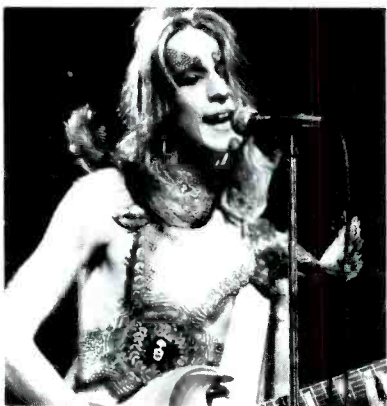
New Talent

But the special pleasure which comes from booking on a show like "The Midnight Special" seems to be the opportunity that Richards can help give to new talent: "We should have a spot for new talent on every show. Of course the bigger the names of our other guests, the better the chance for exposure of the new act." Three artists new to television who appeared on "The Midnight Special" this year and of whom she is especially proud are Genesis, Jobriath and Leo Sayer. It was especially chancy with the first two, since they were booked before anyone had seen them first, definitely not the usual procedure for the show. Generally, someone on the staff has seen each of the acts at some prior time, or information from reliable and respected sources is considered. But in these particular cases, it was the electricity generated by the records which became the guiding factor. "But that's the best part of my job. To be able to give these people breaks now at the beginning is just as important to me as being able to get the big stars."

Babying Talent

However, the job of talent coordinator doesn't stop with just the booking of artists, as far as Susan Richards is concerned: "After the booking, that's the end of the paperwork, but I tell them to call anytime if there are any questions. I baby them until it's over. I call them all my babies. If they're new, they're scared. So I'm like a mommy and a cop. If something's bad, they get Susan, and if somebody needs help, they'll get Susan." That can sometimes become a job-and-a-half, because with each artist, calls may start coming in from the manager, the agent, the producer, the record company, the public relations firm, and according to Ms. R., their mother, father and nextdoor neighbor. Since there are no repeat shows, and there is a new one to be done each week, there is a hiatus for the staff every three months: "I never fail to break out in hives, or have my cheeks blow up, or something, because there is more pressure here than any other show I've worked on." But it all seems to be worth it, for as Susan Richards put it, "To me the talent comes first, because that is what 'The Midnight Special' is all about."

Todd-Mania



Todd Rundgren (Bearsville), be-glittered and beguiled "The Midnight Special" audiences twice in a two-month period, thanks to the tremendous surge in popularity his hit "Hello It's Me" brought him. Todd appeared in early December of 1973, and then again in early February on the NBC-TV series.

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Charlie Rich
enterprises

Clark on 'M.S.': 'Sheer Genius'

■ Dick Clark, whose pioneering role in rock TV is legend, had this to say about Burt Sugarman and "The Midnight Special": "The longevity factor is in his (Burt Sugarman's) favor, because he doesn't have any competition. It was sheer genius to place that program in a non-competitive time period; for that reason it will survive a long, long time. Economically it's a very good buy. Its audiences remain very steady; it doesn't make a great deal of difference who's on the program. It's a solid venture and should be there a long time, mainly because it's priced right and doesn't have any competition."

'Special': A Boost For a New Artist

■ Maureen McGovern (20th Century) reacts to her "Midnight Special" appearance: "It was one of the first major television programs that I did. It was about a year ago in July that I taped the show, and I believe that it helped me. It's a good program in that it does help new artists—almost like a showcase, you could say. I'd love to appear on it again. A lot of people watch that show. I got a lot of comments and recognition after my appearance. At that point, no one had ever seen me, they had just heard the song ("The Morning After," which went gold in August), and now suddenly people would spot me on the street."

'Midnight Special' Helped Mac Davis Get His Own TVer

■ Columbia recording artist Mac Davis had this to say on the effect of hosting the "Special":

"I don't think that there was much effect on record sales because I don't think people will buy just based on a television appearance. But I noticed a great response at my concerts, as far as people coming to the shows. They were drawn by having seen me on 'The Midnight Special.' It gave me a new audience to deal with. The 'Special' audience is a different audience from a demographic standpoint. I got a lot of new fans, a different breed, younger, 'hippier' people. A lot of kids who had always thought of me as sort of vanilla before, because of 'The Midnight Special' now felt I was one of them, I guess.

"Of course, it was also my first opportunity at hosting, and I gained a lot of valuable experience. A lot of people who normally wouldn't get into that kind of a thing get some real good experience at what it's like to host on national TV instead of just fronting a group. It probably had a great bearing, from NBC's standpoint, on showing them how I would operate as a host. Obviously it was a big help in getting me this gig." (Mac Davis is currently taping "The Mac Davis Show" which will occupy the time slot of "The Flip Wilson Show" on NBC this summer.)

Burt Sugarman *(Continued from page 12)*

certainly did and they were very helpful. But we sold the show out. It was 100 percent sold. So I broke even, the show got on and it went weekly. But it just came out of a discussion by a group of people saying what a shame, this will never happen.

RW: You pay union scale, don't you?

Sugarman: Yes.

RW: But which union?

Sugarman: AFTRA or AF of M. There are specialty acts and then there are musical acts, and some fall under AFTRA and some fall under AF of M. Actually, there are two or three different scales that we work with.

RW: So a George Carlin might earn less than a Gladys Knight and the Pips, for example?

Sugarman: Possibly, or it could be the other way around.

RW: Where did the show's title come from?

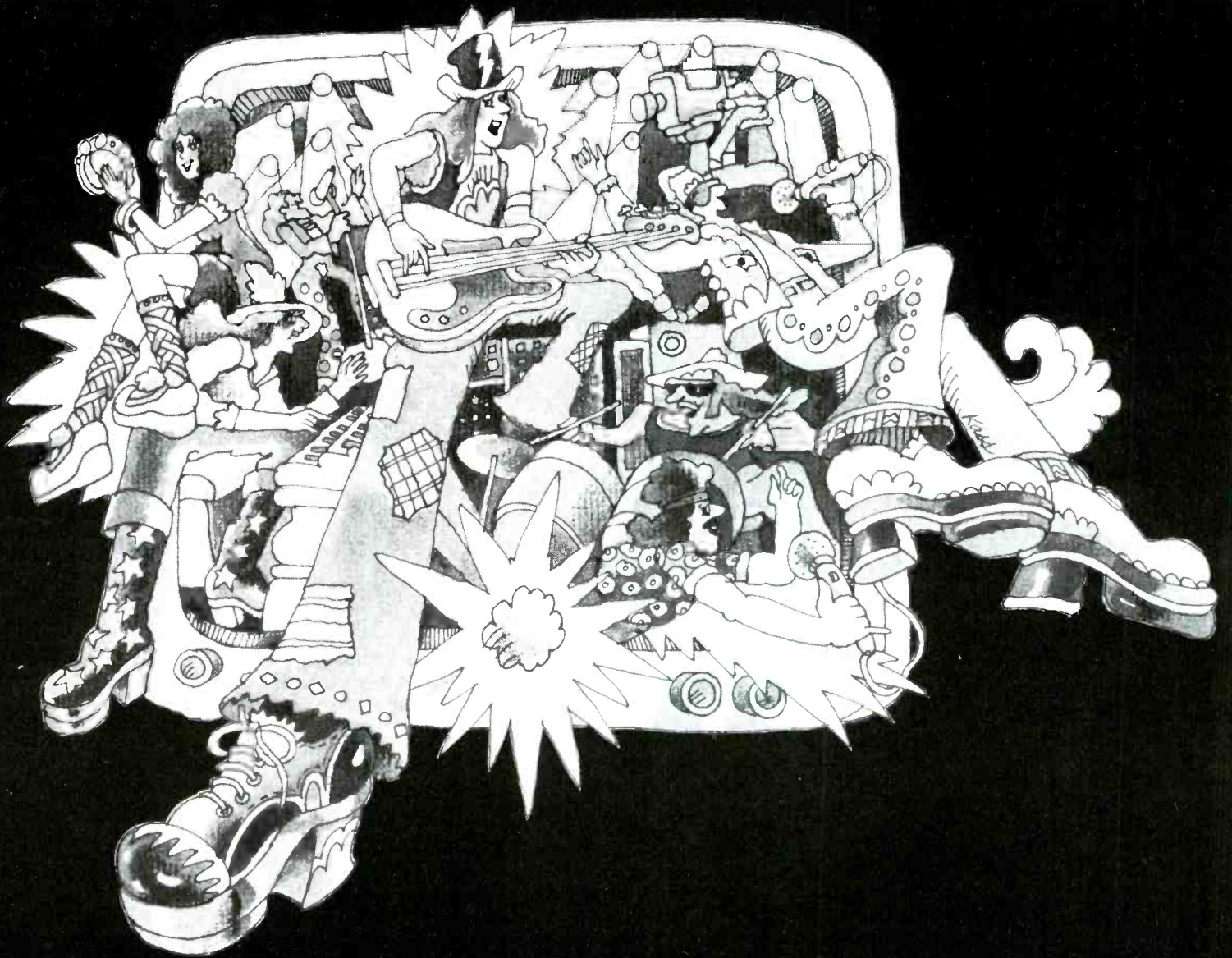
Sugarman: One night, tossing around what time it was going to go on—I'd been reading about these guns that were a big problem, these mail order guns—and I said, "Why don't we call it 'The Midnight Special?'" Of course it goes on at 1:00 in the morning but it goes on at midnight through the center of the country. So we called it "The Midnight Special" based really on the gun and then on a song Johnny Rivers had out called "The Midnight Special," which he didn't write but had arranged and which was sensational.

RW: To go back to what you pay a moment: has it proved at all difficult to get acts to work for scale?

(Continued on page 20)

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Burt
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Pointers Party



The Pointer Sisters (Blue Thumb) first appeared on "The Midnight Special" in mid-July of 1973. On their subsequent stint, they became the first female group to serve as hosts—for the show airing last March 15.

Wolfman Jack (Continued from page 6)

ducting the whole thing with these teeth on, which look very real. And he doesn't know what to say in the situation.

"After about 15 minutes, he asks me if they are my own teeth. And Don Kelly, my manager, jumps up and takes Stan aside and says, 'Please Stan, don't talk to Wolfman about his teeth. He's very self-conscious about them.' So this really freaks Stan out. He goes back to Rocco after the interview and says, 'Okay, we'll use him, but he's really weird.' At the first show, I go up the booth where Stan is, to say hello, and while we're talking I took out the teeth and laid them on the counter. Well, he just looked at them, laid back, and I've never seen anybody laugh so hard!"

Helped Maria Muldaur

Wolfman, who has become an enthusiastic and willing spokesman for "The Midnight Special," credits some of the success of the series to the fact that he feels it has been more consistent and commercial than any of the other rock shows. "Also," as he put it, "the magic that the show has is due to the ingredients of all the talented people involved. This is also the only show which gives new artists a shot. I think that we helped to break Maria Muldaur. We had her on several times before her record began to happen. And acts have told me that after doing 'The Midnight Special,' they've gotten bookings for at least a year."

For Wolfman, doing "The Midnight Special" each week is not without its inconvenience. Currently, and for the past 10 months, he's doing the 7:00 p.m. to midnight show on WNBC in New York. That means each Tuesday he must fly in, conduct a little radio business in the afternoon, tape the "Special" that night and then fly back to New York the next morning. But as he explained it, "I

think so much of 'The Midnight Special,' it damn near costs me money to do the show. I pay my own plane fare each week from New York, and for the money that I get paid to do the show, we just about break even. I do it for the love of the show. I'm a part of a very creative thing here, and my trip is to help expose new talent. The record business can't make it on just their old artists. And I think that 'The Midnight Special' does more in this direction than any other show on television."

Curtis Mayfield Says:

'Special' is Hip, Colorful, Helpful

■ Curtis Mayfield (Curtom), who has made numerous appearances on "The Midnight Special," told **Record World**: "I think that it's been a worthwhile show. In reference to a group known as the Natural Four, which is out of the Curtom staff, the show added a plus to their overall sales simply because they appeared on a national TV show.

"Everybody runs into a few technical problems you can't foresee, but the staff and the way the show is run overall is very appealing to someone who wants to come in, do a good thing, and then get out within a certain amount of time. In five out of the six shows I did, the sound was generally good and I have no complaints.

"I might add that Stan (Harris), the director and producer of the show, and the other top people are very beautiful people. And I'd say that 'The Midnight Special' is one of the most colorful of all shows. Everybody has his own setting for a particular atmosphere, the color is beautiful and it adds a hipper dimension to what's going on."

May 25, 1974

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Best of Luck
in the future!
THE GUESS WHO

Burt Sugarman *(Continued from page 16)*

Sugarman: No. It's not difficult. It's the same as "The Tonight Show." If we have 10 acts, let's say that there are seven people in some and one person in others. Let's say they average three people. Now that's 30 different people who have to be paid. Usually it's more. Let's say 35 or 40. Well, if you had to pay them anything but scale it would be economically impossible to put them on the show. You also can't pay one person one thing and another person another. You must pay them all the same. So if we had to pay them \$1,000 apiece, we'd be talking about \$40,000 a week, which at that time of night would be impossible. There's another reason why acts do the show. Exposure, obviously, is the key. Many of these acts travel, of course, and they go to 50 cities, let's say. Well, we're in 200 cities and I don't believe there are many acts that cover 200 cities. You just physically can't do it. So the only chance a lot of people really have to see these acts is on television, on "The Midnight Special" or one of the other rock shows. There's just not another way. And I've heard acts say that they appear on our show to let all of their fans see them who couldn't afford to go to one of the major cities—which is really very nice.

RW: Somewhere I read that an average album goes up about 12 percent in sales after an act has had exposure on the show.

Sugarman: I can't tell you percentages. I only know the results when record companies call me on Monday and Tuesday after the show airs to say that the weekend was incredible and sales were up and the demands for records have gone up. I go by that response. Percentage-wise I don't think anybody knows. But I do know that the action on a song or on a group is sensational after they've appeared on a show. And that's especially true with unknown people we've had on. I know that every major agency has an agent at the show every single week, and I know that there are many personal managers who are at the show every single week whether they have acts on or not, so obviously it's good for us, too, and it's fun. It really is terrific to break somebody, to put them on a couple of times when they're talented.

RW: It seems to me that the sort of guests you have on the show has changed somewhat since it began, that you aren't as likely now

(Continued on page 22)

Jacques Andre *(Continued from page 10)*

through the walls into the other studios. I was getting calls: 'Hey, turn it down a bit; we're trying to do the news in here.'"

Interaction

The key to success in technical smoothness, Andre feels, may sound easy, but it's very important: "If you pick good people, who are also nice people, it usually works out much better. The good thing about the show is that every person on it, the staff and the people at NBC, is part of a little family. They're really professionals, but they're also nice people. There aren't ego trips going on. Everybody takes pride in their work, they like each other, and that becomes a rather nice situation." Of course, sometimes NBC wanted to change the crew assignments, while Andre wanted them kept stable. But the success of "The Midnight Special" has helped win those battles. As he pointed out: "There's a pecking order in programs. It was the same way when I was with the Ed Sullivan show. When he wanted something, he got it. But 'Midnight Special' has established itself. It's a prime-time show in a non-prime-time hour, and it has a very large appeal. So we've been able to get people, creative people who enjoy music,

young guys who are involved in what's happening today. That's the key to any organization, it's really the people."

Background

Jacques Andre came to television and "The Midnight Special" via acting in the theater and working as the protege of director Vincent J. Donahue, who directed "Sunrise at Campobello," "The Sound of Music," "Peter Pan" with Mary Martin and many "Playhouse 90" episodes. It was Donahue's suggestion that Andre get into television and work on the "Playhouse 90" series. But instead, he was assigned to the Ed Sullivan show, "Candid Camera" and then came out to California to do "Music Scene." Then, during the production of "The Mancini Generation," he too was brought into the new concept of "The Midnight Special."

As Andre summed it up: "Performers have always been very isolated and protected. They didn't like television because that small screen and sound always seemed so terrible to them. But with 'The Midnight Special' they're getting a good sound. They're having a mellow time, and they like it. We care about them; we're loose, not up-tight, and they have fun."



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'M.S.' Scenery - Subtle, Simple, Effective

■ Of all the creative people enlisted for the pilot of "The Midnight Special" in the summer of 1972, designer Roy Christopher may have been the only one who approached the idea somewhat askance. "I thought it would never go," Christopher admitted, "mostly because of the time. But also, they said to me that they didn't want to spend too much money, and as a designer, you really like to have a big budget." Now, however, nearly two years later, Christopher concedes that "more people are impressed that I do 'Midnight Special' than by anything else, so what started out as a rather unimportant credit to me turned out to be a very important credit."

Theater Background

Interviewed at local public television station KCET, where his most recent project, a Hollywood Television Theatre production of "Nourish the Beast," was before the cameras, Christopher remembered first being contacted about "The Midnight Special" by producer-director Stan Harris. A freelance designer whose background is in theater—he believes his first big break was doing the sets for a Valley Music Theatre production of "Come Back, Little Sheba" with Shirley Booth—he was not unfami-

liar with the variety format, having worked with Burt Sugarman and/or Harris on such programs as "The Mancini Generation," "Make Your Own Kind of Music" (with Andy Williams) and several Jack Benny specials. And it was Harris' enthusiasm, he said, that convinced him to undertake the project. "He gives me kind of a loose direction and lets me go with it."

Basic Design

According to Christopher, the "loose direction" in this instance was the show's basic design concept: "Stan initially said, 'Roy, I want the audience to be in the middle and I want them surrounded by stages!' " From that basis, he went on, "The first look we went for was a lot of bare lightbulbs and a lot of Mylar. It was much closer to a standard variety show than the set we use now."

The Look

It was about midway through the show's first season, Christopher continued, that that set began to seem "tiresome" to him. By that time, Harris had convinced him that "the equipment is the look" and he had abandoned efforts to camouflage the amplifiers and other paraphernalia that

(Continued on page 26)

Burt Sugarman *(Continued from page 20)*

to have on people like Johnny Mathis or Carol Burnett. Would you say that's right?

Sugarman: Yes. But I must emphasize that those people have been on for reasons. For example, we had Ray Charles host the show and he said, "I have one request. I want Carol Burnett on the show. I just did Carol's show and I'm crazy about her and I'd like to have her on." And I said, "Fine. I'd love to have her on." Bookings happen that way a lot. Somebody will want somebody and we'll always accomodate. I'm not about to tell an act who they can have or not have on unless I think it's going to jeopardize the show—and it hasn't yet. What we're doing now is maybe putting on people that we might not have earlier, like Sly Stone or Dr. Hook. Dr. Hook is just a knockout for us. His might not look like the type of act we'd like to have host all of the time, but it's a great act because it's visual. And that's what I'm looking for. A Jobriath was good for us. David Bowie was sensational. Again, we're doing a television show, not a concert, and I prefer visual acts. We want acts always to be good musically, but we like them to be visually good, too, whenever we can have them. And so some of those acts that are visual I'll go after more and more.

RW: Are you going to be doing a lot more theme shows?

Sugarman: Yes. For one, we're doing a blues show, and maybe two of them. B.B. King is a very articulate guy. He's even taught some extension courses at colleges, which I was just made aware of, on the blues and the history of the blues. So we're going to let him do that on the show. It will be almost a musical documentary, with T-Bone Walker and some other great acts. Then the country shows are obviously theme shows, and we're having Marty Robbins do a few of them now. And the oldies shows are theme shows. So we'll be doing more and more of those. They're fascinating, and they're fun for us. We have some more ideas which I just can't tell you because I don't want them out until we've booked them, but they're very exciting themes.

RW: To jump back again for a moment: How are the hosts chosen?

Sugarman: In general booking meetings. Stan Harris sits in; Jacques Andre sits in; Susan Richards, Rocco Urbisci and myself. We talk and decide who we think we'd like to go after and who's available and who would fit the show. We all respect each other's opinion. Some

(Continued on page 24)

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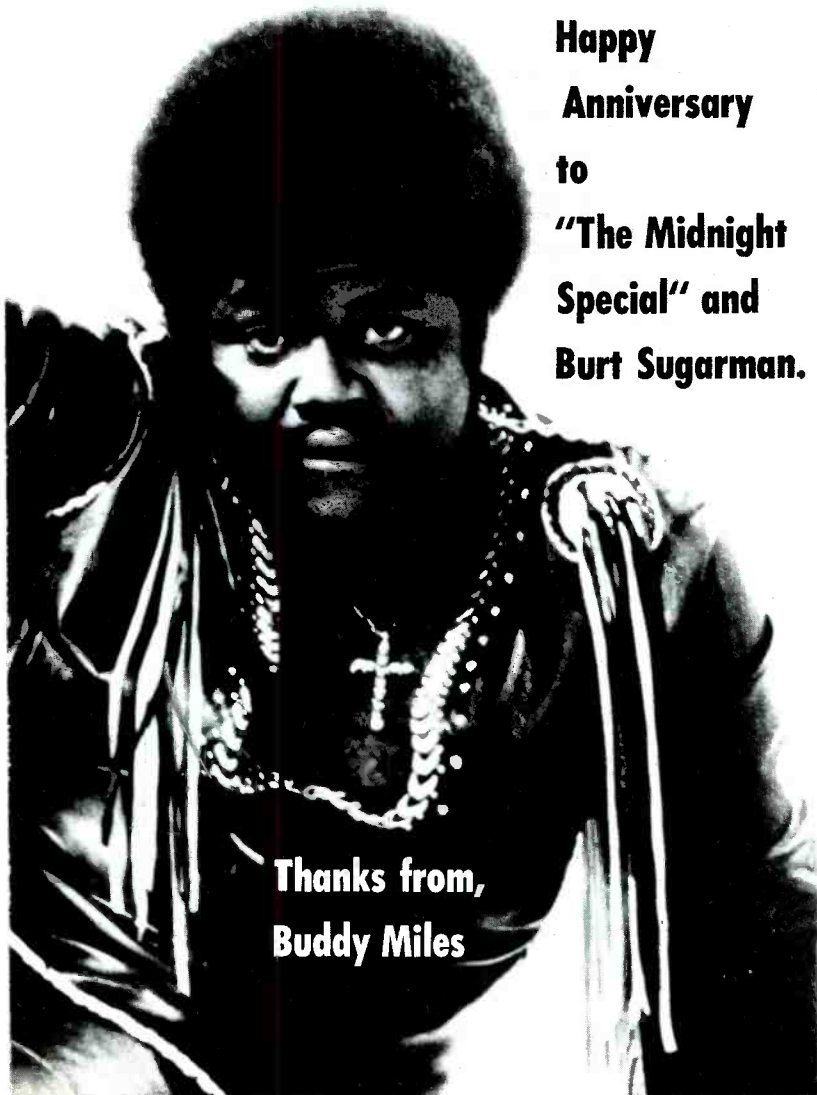
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**Thanks from,
Buddy Miles**

Burt Sugarman *(Continued from page 22)*

of us know the charts better; some of us know who's going to be hot later; some of us think we know who plays on television a little bit better. So it's really a consensus that decides the host.

RW: How far in advance are the shows taped?

Sugarman: They're taped approximately four weeks in advance.

RW: And don't you sometimes tape several numbers by an act all at once and then use them on more than one show?

Sugarman: That's happened occasionally. But if we do four or five numbers we try and use the four or five numbers in the show or have the act come back—because what happens on our show is that two months later a song may be off of the charts and it really won't mean that much to us. The feel won't be up-to-date. If we're taping three or four numbers, it could be because the act is available, and then in the editing room the next day we see which numbers seem to work best and then just erase the numbers we don't use. We lay out the show in front and usually know 95 percent of the time exactly what's going to go where and who will follow whom. And sometimes a song ends up a knockout, but sometimes it ends up a little bit of a dud. Therefore, if we have the protection of an extra song or two, it helps.

RW: Do you ever worry that some acts might be appearing too frequently on the show?

Sugarman: I think it depends on the act. There are some acts, like Gladys Knight and the Pips, who could be on every single week and the ratings would get bigger and bigger and bigger. We've seen that. And the Bee Gees, who have been on several times, have done great for us. As far as other acts go, if we've used them a second time and

(Continued on page 30)

Rocco Urbisci *(Continued from page 14)*

than if they had to come here to our offices. Then we rehearse again the day of the taping, in their dressing room. At this point the whole show is more or less set, and we rehearse once more on stage."

Pacing

Then during the critical time of the taping, he consults with Stan Harris in the director's booth,

For Jose Feliciano, A Special 'Special'

■ RCA recording artist Jose Feliciano had this to say about "The Midnight Special": "I've been a recording artist for 10 years now and during this time I have done almost every type of TV show there is. I've had my own series and have done lots of specials and guested many spots. Just recently, I composed and performed the theme and background music for the new NBC-TV series, 'Chico and the Man,' which will be aired this September.

"I enjoyed hosting and being a guest on Burt Sugarman's 'Midnight Special.' It is really a unique experience. It is special in that I get to play to a live audience. I can jam with my friends between shots and rap with the kids in the audience. That's the way I prefer to do TV. The personal communication gives me a chance to put more energy into my performance. Also, because of this more relaxed, informal format, I think people get to know a performer as he is. I really get off on this. My congratulations to Burt. I really enjoyed hosting his very special 'Midnight Special.'"

in case there is some little change they might want to make at the last moment. "The show is 98 percent prepared going into the taping, but with the other two percent I have some leeway. You can't really be sure of anything until you go into the studio and hear the guests do their songs. Maybe the opening act isn't as conducive to the beginning as I thought, the songs aren't as strong, so maybe we'll use another guest in that spot instead. It has nothing to do with being better than anyone else, it's just in terms of pacing."

With all the different hosts and guests from week to week, Rocco has nothing but the highest praise for the artists: "We've never had any problems with any of the groups. It's a misconception that rock groups are hard to deal with. They've all been professional, aware, and they really do care and take care of business." Of his cohorts on "The Midnight Special," he remarked, "It's really refreshing to be where everybody is competent and likes each other. Unlike the Oakland Athletics, there's harmony here."

Perhaps all that basic training in advertising, developing the Della Reese series, for which he helped teach Della to ride a horse, producing Steve Allen specials, for which he had to locate guys who could catch steel-tipped arrows at 300 feet, and producing the Virginia Graham show ("where most people would ask me why, not how I produced the show") all combined to help Rocco Urbisci face the empty piece of paper each week and win his brave fight.

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STAN HARRIS,
AND ALL AT
"THE MIDNIGHT SPECIAL"



DAVID ESSEX



JWM
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The Stage . . .



Roy Christopher's rendering of the show's main stage.

Roy Christopher *(Continued from page 22)*

groups were bringing into the studio with them. Those efforts, he said, "only made the equipment look intrusive." Still, he felt the impression the design created was "too Las Vegas," and Harris agreed with him, so they started to think about a new look.

Christopher knew exactly where he wanted to start. "I said, 'Good, now we can change the logo.'" The design for the logo, he explained, was created in just three days, and though everyone on the staff was satisfied with its "funky, Coca Cola" style, the general reaction had been, "It's O.K., but gee, if we only had more time."

After much discussion, however, it was decided that the logo had, after several months in use, grown indispensable. It had become a part of the show.

Instead, Christopher concentrated on creating a new and larger main stage. "I spent more money on that one set," he said, "than I did on all of the previous sets combined." What somewhat compensated for the stage's \$30,000 cost, he explained, was the fact that its lavish, Art Deco-themed look enabled him to strip down the rest of the set, using red, white and black accents sparingly, and still maintain a full look for the

show as a whole. (The set also resulted in his receiving what is probably the most unusual offer yet extended to anyone because of his association with "The Midnight Special." Having seen it, the Walt Disney organization approached him about redesigning all of Tomorrowland in the same style—an offer that he amusedly refused.)

Since that major change, Christopher said, his involvement with the show has been confined to attending the Monday production meetings and the Tuesday tapings, being available to help iron out with artists or their representatives whatever problems may arise. That does not mean, he hastened to add, that the set is not constantly changing.

'Less is More'

"You can do a lot visually on television without over-loading a show with scenery," Christopher noted, and most of "The Midnight Special's" intense color values are the result of the work of lighting director John Nance. "I would imagine John gets a little tired of doing that for me," he added. "But this way, it's such a nice, simple, clean way to do a show. And I especially think that a big budget for sets on a rock show, to both the audience and the musicians, wouldn't seem right. Besides, for an exciting rock group—and I suppose a designer shouldn't say this—an absence of scenery is the best kind of presentation. That's something I've learned: 'Less is more' when you're talking about rock on television."

Smokey Out Front



After years with the Miracles, Smokey Robinson (Tamla) stepped out front as a solo act. In line with that position, he also served as host on "The Midnight Special" of last July 13. Not long after, his first solo hit "Baby Come Close" established his newly-chosen career on the pop and soul charts.

'Midnight Special' A Ratings Winner

(Continued from page 4)

earning \$10,000 a year and up. And as a consequence of that audience profile, she continued, the eight to 10 advertisers who buy the 14 minutes of national time (as opposed to four minutes of local time) available per week constitute a relatively unsurprising list of American corporations, with entries like Alberto Culver, Bristol Myers, Coca Cola, Ralston Purina, Sears and Uniroyal. Any pop wines? "No," said Ms. Stein. "But we're working on them."

Student Survey

In addition, Ms. Stein said, her department is preparing a survey of college students, who watch the show but whose numbers and preferences as consumers — because they are not homeowners — are not reflected in the Nielsen ratings. With that information in hand, she said, NBC anticipates a more diversified and even larger group of advertisers who won't be hard to sell to.

TV Star Lawrence Finds 'Special' Smooth

■ Vicki Lawrence was particularly impressed with the professionalism of "The Midnight Special." She told **Record World**: "I think that a lot more young people watch 'The Midnight Special,' probably, than watch the Carol Burnett Show!"

Professionalism

"And with the exception of Dick Clark, whom I love working with, most of the other shows are so slow. I mean, it's pandemonium when they get a bunch of rock stars together. But 'The Midnight Special' was so quick and professional. We just went right in and did it in one take, I think. There was no hassle and everything was mapped out ahead of time. And I was really happy with the outcome. The sound was super."

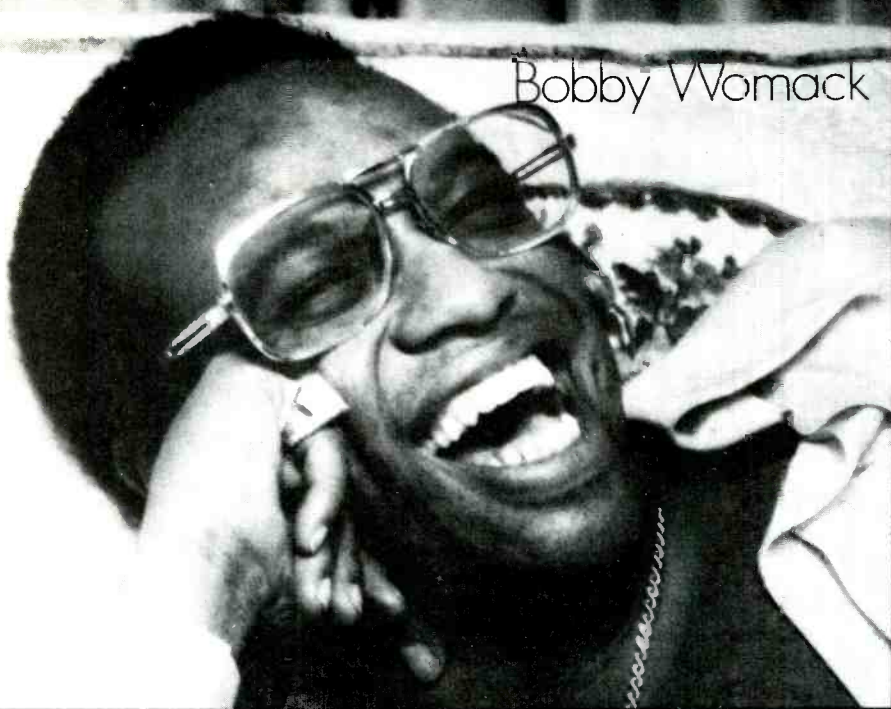
From all of us at
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Bobby Womack

Thanks Burt

& Stan

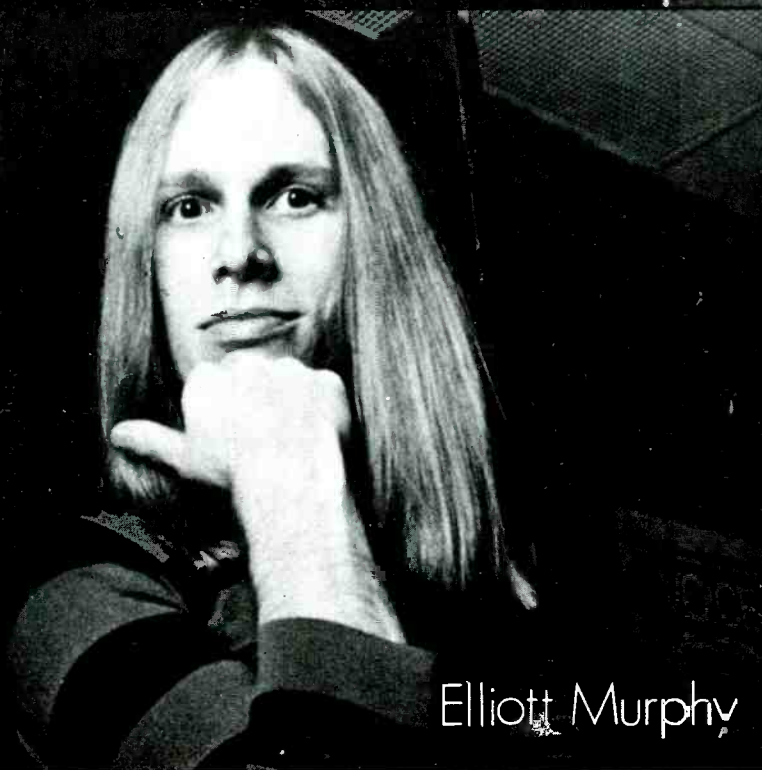


FOCUS*



5/12

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Stan Harris

(Continued from page 10)

Also, as he said, "Our success lies in being a bit of everything to everybody. We're not just a heavy rock and roll show. We've pleased a lot of tastes. We're careful when we do a country show, for instance, that we adjust the proportions so as not to lose our other viewers.

Experimentation

"Also at that hour we can afford to be a little more experimental and funky than if we were on earlier. Of course, sometimes something so good happens that I wish I could take it and show it to everybody else at an earlier hour."

'Get Off' Spots on 'M.S.'

■ The original premise of the "Midnight Special" pilot program was to help get out the 18-year-old vote in the 1972 presidential elections. The show has continued to be concerned with making a public service contribution with its association with the anti-hard drug campaign, "Get Off," sponsored by the National Association of Progressive Radio Announcers (NAPRA).

Hillary Clay Hicks, NAPRA secretary, was introduced to "Midnight Special" director Stan Harris by the people in the broadcast standards department (those are the folks that do the censoring) at KNBC. NAPRA had produced an album of public service spots by

43 well-known musical performers, such as Chicago, the Guess Who, Alice Cooper, B.B. King and Stevie Wonder, who all recommended the complete avoidance of hard drugs. Now, to introduce the same approach on television, on "The Midnight Special," Harris has been producing and directing 30-second spots utilizing some of the guests on the programs.

So such artists as Gladys Knight, Curtis Mayfield, Steve Miller, Bill Withers, the Guess Who's Burton Cummings and Wolfman Jack have each lent his efforts and voice to pleading for a little sanity in the area of drugs. At this point, the six spots have all been aired on the late-night show, but to avoid the possibility of their being bumped by commercial spots, they are not being logged as public service announcements but as regular programming material.

Cooperation

As Hicks commented, "The entire 'Midnight Special' staff has cooperated to the fullest and has been totally committed to our project and impressed us with their attitude and dedication. They've opened the way for the further acceptance of 'Get Off.' Also, it shows again that people in the entertainment industry are not drug-oriented, but are really public spirited."

Helen Reddy

(Continued from page 10)

'The Midnight Special' and had such a high rating—as well, of course, as the fact that it was on NBC—was a very big plus for me.

"The thing I like most about 'The Midnight Special,' " the singer continued, "is that you can get up there and you can cook a little. On any other show, you've got a three-minute shot and you get on and sing your hit and get off again. And they have great sound, with good young sound engineers in there twiddling the knobs instead of some 85-year-old guy.

"Maybe next year," she added, "they'll ask me to host the next anniversary show. I hope it works out, because I have a special feeling of affection for 'The Midnight Special.'"

ELO Likes 'M.S.'

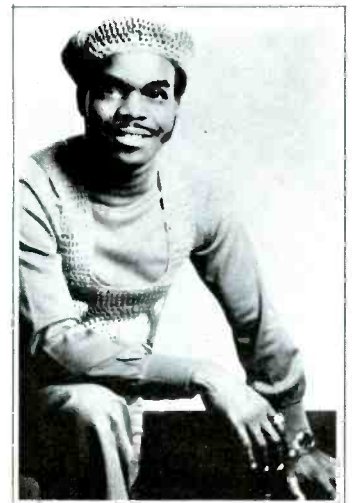
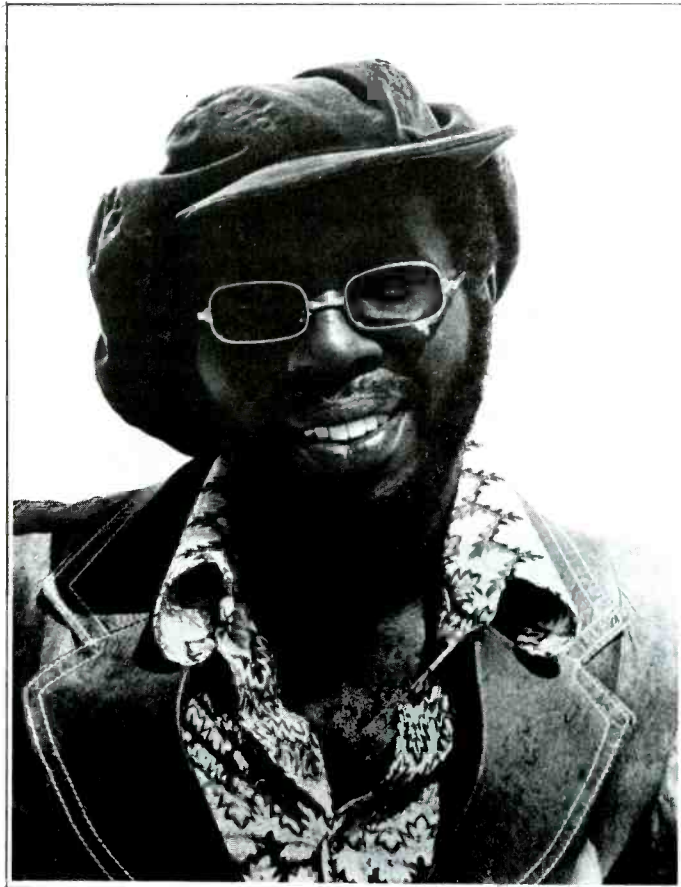
■ Bev Bevins of UA group Electric Light Orchestra commented, on "The Midnight Special": "We've appeared on 'The Midnight Special' four or five times. I think that 'The Midnight Special' has probably done us more good than any other single thing I can think of in America. We've done a lot of tours over here, and we play to big audiences, but the show goes out to so many people. I'm sure it must have helped us sell many thousands of records."

**Congratulations to Burt
and "The Midnight Special"
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in the future**

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**THANKS,
BURT, STAN, ROCCO, SUSAN,
and the entire staff
for being so beautiful**



'Midnight Special': Pioneer in Rock on TV

(Continued from page 4)

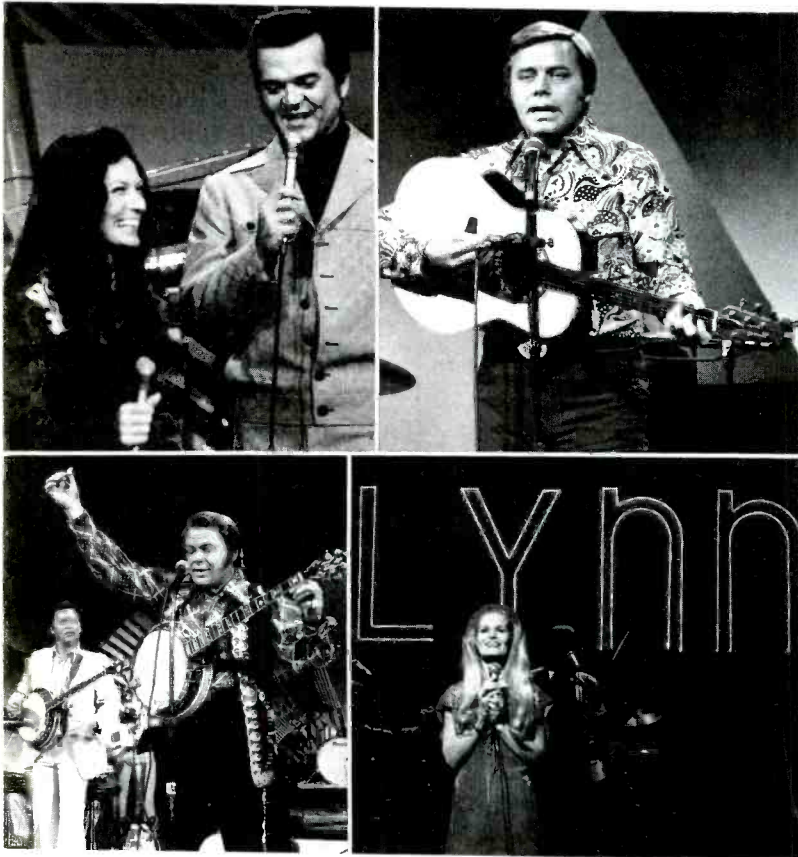
about the series is the very considerable range of contemporary music that this format has been able to accommodate. Chart-topping acts (often booked with astonishing prescience, long before they have a hit single) share the stage with r&b performers, more established rock acts, MOR personalities and even the likes of Ravi Shankar and George Burns. There have been country shows and oldies shows (including one which reunited the Diamonds for the first time since 1959), and future plans include one or perhaps two blues shows and perhaps a jazz show also.

Some of these accommodations have been gradual. On the first shows, for example, the hosts were such people as Helen Reddy, Paul Anka, Ray Charles, Bill Cosby and Doc Severinsen, and it was only after several months that personalities like Sly Stone, Procol Harum, Loggins & Messina and Dr. Hook began taking over that chore. But withal, the show has kept going without once repeating itself. And though guests frequently repeat, in the 15 months it has been on the air it has presented well over 300 separate acts.

The staff of "The Midnight Special," profiled elsewhere in this issue, all spoke of themselves at one time or another as members of a family, and there is a common strain running through this family's conversation. "The time is right for rock on television," says talent coordinator Susan Richards. "This is only the beginning. I feel it." Says designer Roy Christopher, "I think we should do a 'Midnight Special' in prime time." And Sugarman himself alludes to several similar projects he has in the works.

For the time being, however, "The Midnight Special" is clearly answering a need. Renee Mack, an 18-year-old Los Angeles Job Corps trainee waiting in line at a recent taping of the show, put it this way: She was disappointed, she said, that none of the blues artists scheduled to appear would be performing because of the American Federation of Music strike, and that the Kinks only would be playing. But then she added, "Oh well, I like music. So if I like what they're putting out, if I can hear what they're saying in their music, it's okay with me."

Country Contribution



"The Midnight Special" began to integrate country stars into its talent line-up by its sixth show with the appearance of Loretta Lynn. While continuing with that policy, the NBC-TV series also turned over three entire programs to the Nashville sound: two in 1973 (August 24 and December 28) and its first 1974 c&w special on April 12. Top, from left: Loretta Lynn and Conway Twitty (MCA) appeared on the first of these country specials, with Mrs. Lynn sharing the co-hosting chores with Marty Robbins; Tom T. Hall (Mercury) also performed on the same program. Bottom, from left: Roy Clark (Dot), who has garnered just about every "Entertainer of the Year" award there is, hosted the first country music "Midnight Special" of this year; Lynn Anderson (Columbia) brought her "Rose Garden" of talent to the NBC-TV series for the first time on the same program.

Burt Sugarman (Continued from page 24)

the rating hasn't held up, or if creatively we don't think they've held up, we might be more cautious. If creatively we feel they've improved and the rating hasn't held up then we'll use them again—because on "The Midnight Special" you just can't go by ratings all of the time. There are many reasons why people are out or not out. The Nielsen sample is small, and who knows if there was a massive concert or if it was a prom night or a holiday or whatever? So we pay more attention to what happens creatively on a show than we do to ratings.

RW: Do the ratings fluctuate rather wildly?

Sugarman: Yes, approximately 20 percent. That rarely happens in prime time.

RW: You allow acts to do their own sound if they wish, don't you?

Sugarman: Oh, yes, they've come up in the booth. Managers are in the booth. Their sound people can come in the booth. But also, with many of the acts, if they're not happy with a song we just don't use it, or we'll do it again five times. We block out the day when we tape, and we usually block out more time than the act needs, so we can do a song over and over. Even if a group is not happy we have the right to use a song, of course, because we must have that contractual protection. There have been times when we've had to, because the show has been short and we just haven't had enough material not to. But fortunately, that's only happened twice, I believe, in a year-and-a-quarter.

RW: Do you have any other shows on now?

Sugarman: Yes. I have a game show called "The Wizard of Odds." It's on NBC in the morning five days a week. And I'm developing another game show with them and some other late night shows.

RW: You've recently re-signed with NBC, I believe. For how long?

Sugarman: Well, "The Midnight Special" is picked up technically and legally quarter by quarter, every 13 weeks. But it has been a success and so though we have not changed that contract, what NBC does now, which is very helpful to us, is to pick up the show a quarter in advance, meaning we're really on a semiannual pickup basis. They picked us up so early to show their faith in the show, and they just picked us up again. I can't remember for how long, till mid-August or September, I think.

RW: How did your intuition tell you that the people who were up late watching television would necessarily be a prospective audience for a rock show?

Sugarman: Well, it was intuition based on their age more than simply that there would be viewers. I always felt that there were viewers. There are old movies on local stations. Therefore, there had to be somebody out there watching, as well as people listening to radio shows. It always seems that in reality things don't happen the way you want them to, but this did. I felt that young adults go out to concerts and go to movies and usually come home at 1:00 in the morning. Now what do you do? You turn on the radio or you go to sleep. So my competition, I felt, was radio. It really wasn't those old movies. The people who watch "The Midnight Special" were not television viewers at 1:00 in the morning. They were listening to the stereo or something like that. So we got them over, and they are loyal, loyal people. I get letters constantly from college campuses and fraternities and sororities and younger kids who have pajama parties and stay up. Many of them say that they start at 11:30 with "In Concert" and watch right through to "The Midnight Special"—which is fine.

RW: How did you go about assembling your staff?

Sugarman: Well, the first person that I talked to was Stan Harris, who was doing the Mancini show for me. Stan really assembled the staff. Once Stan was set, he really took over. The only addition we've had since then is Linda McMahon, the girl who answers the phone and does about 50 chores for us. She's sensational. And we've never lost anybody. It's a very tight, close staff obviously. We've worked together week after week all this time.

RW: I take it that so far as booking the show goes, you are subject to offers from just about anybody—a record company, a manager, an agent.

Sugarman: Yes, anybody. We'll listen to anybody's record or tape. We do all the time, because you never know when you may come up with a smash act.

RW: So then you sometimes make a decision simply on the basis of a tape?

Sugarman: No, we always want to see a new act. From a tape we will then go to a live audition; an act rarely goes on "The Midnight Special" unless we've both seen it and heard it. But again, anybody can send a tape in and we'll listen to it and then ask for an interview. We have comedians all the time who come up to the office and just do a routine for us.

RW: Well, that about wraps it up, I think. Thanks for your time.

Sugarman: Thank you. ☺



*Thank You,
Melissa Manchester*



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SALESMAKER OF THE WEEK



ON STAGE

LOGGINS & MESSINA
Columbia

TOP RETAIL SALES THIS WEEK

- ON STAGE—Loggins & Messina—Columbia
- SHOCK TREATMENT—Edgar Winter Group—Epic
- QUEEN II—Elektra
- SKIN TIGHT—Ohio Players—Mercury
- SWEET EXORCIST—Curtis Mayfield—Curton
- THE HOOPLE—Mott The Hoople—Columbia
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South

MUSICLAND/NATIONAL

- GOOD TIMES—Elvis Presley—RCA
- ON STAGE—Loggins & Messina—Col
- POSITIVE VIBRATIONS—Ten Years After—Col
- QUEEN II—Elektra
- ROAD FOOD—Guess Who—RCA
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South
- SEVEN—Poco—Epic
- SON OF DRACULA—Nilsson—Rapple
- THINKING OF YOU WOMAN—Statler Brothers—Mercury
- THIS TIME—Waylon Jennings—RCA

RECORD BAR/NATIONAL

- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- MOONTAN—Golden Earring—MCA
- ON STAGE—Loggins & Messina—Col
- QUEEN II—Elektra
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South
- SHOCK TREATMENT—Edgar Winter Group—Epic
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA

KORVETTES/NATIONAL

- APOSTROPHE—Frank Zappa—DiscReet
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- HARD LABOR—Three Dog Night—Dunhill
- ON STAGE—Loggins & Messina—Col
- QUEEN II—Elektra
- SHOCK TREATMENT—Edgar Winter Group—Epic
- THE HOOPLE—Mott The Hoople—Col
- THE STING (Soundtrack)—MCA
- WHIRLWINDS—Deodato—MCA

SAM GOODY/EAST COAST

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CHICAGO VII—Col
- CROSSWINDS—Billy Cobham—Atlantic

- GOODBYE YELLOW BRICK ROAD—Elton John—MCA
- JOHN DENVER'S GREATEST HITS—RCA
- MADRUGADA—Melanie—Neighborhood
- PIANO MAN—Billy Joel—Col
- SHININ' ON—Grand Funk—Capitol
- SHOCK TREATMENT—Edgar Winter Group—Epic
- THE STING (Soundtrack)—MCA

TWO GUYS/EAST COAST

- CHICAGO VII—Col
- LIVE AT THE WINTER GARDEN—Liza Minnelli—Col
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- MARIA MULDAUR—Reprise
- ON STAGE—Loggins & Messina—Col
- POSITIVE VIBRATIONS—Ten Years After—Col
- RED BACK BOOK—Scott Joplin—Angel
- SHOCK TREATMENT—Edgar Winter Group—Epic
- THE HOOPLE—Mott The Hoople—Col
- THE STING (Soundtrack)—MCA

DISCOUNT/BOSTON

- BIG FUN—Miles Davis—Col
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- CROSSWINDS—Billy Cobham—Atlantic
- DAMN RIGHT I AM SOMEBODY—Fred Wesley & The J.B.'s—People
- MIGHTY LOVE—Spinners—Atlantic
- PARADISE & LUNCH—Ry Cooder—Reprise
- QUEEN II—Elektra
- SECRET TREATIES—Blue Oyster Cult—Col
- SKIN TIGHT—Ohio Players—Mercury
- SWEET EXORCIST—Curtis Mayfield—Curton

KING KAROL/N.Y.

- APOCALYPSE—Mahavishnu Orchestra—Col
- BEST OF THE MOVE—A&M
- IN THE BEGINNING—Hubert Laws—CTI
- LIVE—Genesis—Charisma
- MADRUGADA—Melanie—Neighborhood
- NOT JUST ANOTHER BUNCH OF PRETTY FACES—If—Capitol
- QUEEN II—Elektra
- SHOCK TREATMENT—Edgar Winter Group—Epic
- TOO MUCH TOO SOON—New York Dolls—Mercury
- WHILE MY GUITAR GENTLY WEEPS—Jimmy Ponder—Cadet

FOR THE RECORD/BALTIMORE

- BODY HEAT—Quincy Jones—A&M
- GET YOUR WINGS—Aerosmith—Col
- LET'S GET IT ALL TOGETHER—Stylistics—Avco
- LOOKIN' THRU—Passport—Atco
- SEVEN—Poco—Epic
- SKIN TIGHT—Ohio Players—Mercury
- STREET LADY—Donald Byrd—Blue Note
- SWEET EXORCIST—Curtis Mayfield—Curton
- THE HOOPLE—Mott The Hoople—Col
- WINTER IN AMERICA—Gil Scott Heron—Strata East

WAXIE-MAXIE/WASHINGTON

- BLACKBYRDS—Fantasy
- BODY HEAT—Quincy Jones—A&M
- GRAHAM CENTRAL STATION—WB
- HIGH ON THE SEA—Master Fleet—Sussex
- LET'S GET IT ALL TOGETHER—Stylistics—Avco
- MIGHTY LOVE—Spinners—Atlantic
- QUEEN II—Elektra
- SAVE THE CHILDREN (Soundtrack)—Motown
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South
- SKIN TIGHT—Ohio Players—Mercury

GARY'S/RICHMOND

- BODY HEAT—Quincy Jones—A&M
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- FALL INTO SPRING—Rita Coolidge—A&M
- ON STAGE—Loggins & Messina—Col
- ON THE BORDER—Eagles—Asylum
- QUEEN II—Elektra
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South
- SHININ' ON—Grand Funk—Capitol
- SEVEN—Poco—Epic

POPLAR TUNES/MEMPHIS

- APOSTROPHE—Frank Zappa—DiscReet
- FALL INTO SPRING—Rita Coolidge—A&M
- LIVE—Genesis—Charisma
- MOONTAN—Golden Earring—MCA
- ON STAGE—Loggins & Messina—Col
- SHOCK TREATMENT—Edgar Winter Group—Epic
- SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
- STRANDED—Roxy Music—Atco
- SWEET EXORCIST—Curtis Mayfield—Curton
- TOO MUCH TOO SOON—New York Dolls—Mercury

MUSHROOM/NEW ORLEANS

- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BEST OF THE MOVE—A&M
- NICKELODEON—Hudson-Ford—A&M
- QUEEN II—Elektra
- ST 11261—Brewer & Shipley—Capitol
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South
- SHININ' ON—Grand Funk—Capitol
- SKIN TIGHT—Ohio Players—Mercury
- SWEET EXORCIST—Curtis Mayfield—Curton
- THE HOOPLE—Mott The Hoople—Col

NATL. RECORD MART/MIDWEST

- + 'JUSTMENTS—Bill Withers—Sussex
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- ON STAGE—Loggins & Messina—Col
- SECOND HELPING—Lynyrd Skynrd—Sounds of the South
- SHININ' ON—Grand Funk—Capitol
- SHOCK TREATMENT—Edgar Winter Group—Epic
- SKIN TIGHT—Ohio Players—Mercury
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- THE HOOPLE—Mott The Hoople—Col
- TOM SCOTT & THE L.A. EXPRESS—Ode

RECORD REVOLUTION/CLEVE.

- APOCALYPSE—Mahavishnu Orchestra—Col
- ARLO GUTHRIE—Reprise
- HUMAN MENAGERIE—Cockney Rebel—EMI
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman (Import)
- PARADISE & LUNCH—Ry Cooder—Reprise
- RAMPANT—Nazareth (Import)
- SECRET TREATIES—Blue Oyster Cult—Col
- SHOCK TREATMENT—Edgar Winter Group—Epic
- THE HOOPLE—Mott The Hoople—Col

ONE OCTAVE HIGHER/CHICAGO

- BIG FUN—Miles Davis—Col
- IN THE BEGINNING—Hubert Laws—CTI
- KEEP ON SMILIN'—Wet Willie—Capricorn

- LET'S GET IT ALL TOGETHER—Stylistics—Avco
- ON STAGE—Loggins & Messina—Col
- ROAD FOOD—Guess Who—RCA
- SECOND COMING—Lynyrd Skynrd—Sounds of the South
- TOO MUCH TOO SOON—New York Dolls—Mercury
- VIRGIN LAND—Airtio—Salvation
- WHIRLWINDS—Deodato—MCA

ROSE DISCOUNT/CHICAGO

- INSANE ASYLUM—Kathi McDonald—Capitol
- LOVE SONG FOR JEFFREY—Helen Reddy—Capitol
- ON STAGE—Loggins & Messina—Col
- PARADISE & LUNCH—Ry Cooder—Reprise
- ROAD FOOD—Guess Who—RCA
- SCRATCH—Crusaders—Blue Thumb
- SHININ' ON—Grand Funk—Capitol
- SHOCK TREATMENT—Edgar Winter Group—Epic
- SPOOKY LADY'S SIDESHOW—Kris Kristofferson—Monument
- SWEET EXORCIST—Curtis Mayfield—Curton

CIRCLES/PHOENIX

- DIFFERENTLY—Ralph Graham—Sussex
- DREAM KID—Sutherland Bros. & Quiver—Island
- FOXY BROWN—Willie Hutch—Motown
- MOONTAN—Golden Earring—MCA
- ON STAGE—Loggins & Messina—Col
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- SNOWFLAKES ARE DANCING—Isao Tomita—RCA Red Seal
- SWEET EXORCIST—Curtis Mayfield—Curton
- THREE TOUGH GUYS—Isaac Hayes—Enterprise
- WHIRLWINDS—Deodato—MCA

WHEREHOUSE/CALIFORNIA

- + 'JUSTMENTS—Bill Withers—Sussex
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- MARIA MULDAUR—Reprise
- MOONTAN—Golden Earring—MCA
- PRETZEL LOGIC—Steely Dan—ABC
- RAGS TO RUFUS—ABC
- SKIN TIGHT—Ohio Players—Mercury
- SUNDOWN—Gordon Lightfoot—Reprise
- SWEET EXORCIST—Curtis Mayfield—Curton
- THE STING (Soundtrack)—MCA

LICORICE PIZZA/LOS ANGELES

- BACHMAN-TURNER OVERDRIVE II—Mercury
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- BUDDHA AND THE CHOCOLATE BOX—Cat Stevens—A&M
- KANSAS—Kirshner
- ON STAGE—Loggins & Messina—Col
- ON THE BORDER—Eagles—Asylum
- POSITIVE VIBRATIONS—Ten Years After—Col
- PRESERVATION ACT II—Kinks—RCA
- QUEEN II—Elektra
- WHITE LADY—Badger—Epic

TITLE, ARTIST, Label, Number (Distributing Label)

MAY 25	MAY 18			WKS. ON CHART
1	1	THE STING	Original Soundtrack MCA 390 (5th Week)	22 B
2	2	BUDDHA AND THE CHOCOLATE BOX CAT STEVENS/ A&M SP 3623		7 B
3	3	SHININ' ON GRAND FUNK /Capitol SWAL 11278		9 B
4	5	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple SO 3415		24 B
5	4	JOHN DENVER'S GREATEST HITS /RCA CPL1-0374		24 B
6	7	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA 2-10003		32 E
7	8	BEHIND CLOSED DOORS CHARLIE RICH/Epic KE 32247		38 A
8	6	CHICAGO VII /Columbia C2-32810		9 D
9	18	BACHMAN-TURNER OVERDRIVE II /Mercury SRM 1-697		16 A
10	10	INNERVISIONS STEVIE WONDER/Tamla T326L (Motown)		41 A
11	13	MARIA MULDAUR /Reprise MS 2148		22 A
12	12	COURT AND SPARK JONI MITCHELL/Asylum 7E-1001		17 B
13	9	OPEN OUR EYES EARTH, WIND & FIRE/Columbia KC 32712		10 A
14	14	AMERICAN GRAFFITI SOUNDTRACK /MCA 2-8001		33 D
15	11	TUBULAR BELLS MIKE OLDFIELD/Virgin VR 13-104 (Atlantic)		24 A
16	16	LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic SD 7292		11 A
17	15	WAR LIVE /United Artists LA193-J2		9 D
18	19	MIGHTY LOVE SPINNERS/Atlantic SD 7296		10 A
19	24	THE HOOPLE MOTT THE HOOPLE/Columbia PC 32871		5 B
20	20	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros. W 2750		12 B
21	21	HARD LABOR THREE DOG NIGHT/Dunhill DSD 50168		7 B
22	22	LOVE SONG FOR JEFFREY HELEN REDDY/Capitol SO 11284		6 B
23	17	LOVE IS THE MESSAGE MFSB/Phila. Intl. KZ 32707 (Col)		15 A
24	23	UNBORN CHILD SEALS & CROFTS/Warner Bros. W 2761		13 B
25	25	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic KE 32531		9 A
26	26	IMAGINATION GLADYS KNIGHT & THE PIPS/ Buddah BDS 5141		32 A
27	27	PRETZEL LOGIC STEELY DAN/ABC ABCD 808		8 B
28	30	ON THE BORDER EAGLES/Asylum 7E-1004		6 B
29	38	BRIDGE OF SIGHS ROBIN TROWER/Chrysalis CHS 1057 (WB)		5 A
30	37	SUNDOWN GORDON LIGHTFOOT/Reprise MS 2177		15 A
31	62	ON STAGE LOGGINS & MESSINA/Columbia PG 32848		3 C
32	28	POEMS, PRAYERS & PROMISES JOHN DENVER/ RCA LSP 4499		47 A
33	34	STREET LADY DONALD BYRD/Blue Note BN LA142-G (UA)		6 B
34	41	APOSTROPHE' FRANK ZAPPA/DiscReet DS 2175 (WB)		6 A
35	35	EUPHRATES RIVER MAIN INGREDIENT/RCA APL1-0335		11 A
36	32	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ ABC ABCX 756		51 A
37	31	THE PAYBACK JAMES BROWN/Polydor 2-3007		17 C
38	29	BURN DEEP PURPLE/Warner Bros. W 2766		13 B
39	36	HEADHUNTERS HERBIE HANCOCK/Columbia KC 32731		16 A
40	40	THERE WON'T BE ANYMORE CHARLIE RICH/ RCA APL1-0433		13 A
41	33	BOOGIE DOWN EDDIE KENDRICKS/Tamla T330V1		11 A
42	42	SHIP AHOY O'JAYS/Phila. Intl. KZ 32408 (Columbia)		26 A
43	39	THE WAY WE WERE BARBRA STREISAND/Columbia PC 32801		14 B
44	44	THE SINGLES 1969-73 CARPENTERS/A&M SP 3601		25 B
45	43	I GOT A NAME JIM CROCE/ABC ABCX 797		24 B
46	55	SECOND HELPING LYNRYD SKYNYRD/Sounds of the South 413 (MCA)		4 A
47	45	BACK TO OAKLAND TOWER OF POWER/Warner Bros. BS 2749		11 A
48	47	TALKING BOOK STEVIE WONDER/Tamla T319L (Motown)		56 A
49	59	QUEEN II /Elektra EKS 75082		3 A
50	58	CROSSWINDS BILLY COBHAM/Atlantic SD 7300		4 A
51	51	GRAHAM CENTRAL STATION /Warner Bros. BS 2763		8 A

THE STING
SCOTT JOPLIN



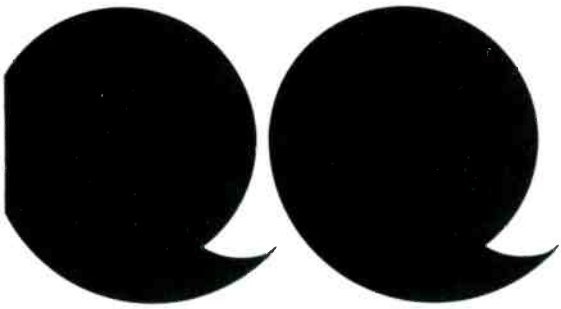
52	46	PIANO MAN BILLY JOEL/Columbia KC 32544	14 A
53	54	HOTCAKES CARLY SIMON/Elektra 7E-1002	17 B
54	49	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/ Manticore MC 66669 (Atlantic)	24 A
55	65	ANTHOLOGY MARVIN GAYE/Motown M9-791A3	3 D
56	48	LIVE RHYMIN' PAUL SIMON/Columbia PC 32885	10 B
57	50	EXOTIC BIRDS AND FRUIT PROCOL HARUM/Chrysalis CHT 1058 (WB)	7 B
58	52	ENERGIZED FOGHAT/Bearsville BR 6950 (WB)	16 A
59	71	SECRET TREATIES BLUE OYSTER CULT/Columbia KC 32858	3 A
60	68	LIGHT SHINE JESSE COLIN YOUNG/Warner Bros. BS 2790	4 A
61	56	DARK SIDE OF THE MOON PINK FLOYD/Harvest SMAS 11247 (Capitol)	57 A
62	53	ROCK N ROLL ANIMAL LOU REED/RCA APL1-0472	12 A
63	63	STRAIGHT AHEAD BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1-0454	5 A
64	60	SABBATH BLOODY SABBATH BLACK SABBATH/ Warner Bros. BS 2695	17 A
65	74	HOME, HOME ON THE ROAD NEW RIDERS OF THE PURPLE SAGE/Columbia PC 32870	4 B
66	64	WILD AND PEACEFUL KOOL & THE GANG/Delite DEP-2013	15 A
67	61	A NEW LIFE MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)	12 A
68	88	SKIN TIGHT OHIO PLAYERS/Mercury SRM1-705	2 A
69	81	THE BEST OF CHARLIE RICH /Epic KE 31933	2 A

CHARTMAKER OF THE WEEK

70 — **SHOCK TREATMENT**
EDGAR WINTER GROUP
Epic PE 32461



71	57	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/ 20th Century T433	16 B
72	92	STARLESS & BIBLE BLACK KING CRIMSON/Atlantic SD 7298	2 A
73	66	ALL AMERICAN BOY RICK DERRINGER/Blue Sky KZ 32481 (Columbia)	22 A
74	67	PLANET WAVES BOB DYLAN/Asylum 7E-1003	17 B
75	78	PURE SMOKEY SMOKEY ROBINSON/Tamla T6 331S1 (Motown)	4 B
76	77	THE GREAT GATSBY ORIGINAL SOUNDTRACK/Paramount PAS 2-3001 (Famous)	4 C
77	73	LONG HARD CLIMB HELEN REDDY/Capitol SMAS 11213	41 A
78	69	LOVE SONG ANNE MURRAY/Capitol ST 11266	12 A
79	70	THAT'S A PLENTY POINTER SISTERS/Blue Thumb BTS 6009	9 B
80	84	GET YOUR WINGS AEROSMITH/Columbia KC 32847	3 A
81	76	FREE TO BE YOU AND ME MARLO THOMAS/Bell 1110	8 A
82	97	TRES HOMBRES Z. Z. TOP/London XPS 631	2 A
83	110	OZARK MOUNTAIN DAREDEVILS /A&M SP 4411	1 A
84	127	SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON/ Monument PZ 32914 (Columbia)	1 B
85	95	DESTITELY BONNAROO DR. JOHN/Atco SD 7043	2 A
86	—	ROAD FOOD GUESS WHO/RCA APL1-0405	1 A
87	93	+ 'JUSTMENTS BILL WITHERS/Sussex SPA 8032	3 B
88	103	WHIRLWINDS DEODATO/MCA 410	1 A
89	79	LOS COCHINOS CHEECH & CHONG/Ode SP 77019 (A&M)	39 A
90	—	SWEET EXORCIST CURTIS MAYFIELD/Curtom CRS 8601 (Buddah)	1 B
91	91	IT'S BEEN A LONG TIME NEW BIRTH/RCA APL1-0285	13 A
92	101	SCRATCH CRUSADERS/Blue Thumb BTS 6010	1 B
93	75	TODD TODD RUNDGREN/Bearsville 2BR 6952 (WB)	13 D
94	83	THE WAY WE WERE SOUNDTRACK/Columbia KS 32830	15 B
95	72	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic SD 2-908	18 D
96	87	BLUE MAGIC /Atco SD 7038	10 A
97	90	BEST OF BREAD /Elektra EKS 75056	45 A
98	96	JIM STAFFORD /MGM SE 4947	6 A
99	82	SOMETHIN'S HAPPENING PETER FRAMPTON/A&M SP 3619	7 B
100	98	HERO AND HEROINE STRAWBS/A&M SP 3607	8 B



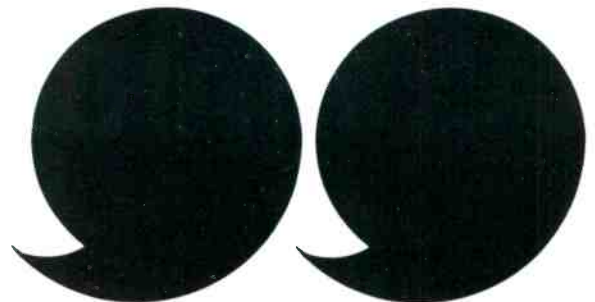
*IF YOU'VE HEARD
LIZA MINNELLI, MARIA MULDAUR,
DAN HICKS, THE ROLLING STONES,
HELEN REDDY, RAY PRICE, RANDY
NEWMAN, KRIS KRISTOFFERSON
AND RITA COOLIDGE, STEVE MILLER,
BARBRA STREISAND, THE DOOBIE
BROTHERS, GORDON LIGHTFOOT,
ANDY WILLIAMS*

BTS 6011



*THEN YOU'VE HEARD
NICK DE CARO AND WHAT HE
CAN DO FOR OTHERS.
NOW HEAR NICK DE CARO AND
WHAT HE DOES FOR HIMSELF.*

Produced by Tom LiPuma
and Nick DeCaro



THE STATE OF THE ART ON BLUE THUMB RECORDS, INC.
A Subsidiary of Famous Music Corp. A Gulf+Western Company
ON BLUE THUMB RECORDS AND AMPEX TAPES

Superstars Sparkle on 'Special'



The cavalcade of superstars that has graced the stage of "The Midnight Special" includes (from top left): Seals and Crofts; Sly Stone; Sha-Na-Na; the Staple Singers; Wolfman Jack and Mac Davis; Rita Coolidge and Kris Kristofferson; the late Jim

Croce; Joan Baez and Mimi Fariña; Ray Charles and Aretha Franklin; Edgar Winter; Billy Preston; and the Bee Gees.

Lynne Meets Lynde



Shown during a recent party for United Artists' Electric Light Orchestra held after their appearance at the Santa Monica Civic Auditorium are (from left) ELO star Jeff Lynne and TV personality and madcap Paul Lynde. The group is in the midst of a major American tour.

Garner Goes SRO

NEW YORK — Erroll Garner wraps up a fifteen city concert tour of Europe May 15 at the Salle Pleyel in Paris, sold out days in advance with a gross take of 75,000 francs. The pianist was also SRO in Munich, Brussels and Lausanne, Switzerland.

In conjunction with his current tour, Barclay Records of France and MPS Records in Germany, Switzerland and Belgium have released his new album, "Magician," which is being released by the London label in the United States and Canada.

Kiss Promo

(Continued from page 22)

date has been announced. The winners will be flown to a major city to see Kiss in concert, and then embark on an eight day cruise to Acapulco.

The contest has been followed up with heavy in-store campaigns, including posters and signs. Each of the radio stations involved received 250 Kiss t-shirts, plus hundreds of Kiss albums. National advertisers, such as Certs, plus local merchants bought air time on all the stations involved.

The contests were not without inventiveness. One couple played Monopoly during their clinches, while still another tied their heads together with belts so they could sleep, while kissing. In Detroit one of the kissers read "The Exorcist." Other couples brought portable TV sets and sleeping bags.

Rules

Rules of the contest dictated that couples kiss for fifty-five minutes of each hour. In every city, friends and parents brought in food and clothing changes for the "Kiss-A-Thon" contestants.

The unique kissing contest was a joint effort between Warner Brothers Records and Casablanca. Representing Warners were Russ Thryet, Adam Somers and Alan Rosenberg. Involved for Casablanca were president Neil Bogart, Larry Harris, Buck Reingold, Nancy Sain and Lynda Symond.

The Ingredient Is Gold

NEW YORK—"Just Don't Want To Be Lonely" by RCA Records' The Main Ingredient has been certified gold by the RIAA.

The single, included in the group's current album, "Euphrates River," is the second gold award for The Main, who hit the million mark little more than a year ago with "Everybody Plays The Fool," out of their "Bitter Sweet" album.

GRC Pacts 3 Distribs

ATLANTA — General Recording Corporation, (GRC) has engaged three new record distributors to carry the GRC, Aware and Hotlanta labels. The new distributors, according to Oscar Fields, vice president of sales, include Heilicher Brothers in Miami, All-west Record Distributors in Los Angeles, and M.B. Krupp Distributors, Inc., in El Paso.

NAB Asks High Court For Ruling Affirmation

WASHINGTON, D.C. — The National Association of Broadcasters has urged the U. S. Supreme Court to prevent the Federal Communications Commission from "illegally and unconstitutionally tampering with the content of radio and television news broadcasts."

Its brief asked the court to affirm a finding by the Third Circuit Court of Appeals that news broadcasts of winning numbers in state-conducted lotteries the FCC has sought to prohibit are protected by the First Amendment.

NAB's friend-of-the-court brief held that the Third Circuit decision is correct; that the First Amendment bars the FCC from "censorship of news reports" and the imposition of any subsequent sanctions.

Pedaling for A Purpose



WNEW-FM program director Scott Muni chaired the annual United Cerebral Palsy bike-athon in Central Park May 5, and was joined by stars from the entertainment, sports, political and news worlds. Pictured at the event are (from left): Carter Campbell of the New York Giants, Earl Monroe of the New York Knicks (and friend) and Muni.

Listening Post (Continued from page 22)

KDAY (Los Angeles) . . . The line-up is currently set with MD **Don Mac** 6-10 a.m. . . . PD **Jim Maddox** 10 a.m.-2 p.m. . . . **Steve Woods** (from KXOL-Ft. Worth) 2-7 p.m. . . . **Tom Reed** 7-11 p.m. . . . **Brad Edwards** 11 p.m.-6 a.m. . . . **Gene West** weekends. The latest station promotion will send four winning teenagers to sit in on the recording sessions of the Capitol group **Tavares**.

WKYS-FM (Washington, D.C.) . . . The station changed its call letters from WRC-FM and the format from progressive rock to the Schulke format, according to WRC PD **Gordon Peil**.

14K (Pittsburgh) . . . The station has been promoting a string of concerts featuring **Sly Stone**, **Rare Earth**, **Genesis** and **Sha Na Na**, and the latest one will have **Grand Funk** and **Wet Willie**.

WMAK (Nashville) . . . **Robert Murphy** (from WKGN) is doing mornings and midday man **Mark Damon** is now assistant PD to program director **Scott Shannon**.

KILT-AM (Houston) . . . **K. O. Bailey** has left with **Jason Williams** moving over from the FM station to do the 6-10 p.m. spot.

WSAI (Cincinnati) . . . The station participated in a Health Hike for the March of Dimes, with over 14,000 hikers going the distance of 25 miles. More than \$280 thousand was pledged, with a free concert by the **Heywoods** (ABC) ending the entire afternoon. In addition, the station, reports PD **Robin Mitchell**, participated in promoting on the air a "surprise" at the final **Gregg Allman** concert, that only they knew about. The surprise turned out to be the entire **Allman Band** coming out at the end of concert to jam with Gregg for over an hour.

KLAK (Lakewood, Colo.) . . . Midday personality **Len Armstrong** is also assuming the position of operations director. **Lee Rogers**, who is on the air 3-7 p.m., will also be production director, and **Lon Helton** has been named public service director, in addition to being the 7 p.m.-midnight personality.

KIKX (Tucson) . . . **John Walton**, president of Walton Broadcasting, announced the appointment of **Martin Ross** as general manager of the station. Ross replaces **Dennis Forsyth**, who will be moving up within the corporation to a soon-to-be announced position. Ross was most recently with ASI Communications as director of network development.

KSAN-FM (San Francisco) . . . Newsmen **Larry Lee** has been named as acting program director of the station to replace **Thom O'Hair** who resigned. No one has been named to fill O'Hair's morning spot as yet.

KWAC (Bakersfield) . . . The petition to reconsider the FCC action against the station ordering a forfeiture of \$2000 has been denied. KWAC was fined for broadcasting information concerning two lotteries and failing to announce that its announcers were receiving payment for the dedication of programs.

KSFO (San Francisco) . . . The FCC has granted renewal of the station license by Golden West Broadcasters and denied the informal objection filed by the Community Coalition for Media Change which complained about minority employment programs.

Tulsa, Okla. . . . Contemporary Programming Services has announced the production of two syndicated radio projects designed for automated stations. The series are designed to sound like a live personality disc jockey show, featuring comedy, music and the voices of the recording artists introducing their hits. One of the projects, "Pippin Place," is slated for release June 1, and is available for country, MOR and contemporary easy listening formats. Contact vp **Harvey Burd** at Box 1713, Tulsa, Okla. 74101, or (918) 663-4681.

Canada . . . Courtesy of the CHUM Report are some of the latest BBM ratings showing the top two stations in the following areas:

Vancouver	CKNW—403,600	CKLG—405,200
Calgary	CKXL—197,900	CFAC—195,400
Edmonton	CHED—269,800	CJCA—239,300
Regina	CKCK—314,500	CBK—106,600
Winnipeg	CJOB—351,300	CKY—234,000
Toronto	CFRB—1,287,500	CHUM—1,110,700
Hamilton	CHOC—279,100	CHML—279,100
London	CFPL—218,700	CJBK—80,200
Ottawa	CFRA—381,800	CKOY—125,300
Halifax	CJCH—150,600	CHNS—128,800
Montreal	CJMS—588,300	CKGM—483,600

101 THE ALBUM CHART 150

MAY 25, 1974

MAY 25	MAY 18	
101	80	THUNDERBOX HUMBLE PIE/A&M SP 3611
102	85	HOOKED ON A FEELING BLUE SWEDE/Capitol ST 11286
103	89	IT'S TOO LATE TO STOP NOW VAN MORRISON/Warner Bros. 2BS 2760
104	86	SEASONS IN THE SUN TERRY JACKS/Bell 1307
105	99	1990 TEMPTATIONS/Gordy G966VI (Motown)
106	114	SAVE THE CHILDREN ORIGINAL MOTION PICTURE SOUNDTRACK/Motown M800R2
107	94	LOOKIN' FOR A LOVE AGAIN BOBBY WOMACK/UA LA199-G
108	122	SON OF DRACULA HARRY NILSSON/Rapple ABL1-0220 (RCA)
109	100	ANTHOLOGY GLADYS KNIGHT & THE PIPS/Motown M792S2
110	102	LIVIN' FOR YOU AL GREEN/Hi ASHL 32082 (London)
111	121	STOP AND SMELL THE ROSES MAC DAVIS/Columbia KC 32582
112	123	LET'S PUT IT ALL TOGETHER STYLISTICS/Avco AV 69001
113	104	RINGO RINGO STARR/Apple SWAL 3413
114	105	LED ZEPPELIN 4/Atlantic SD 7208
115	108	GOOD TIMES ELVIS PRESLEY/RCA CPL1-0475
116	118	GET IT TOGETHER JACKSON 5/Motown M783VI
117	—	MOONTAN GOLDEN EARRING/MCA 396
118	129	SEVEN POCO/Epic KE 32895
119	132	BODY HEAT QUINCY JONES/A&M SP 3617
120	120	WOVOKA REDBONE/Epic KE 32462
121	138	POSITIVE VIBRATIONS TEN YEARS AFTER/Columbia PC 32851
122	140	FALL INTO SPRING RITA COOLIDGE/A&M SP 3627
123	126	BACHMAN-TURNER OVERDRIVE/Mercury SRM1-673
124	133	CLAUDINE SOUNDTRACK GLADYS KNIGHT & THE PIPS/Buddah BDS 5602
125	125	BOOGIE BROTHERS SAVOY BROWN/London APS 638
126	106	LIFE AND TIMES JIM CROCE/ABC ABCX 769
127	111	UNDER THE INFLUENCE OF LOVE UNLIMITED/20th Century T414
128	128	QUEEN OF THE NIGHT MAGGIE BELL/Atlantic SD 7293
129	136	BLACKS AND BLUES BOBBI HUMPHREY/Blue Note BN LA142-G (UA)
130	130	MEETING OF THE MINDS FOUR TOPS/Dunhill DSD 50166
131	—	BIG FUN MILES DAVIS/Columbia PC 32866
132	107	SLAUGHTER ON 10TH AVENUE MICK RONSON/RCA APL1-0353
133	109	LAI D BACK GREGG ALLMAN/Capricorn CP 0116 (WB)
134	119	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
135	117	STONE GON' BARRY WHITE/20th Century T423
136	113	CHICAGO VI/Columbia KC 32400
137	—	LIVE AT THE WINTER GARDEN LIZA MINNELLI/Columbia PC 32854
138	115	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/Columbia KC 32550
139	145	TOO MUCH TOO SOON NEW YORK DOLLS/Mercury SRM1-1001
140	116	ROCK ON DAVID ESSEX/Columbia KC 32540
141	112	SELLING ENGLAND BY THE POUND GENESIS/Charisma FC 6060 (Atlantic)
142	124	ST 11261 BREWER & SHIPLEY/Capitol ST 11261
143	143	BRIGHT EYES MELISSA MANCHESTER/Bell 1303
144	137	FULLY REALIZED CHARLIE RICH/Mercury SRM 2-7505
145	148	MADRUGADA MELANIE/Neighborhood NRS 48001 (Famous)
146	134	FULL SAIL LOGGINS & MESSINA/Columbia KC 32540
147	—	THIS TIME WAYLON JENNINGS/RCA APL1-0539
148	—	KISS/Casablanca NB 9001 (WB)
149	—	KANSAS/Kirshner KZ 32817 (Columbia)
150	135	THE JOKER STEVE MILLER BAND/Capitol SMAS 11235

McGovern Makes the Troub



20th Century Records' Maureen McGovern made her west coast debut at the Troubadour recently. Pictured from left are Tom Rodden, 20th's vice president and general manager; Ms. McGovern; Paul Lovelace, 20th's national promotion director; and Carl Maduri, Belkin-Maduri Productions, who produced her just-released album, "Nice To Be Around."

THE ALBUM CHART ARTISTS CROSS REFERENCE

AREOSMITH	80	MF5B	23
GREGG ALLMAN	133	MAIN INGREDIENT	35
BRIAN AUGER'S OBLIVION EXPRESS	63	MELISSA MANCHESTER	143
BACHMAN-TURNER OVERDRIVE	9, 123	MARSHALL TUCKER BAND	67
MAGGIE BELL	128	PAUL McCARTNEY & WINGS	4
BLACK SABBATH	64	MELANIE	145
BLUE MAGIC	96	STEVE MILLER BAND	150
BLUE OYSTER CULT	59	LIZA MINNELLI	137
BLUE SWEDE	102	JONI MITCHELL	12
BREAD	97	VAN MORRISON	103
BREWER & SHIPLEY	142	MOTT THE HOOPLE	19
JAMES BROWN	37	MARIA MULDAUR	11
DONALD BYRD	33	ANNE MURRAY	78
CARPENTERS	44	NRPS	65
CHEECH & CHONG	89	NEW BIRTH	91
CHICAGO	8, 136	NEW YORK DOLLS	139
BILLY COBHAM	50	NILSSON	108
RITA COOLIDGE	122	O'JAYS	42
JIM CROCE	36, 45, 126	MIKE OLDFIELD	15
CRUSADERS	92	OHIO PLAYERS	68
CURTIS MAYFIELD	90	OZARK MOUNTAIN DAREDEVILS	83
MAC DAVIS	111	PINK FLOYD	61
MILES DAVIS	131	POCO	??
DEEP PURPLE	38	POINTER SISTERS	79
JOHN DENVER	5, 32	ELVIS PRESLEY	115
DEODATO	88	PROCOL HARUM	57
RICK DERRINGER	23	QUEEN	49
NEIL DIAMOND	138	REDBONE	120
DR. JOHN	85	HELEN REDDY	22, 77
DOOBIE BROTHERS	20	LOU REED	62
BOB DYLAN	74	CHARLIE RICH	7, 25, 40, 69, 144
EAGLES	28	SMOKEY ROBINSON	75
EARTH, WIND & FIRE	13	MICK RONSON	132
EDGAR WINTER GROUP	70	TODD RUNGREN	93
EMERSON, LAKE & PALMER	54	SEALS & CROFTS	24
DAVID ESSEX	140	CARLY SIMON	53
FOGHAT	58	PAUL SIMON	56
FOUR TOPS	130	SAVOY BROWN	125
PETER FRAMPTON	99	SOUNDTRACKS:	
ARETHA FRANKLIN	16	AMERICAN GRAFFITI	14
MARVIN GAYE	55	CLAUDINE	124
GENESIS	141	GREAT GATSBY	76
GOLDEN EARRING	117	SAVE THE CHILDREN	106
GRAHAM CENTRAL STATION	51	SPINNERS	18
GRAND FUNK	3	STYLISTICS	112
AL GREEN	110	JIM STAFFORD	98
GUESS WHO	86	CAT STEVENS	2
HERBIE HANCOCK	39	RINGO STARR	113
HUMBLE PIE	101	STEELY DAN	27
BOBBI HUMPHREY	129	STRAWBS	100
TERRY JACKS	104	BARBRA STREISAND	43
JACKSON FIVE	116	TEMPTATIONS	105
WAYLON JENNINGS	147	TEN YEARS AFTER	121
BILLY JOEL	52	MARLO THOMAS	81
ELTON JOHN	6	THREE DOG NIGHT	21
QUINCY JONES	119	ROBIN TROWER	29
KANSAS	149	WAR	17
EDDIE KENDRICKS	41	BARRY WHITE	135
CAROLE KING	134	BILL WITHERS	87
KING CRIMSON	72	BOBBY WOMACK	107
KISS	148	STEVE WONDER	10, 48
GLADYS KNIGHT & THE PIPS	26, 109	YES	95
KOOL & THE GANG	66	JESSE COLIN YOUNG	60
KRIS KRISTOFFERSON	84	ZZ TOP	82
LED ZEPPELIN	115	FRANK ZAPPA	34
GORDON LIGHTFOOT	30		
LOGGINS & MESSINA	31, 146		
LOVE UNLIMITED	127		
LOVE UNLIMITED ORCHESTRA	71		
LYNYRD SKYNYRD	46		

CLUB REVIEW

Ry and Redbone Lay Back the Line

■ **BOTTOM LINE, N.Y.** — New Yorkers, notorious for over-working, were able to mellow-out and relax at the Bottom Line recently (15) when Reprise recording artist Ry Cooder and Leon Redbone appeared at the city's boite.

Redbone's smooth, easy style graced the stage first. His folk/blues songs set the serene aura which prevailed throughout the evening. He was very much at ease on stage and those peaceful feelings were gently transmitted to the club crowd. Redbone bantered with the audience in a wry manner between songs, and maintained a humorous quality, whether through his conversations or via his playing (at various points in his set he performed horn imitations vocally). Had he cut his set a little shorter, however, he would have steered clear of almost bordering on boredom.

Ry Cooder, having established a "cult" following, was warmly greeted by his votary. His guitar virtuosity remained evident throughout his mellow set. He, too, introduced his songs with interesting and tranquilizing chatter, setting 'em up like a true professional. Highlighting his performance was "FDR In Trinidad" and from his latest album, "Paradise And Lunch," came "Tattler," which demonstrated his deft handling of slide guitar. "Ditty Wa Ditty" also came from his new disc, up-tempo and pleasantly sarcastic. Most of the audience found themselves swaying to one of his well-known tunes, "Billy The Kid," with self-accompaniment on mandolin. Cooder consistently exhibited good timing via his instrumentation and phrasing, achieving ultimate impact with proper spacing. The Woody Guthrie tune, "Vigilante Man," served as his encore and was warmly received by the crowd. His laid-back, country-boy attitude worked well for him, and perhaps could have been spiced up, with the addition of a back-up band. All in all, it was a most restful and relaxing evening.

Roberta Skopp

Jasmine Music Formed

■ **LOS ANGELES**—Rick Joseph, executive head of Dawnbreaker Music (BMI) has announced the formation of Jasmine Music (ASCAP) to meet the expanding needs of the publishing company. The first two writers Jasmine has signed are Kay Dunham and Walter Heath. Also signed with the newly formed Jasmine is Jack Goga, former staff writer for Jobete Music and producer at Motown Records.



COLLEGE RADIO AIRPLAY REPORT

WNYU-FM—NEW YORK UNIV. New York, N.Y.

CALM BEFORE THE STORM (single)—The Phantom—Capitol
CROSSWINDS—Billy Cobham—Atlantic
DREAM KID—Sutherland Brothers & Quiver—Island
LOVING & FREE—Kiki Dee—Rocket
QUEEN II—Elektra

WRCU-FM—COLGATE UNIV. Hamilton, N.Y.

DREAM KID—Sutherland Brothers & Quiver—Island
FOREVER (single)—Roy Wood—UA
NORMAL—Martin Mull—Capricorn
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
THE HOOPLE—Mott the Hoople—Col

WMUH-FM—MUHLENBERG COLL. Allentown, Pa.

LOOKING THRU—Passport—Atco
NEXUS—Argent—Epic
NICKELDEON—Hudson-Ford—A&M
NOT JUST ANOTHER BUNCH OF PRETTY FACES—If—Capitol
NOW WE ARE SIX—Steeleye Span—Chrysalis

WRSU-FM—RUTGERS UNIV. New Brunswick, N.J.

ON STAGE—Loggins & Messina—Col
STARLESS & BIBLE BLACK—King Crimson—Atlantic
THE BEST OF THE MOVE—A&M
THE HOOPLE—Mott the Hoople—Col
WHIRLWINDS—Deodato—MCA

WAER-FM—SYRACUSE UNIV. Syracuse, N.Y.

ANTHOLOGY—Marvin Gaye—Motown
DREAM KID—Sutherland Brothers & Quiver—Island
HOWDY MOON—A&M
LOOKING THRU—Passport—Atco
ROLLER MAIDENS FROM OUTER SPACE—Phil Austin—Epic

WRPI-FM—RENSSELAER POLY. Troy, N.Y.

LOOKING THRU—Passport—Atco
SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
SECRET TREATIES—Blue Oyster Cult—Col
SNAFU—Capitol
THE HOOPLE—Mott the Hoople—Col

WAMU—AMERICAN UNIV. Washington, D.C.

ALLEYCATS & DINOSAURS—Catfish Hodge—Eastbound
1969 VELVET UNDERGROUND LIVE—Mercury
SEVEN—Bob Seger—Palladium
STRANDED—Roxy Music—Atco
STREAKING U.S.A. (single)—Skunks Sois—Sweet Breeze

WBRS-FM—BRANDEIS UNIV. Waltham, Mass.

CROSSWINDS—Billy Cobham—Atlantic
DREAM KID—Sutherland Brothers & Quiver—Island
KEN LYON & TOMBSTONE—Col
MIND OVER MATTER—Robert Klein—Brut
ROLL ON RUBY—Lindisfarne—Charisma

WFDU-FM—FAIRLEIGH DICKINSON UNIV. Teaneck, N.J.

AIM FOR THE HIGHEST—Aim—Blue Thumb
BUTTS BAND—Blue Thumb
HOLLIES—Epic
STARS—Janis Ian—Col
THAT'S A PLENTY—Painter Sisters—Blue Thumb

WCHP—CENTRAL MICHIGAN UNIV. Mt. Pleasant, Mich.

APOSTROPHE—Frank Zappa—DiscReet
CROSSWINDS—Billy Cobham—Atlantic
DREAM KID—Sutherland Brothers & Quiver—Island
JAB IT IN YORE EYE—Sharks—MCA
THE HOOPLE—Mott the Hoople—Col

WUVA-FM—UNIV. OF VIRGINIA Charlottesville, Va.

JAB IT IN YORE EYE—Sharks—MCA
NOT JUST ANOTHER BUNCH OF PRETTY FACES—If—Capitol
QUEEN II—Elektra
THE HOOPLE—Mott the Hoople—Col

WBCR—BROOKLYN COLL. Brooklyn, N.Y.

APOSTROPHE—Frank Zappa—DiscReet
LOVING & FREE—Kiki Dee—Rocket
ON STAGE—Loggins & Messina—Col
SEVEN—Bob Seger—Palladium
UNCONDITIONALLY GUARANTEED—Captain Beefheart & His Magic Band—Mercury

Phoenix Tape Pirates Enjoined By Court

■ **PHOENIX**—A suit brought by four record companies against Martin Stern, Skaggs Companies, Inc. et al, was concluded in Federal District Court here by the consent of the defendants to a permanent injunction barring them from duplicating, selling or offering for sale unauthorized duplications of legitimate sound recordings and their paying damages to the plaintiffs.

The plaintiffs included Columbia Broadcasting System, Inc., Dunhill Records, Inc., A&M Records, Inc. and Warner Bros. Records, Inc.

'Georgia' George



UA artist George Fiscoff, accompanied by label representative Diane Pastuszak, visited RW recently to discuss the brightening outlook for his current instrumental disc "Georgia Porcupine." The classically-trained pianist who actually hails from South Bend, Indiana, is currently planning a Broadway musical based on the life of a 19th century artist. Fiscoff has a track record as a top 40 composer, having penned hits for Keith ("Ain't Gonna Lie," "98.6") and Spanky & Our Gang ("Lazy Day").

Irv Biegel

(Continued from page 3)

"We expect to have further announcements relating to the division's restructuring," Hirschfield added, "since we intend to build Bell into a major entity in the field. We are encouraged by Bell's progress and activities in most international markets and in several phases of its domestic operation, and we intend to capitalize on these areas during our progressive transition."

Roster

Biegel said, "The current Bell roster of the Fifth Dimension, Dawn, Sergio Mendes, Melissa Manchester, David Cassidy, Suzi Quatro, Barry Manilow, Al Wilson, Terry Jacks and Gary Glitter represents a strong group of performers and a good foundation on which to build the kind of record company that the Columbia Pictures Industries management envisions for the corporation.

"We have the talent, producers and personnel to make it a reality," Biegel added.

From Top Hat to Bottom Line



Paramount recording artist Artie Kaplan is seen greeting Paramount executives backstage at his recent Bottom Line debut. Pictured from left are Mike Barbiero, Andy Miele, Kaplan, Fred Ruppert and Howard Bloom.

THE R&B WORLD SINGLES CHART

MAY 25, 1974

MAY 25	MAY 18	
1	1	BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN—Roxbury BRBO-0236 (Chelsea)
2	2	DANCIN' MACHINE JACKSON 5—Motown M1286F
3	8	I'M IN LOVE ARETHA FRANKLIN—Atlantic 2999
4	6	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER— Tamla T54245F (Motown)
5	7	HOLLYWOOD SWINGING KOOL & THE GANG—Delite 561
6	3	YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4634
7	5	LET'S GET MARRIED AL GREEN—Hi 2262 (London)
8	10	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS— Sussex 513
9	11	CAN YOU HANDLE IT GRAHAM CENTRAL STATION— Warner Bros. 7782
10	4	THE PAYBACK JAMES BROWN—Polydor 14223

11	13	FOR THE LOVE OF MONEY O'JAYS—Phila. Intl. Z57 3544
12	12	BENNIE AND THE JETS ELTON JOHN—MCA 40198
13	9	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS— Buddah 403
14	14	CHAMELEON HERBIE HANCOCK— Columbia 4-46002
15	15	SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z57 3543 (Columbia)
16	18	HEY BABE JONESES—Mercury 73458
17	15	MIGHTY, MIGHTY EARTH, WIND & FIRE — Columbia 4-45971
18	17	HEAVENLY TEMPTATIONS —Gordy G7135F (Motown)
19	26	SIDESHOW BLUE MAGIC—Atco 6961
20	21	THE LONE RANGER, PT. 1 OSCAR BROWN, JR.— Atlantic 3001
21	24	HELP YOURSELF UNDISPUTED TRUTH— Gordy G7134F (Motown)
22	29	FINALLY GOT MYSELF TOGETHER IMPRESSIONS—Curton 1997 (Buddah)
23	23	LOVE THAT REALLY COUNTS NATURAL FOUR—Curton 1995 (Buddah)
24	19	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509
25	34	SON OF SAGITTARIUS EDDIE KENDRICKS— Tamla T54247F (Motown)
26	28	THIS HEART GENE REDDING—Haven 7000 (Capitol)
27	42	JIVE TURKEY PT. 1 OHIO PLAYERS—Mercury 73480
28	37	THERE WILL NEVER BE ANY PEACE CHI-LITES—Delite 55512
29	22	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT— RCA APBO-0205
30	38	I'M COMIN' HOME SPINNERS—Atlantic 3027
31	35	SCRATCH CRUSADERS—Blue Thumb 249
32	39	ONE CHAIN DON'T MAKE NO PRISON FOUR TOPS—Dunhill D 4386
33	43	TOO LATE TAVARES—Capitol 3882
34	36	WONDERFUL ISAAC HAYES— Enterprise ENA 9095 (Stax)
35	45	WILDFLOWER NEW BIRTH—RCA APBO-0265
36	20	SUMMER BREEZE ISLEY BROTHERS— T-Neck Z57 2253 (Columbia)
37	41	THAT'S THE WAY IT WILL STAY TOMORROW'S PROMISE— Capitol 3855
38	25	CARRY ME JOE SIMON—Spring 145 (Polydor)
39	47	(YOU KEEP ME) HANGING ON ANN PEEBLES—Hi 2265 (London)
40	40	HONEY BEE GLORIA GAYNOR—MGM 15706
41	44	GETTIN' WHAT YOU WANT WILLIAM BELL—Stax STA 0198
42	51	WHAT GOES UP (MUST COME DOWN) TYRONE DAVIS—Dakar 4532 (Brunswick)
43	57	ON AND ON GLADYS KNIGHT & THE PIPS— Buddah 423

44	54	I'M FALLING IN LOVE WITH YOU LITTLE ANTHONY & THE IMPERIALS—Avco 1640
45	55	SLEEPIN' DIANA ROSS—Motown M1295F
46	48	IT'S BETTER TO HAVE AND DON'T NEED DON COVAY—Mercury 73469
47	27	TSOP MFSB—Phila. Intl. Z57 3450 (Columbia)
48	50	MESSING UP A GOOD THING JOHN EDWARDS—Aware 037 (GRC)
49	31	GOIN' DOWN SLOW BOBBY BLUE BLAND— Dunhill D 4379
50	61	ARISE AND SHINE (LET'S GET IT ON) THE INDEPENDENTS— Wand 11273 (Scepter)
51	56	COME DOWN TO EARTH NEW CENSATIONS— Pride XW406-W (UA)
52	59	SHO' NUFF BOOGIE (Part 1) SYLVIA & THE MOMENTS— All Platinum 2350
53	64	FISH AIN'T BITIN' LAMONT DOZIER—ABC 11438
54	62	I WISH IT WAS ME YOU LOVED THE DELLS—Cadet 5702
55	53	CHICAGO DAMN BOBBI HUMPHREY— Blue Note XW395-W (UA)
56	52	MAKE UP FOR LOST TIME MONTCLAIRS—Paula 381 (Jewel)
57	66	IT'S HER TURN TO LIVE SMOKEY ROBINSON— Tamla T54246F (Motown)
58	65	POSITIVE THING MANDRILL—Polydor 14235
59	30	HONEY PLEASE, CAN'T YA SEE BARRY WHITE— 20th Century TC 2077
60	69	ROCK THE BOAT HUES CORP.—RCA APBO-0232
61	71	ROCK YOUR BABY GEORGE McRAE—T. K. 1004
62	—	HOW DO YOU FEEL THE MORNING AFTER MILLIE JACKSON—Spring 147 (Polydor)
63	63	THE BOY NEXT DOOR BETTYE SWANN—Atlantic 4019
64	68	JUST IN THE NICK OF TIME CHOCOLATE SYRUP— Brown Dog 9000 (Mainstream)
65	—	DAMN RIGHT I AM SOMEBODY FRED WESLEY & THE J. B.'s— People 638 (Polydor)
66	—	I'VE BEEN BORN AGAIN JOHNNIE TAYLOR—Stax STA 0208
67	—	A FUNKY SONG RIPPLE—GRC 2017
68	70	MAKING MY DAYDREAM REAL WE THE PEOPLE—Lion 164 (MGM)
69	74	(THESE ARE) THE MOMENTS DAVID HARRIS—Pleasure 1104
70	—	MACHINE GUN COMMODORES—Motown M1307F
71	72	SWEET RHODE ISLAND RED IKE & TINA TURNER— UA XW409-W
72	75	IT'S WORTH THE HURT GWEN McRAE—Cap 1992 (T. K.)
73	73	STRUT YOUR STUFF/ SNEAKIN' IN THE BACK TOM SCOTT AND THE L. A. EXPRESS—Ode 66043 (A&M)
74	—	TIME WILL TELL TOWER OF POWER— Warner Bros.—7796
75	—	TREAT ME LIKE I'M YOUR MAN JOHNNY GUITAR WATSON— Fantasy 721

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Raindrops" — Barbara Acklin (Capitol). A strong contender for top-notch airplay, this toe-tapper has a heavy beat. The commercial ditty, written by the creative artist, should make a lasting marriage between her and her new affiliation.

DEDE'S DITTIES TO WATCH: "Loving You Is Sweeter Than Ever" — Bobby King (Reprise-SLO); "Good Things Don't Last Forever" — Ectasy, Passion And Pain (Roulette-UPT); "Lying To Myself" — The Delfonics (Philly Groove-SLO). **DISCO POTENTIALS:** "Damn Right I Am Somebody" — Fred Wesley & The J.B.'s (People-UPT); "Ballero" — War (UA-UPT). **CODE:** UPT (Uptempo); SLO (Slow); MUPT (Medium Uptempo); MONUPT (Monologue Uptempo); MONSLO (Monologue Slow); NOV (Novelty); FOLPCU (Former LP Cut).

Results of the seminar held Thursday, May 9, sponsored by FORE were fantastic. Women in the industry combined the expertise of their particular areas and offered the pros and cons, including the struggle faced by everyone. In conclusion, it was decided that the meeting went so well that it created the strong possibility of a debate between the men and women so that positiveness can spread throughout the world of music.

The New Orleans chapter of the Sickle Cell Anemia Foundation is sponsoring an 18 hour telethon. Their goal is to raise \$74 thousand, according to Mrs. Oreltha Haley and her assistant Dee Lindsey. Ms. Lindsey has expressed the need of name artists along with local talent for the July 20th and 21st marathon. Please contact either Mrs. Haley or Ms. Lindsey at (504) 581-5091. This happens to be a necessity in our society as black folk, simply because it affects only our race.



Everyone is involving themselves. Yep, a new company from Caracas, Venezuela entitled Gavilan Of Caracas. Versatility is known to be a need in such a business, and two brothers from the area brought together an entirely new sound combined with those that already exist, and came up with a million dollar ear-pleaser. The name of the new album is Vytas Brenner, one of the duo dynamos. Shown here (from left) are Dennis Armstead, Dede Dabney and Vytas and Harron Brenner.

Before his untimely death, George Goodman started the formation of the Communication Association, Inc. Since his death, it has finally come together. Under the same umbrella is not only the George Goodman Foundation but his idea, the Bill Haywood fund raising affair. Haywood, who was once on the air at radio station WOL-AM in Washington, will have to have a kidney transplant in the very near future. On May 26 at John F. Kennedy Center For The Performing Arts will be a show to raise money which will feature Oscar Brown Jr., The Dramatics and The Staple Singers. Tickets are now on sale for \$10.00. George brought together the media in the Baltimore/Washington area for a cause, so let us join together to make this not only an affair to be remembered

(Continued on page 74)

350,000 SOLD
TYRONE DAVIS
"What Goes Up"

DK 4532

350,000 SOLD
CHI-LITES
**"There Will Never
Be Any Peace"**

BR 55512

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

BRUNSWICK

DAKAR

MAY 25, 1974

1. **OPEN OUR EYES**
EARTH, WIND & FIRE—
Columbia KC 32712
2. **LET ME IN YOUR LIFE**
ARETHA FRANKLIN—Atlantic SD 7292
3. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
4. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32048 (Columbia)
5. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
6. **WAR LIVE**
WAR—United Artists LA193-J2
7. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
8. **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla T330V1
9. **STREET LADY**
DONALD BYRD—Blue Note BN LA040-F (UA)
10. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
11. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
12. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
13. **+ JUSTMENTS**
BILL WITHERS—Sussex SRA 8032
14. **SKIN TIGHT**
OHIO PLAYERS—Mercury SRM1-705
15. **ANTHOLOGY**
MARVIN GAYE—Motown M9 791A3
16. **PURE SMOKEY**
SMOKEY ROBINSON—Tamla T6-331S1 (Motown)
17. **GRAHAM CENTRAL STATION**
Warner Bros. BS 2763
18. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP-2013
19. **EUPHRATES RIVER**
MAIN INGREDIENT—RCA APL1-0335
20. **BACK TO OAKLAND**
TOWER OF POWER—Warner Bros. BS 2749
21. **SAVE THE CHILDREN**
ORIGINAL MOTION PICTURE
SOUNDTRACK—Motown M800-R2
22. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0285
23. **NATURAL FOUR**
Curtom CRS 8600 (Buddah)
24. **CLAUDINE SOUNDTRACK**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5062
25. **SCRATCH**
CRUSADERS—Blue Thumb BTS 6010
26. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
27. **CROSSWINDS**
BILLY COBHAM—Atlantic SD 7300
28. **THE DELLS VS. THE DRAMATICS**
Cadet CA 60027 (Chess/Janus)
29. **BLUE MAGIC**
Atco SD 7038
30. **LET'S PUT IT ALL TOGETHER**
STYLISTICS—Avco 69001
31. **LIVIN' FOR YOU**
AL GREEN—Hi ASHL 32082 (London)
32. **GET IT TOGETHER**
JACKSON 5—Motown M783V1
33. **MEETINGS OF THE MINDS**
FOUR TOPS—Dunhill DSD 50166
34. **RHAPSODY IN WHITE**
LOVE UNLIMITED ORCHESTRA—
20th Century T433
35. **LOOKIN' FOR A LOVE AGAIN**
BOBBY WOMACK—UA LA199-G
36. **I CAN'T STAND THE RAIN**
ANN PEEBLES—Hi ASHL 32081 (London)
37. **THEY SAY I'M DIFFERENT**
BETTY DAVIS—Just Sunshine JSS-3500 (Famous)
38. **FOXY BROWN**
WILLIE HUTCH—Motown M6 811S1
39. **ANTHOLOGY**
GLADYS KNIGHT & THE PIPS—
Motown M792S2
40. **FINALLY GOT MYSELF TOGETHER**
IMPRESSIONS—Curtom CRS 8019 (Buddah)

Preston Inspires L.A. Art Center

■ LOS ANGELES—St. Elmo Village is a low-income housing community in Los Angeles that was recently given a new lease on life when artist Rozelle Sykes painted his designs on homes, porches, roofs and sidewalks. The project has united the neighborhood and offered a new kind of art center where people come from surrounding areas to study and learn.

A recent effort has aspiring artists between the ages of 4 and 64 painting their impressions of A&M recording artist Billy Preston. Preston's manager, Bob Ellis, was so impressed that he has decided to use the art to illustrate Billy's next album cover.

The fee normally paid to the artist who designs an album cover will be given to St. Elmo Village in the form of paint—a precious commodity to the residents who have been using everything from water colors to leftover house paint due to lack of funds.

Alphonze at the Troub



The stars came out to see Alphonze Mouzon during his recent appearance at Los Angeles' Troubadour. The Blue Notes artist, who plays drums with Larry Coryell's Eleventh House, is shown with actress Carol Lynley and TV's "Kung Fu" man, David Carradine. Mouzon's just-released UA-distributed Blue Note solo album is "Funky Snakefoot."

London Names 4

(Continued from page 6)

ed with MCA Records in Chicago. He will be responsible for coordinating rhythm and blues promotion in Chicago, Milwaukee, St. Louis and Kansas City.

John Hudson will be handling both pop and rhythm and blues promotion. A six year veteran of the business, Hudson will be based in Detroit with his territory also including Cleveland and Pittsburgh. He was formerly a local promotion man for Arc Jay Kay Distributors and Polydor Records.

Chester Simmons' long and varied career began in the 1950s when he sang with Marvin Gaye in "The Moonglows." He followed his stint with the group with positions for Chess, Polydor and Stax Records. He then formed Mark-Pro Enterprises, an independent record promotion and public relations organization. From his office in Charlotte, North Carolina, he will cover the southern region.

Betty Davis:

They Say She's Different

By DEDE DABNEY

■ NEW YORK — Pondering the thought of meeting an artist of the caliber of the late Janis Joplin with the knowledge of Miles Davis would scare almost anyone.

Walking into Thursday's Restaurant, I thought for a moment how to approach the situation at hand, meeting and greeting Betty Davis. Relax, I said to myself, for she is another interviewee with a story to tell. The tall, slender, stately young woman walked in with feline grace and spoke with conviction.

Miles Davis

Ms. Davis, once married to Miles Davis, stated that her affiliation with the famed musician could have opened many doors, "I told Miles," she said, "that if it were for me to get I'll get it on my own." Betty tried her hand at

writing—the outcome was excellent and the final product was "Uptown To Harlem," which she sang for the Chambers Brothers at The Electric Circus. A couple of months later it was charted. Many offers have come to the door of this new kind of artist—one such production offer was from Eric Clapton to bring about an album but was turned down. Betty is very critical of herself; she is basically a perfectionist. But this perfectionist's ideas resulted in an album, her first, from which a single was extracted. At this point in her career she was said to have been giving Sly Stone a tough run for his money. Later her popularity proved itself when she made an appearance at Loyola University, performing to a sellout crowd of 5000. She has become the number one artist in Washington, D.C. according to many people who have seen this unique and talented young woman.

Production

Her second album, titled "They Say I'm Different," (Just Sunshine) which she produced, makes her the first black woman to take over a control room for the production of her own album.

Betty Davis is no different than any other woman. But she is different in her approach to situations, she knows what she wants, then she will execute her beliefs. She is a pacesetter and not a follower—a liberated black woman.

Soul Truth (Continued from page 72)

by Bill Haywood but one to show unity in our hearts for the efforts of George Goodman, promotion man. Many contributions have been received.

Radio station WILD-AM in Boston, Mass. has a promotion going for cards and letters for Bobby Womack, who is recovering from temporary blindness. All the cards and letters are being forwarded to Womack who, from what we can gather, sustained an injury to the head which caused his current condition.

Leaving XPRS-AM in Los Angeles was Mike Payne who is program director of radio station WNOV-AM in Milwaukee as of May 1. Payne was at WCHB-AM in Detroit prior to XPRS.

Martin Culpepper, at radio station KNDI-AM in Honolulu, Hawaii, needs product from the r&b companies. Please send all r&b and gospel product to: P.O. Box 1516, Honolulu, Hawaii 96816.

R. B. Greaves of "Take A Letter Maria" fame will produced by Metz and Leib for Spring Records.

Management of radio station WHAT-AM in Philadelphia has just relieved Hill Johnson of duties. Johnson held the 10-3 time slot, has a 3rd phone and is looking for a position. He has five years experience. Please contact him at (215) MU-8-2609.

Jimmy Lewis

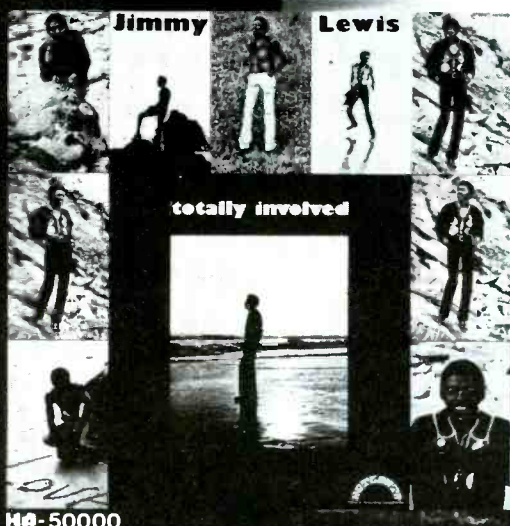
“is that any way to treat a lady?”

HL-304

the first single



a total
entertainment concept



from the first album
“totally involved”
produced by Jimmy Lewis on



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Caytronics Taps Kerner

■ NEW YORK—Joe Cayre, president of Caytronics Corporation, has announced the appointment of David Kerner to the position of vice president, finance and operations.

Kerner comes to Caytronics from Columbia Records where he held the position of assistant controller.

He will be responsible for all financial, royalty, credit and inventory activities for Caytronics.



David Kerner

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Revló la RCA en la Reunión Quadráfonica de Londres el total desarrollo de una fórmula universal de compuesto de vinil que está ya ofreciendo a la industria química en general. **David Heneberry**, vicepresidente de RCA aclaró que el nuevo compuesto ofrece excepcionales características en cuanto al uso, propiedades de audio de superior calidad y un alto grado de estabilidad bajo severas condiciones de moldeamiento. RCA considera que esta fórmula simplificará el prensaje

y mejorará la calidad de todos los discos, tanto estereo como quadráfonos . . . MCA está ofreciendo gran promoción a "El Cayuco" por **El Chicano**, lo cual asegura un triunfo inmediato a esta producción dentro del gran mercado norteamericano . . . El Festival de Onda Nueva de Caracas, del amigo **Aldemaro Romero** ha sido pospuesto. No se ha anunciado nueva fecha para este evento. Según rumores circulantes, la debilidad en el respaldo del gobierno venezolano ha sido una de las causas para que Aldemaro haya decidido posponer su celebración . . . Presidirá el compositor boricua **Pedro Flores** "Fiesta Borincana" en Disney World, bajo los auspicios de la línea aérea Eastern Airlines, El famoso auto, cuya música ha alcanzado popularidad mundial, fué investido "Gran Marshall de Disney World" durante una ceremonia celebrada recientemente en el Caribe Hilton Hotel de Puerto Rico.

Recibo bella carta de la Sociedad de Autores y Compositores de Música, S. de A. de México, la cual lee: "El Consejo Directivo, el Comité de Vigilancia y la Dirección General de esta Entidad, en conocimiento de la campaña que durante año y medio ha venido realizando usted a nivel internacional al efecto de que se mencione el nombre del autor y/o compositor de la música que se difunde a través de las radiodifusoras, acordó unánimemente expresar a usted su más profundo reconocimiento por tan encomiable labor. Esta gestión contribuye a lograr la muy vieja y justa aspiración de los compositores de México y del mundo y lo distingue a usted como defensor de la causa autoral. Al comunicar a usted lo anterior, hago uso de esta oportunidad para saludarlo, **Ramón Inclán**, Secretario del Consejo Directivo. Gracias a la SACM de corazón por esta bella misiva y puedo asegurarles que seguiremos en esta lucha con más fuerzasante vuestro reconocimiento y felicitación. Entre otras se unen a esta labor las siguientes emisoras: WQBA de Miami, Fla. WCMQ de Miami, Fla., Radio KALI de Los Angeles, California, WSOL de Rampa, Fla., WRHC de Rampa, Fla. y WHOM de Nueva York. Entre los artistas que se me acercan aceptando nuestra invitación a mencionar el nombre del compositor cada vez que interpretan sus creaciones se cuentan: **Nelson Ned**, **Celia Cruz**, **La Lupe**, **Marco Antonio Muñiz**, **Blanca Rosa Gil**, **Juan Marcelo** y **Luis García**. Seguiré reportando los artistas que se unen a esta campaña.



Nelson Ned



Ruben Ramos



Jose Luis Perales

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(Continued on page 78)

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2. **VO SO**
WILLIE COLON—Fania
3. **PA' LANTE OTRA VEZ**
TOMMY OLIVENCIA—Inca
4. **AQUI SE PAGA**
LOS SATELITES—Discolando
5. **NO HAY AMIGO**
ORCH. HARLOW—Fania
6. **MUJER DIVINA**
JOE CUBA—Tico
7. **A VISALE A MI**
ROBERTO ROENA Y SU APOLLO
SOUND—International
8. **ROMPAMOS EL CONTRATO**
PELLIN RODRIGUEZ—Borinquen
9. **GUARAGUAO**
BOBBY VALENTINE—Fania
10. **MUJER MIA**
JOE BATAAN—Mericana

Espana

By FERNANDO MORENO

1. **LA DISTANCIA**
ROBERTO CARLOS—CBS
2. **CANTA Y SE FELIZ**
PERET—Ariola
3. **LA ESTRELLA DE DAVID**
JUAN BAU—Zafiro
4. **BALLROOM BLITZ**
THE SWEET—RCA
5. **DEVIL GATE DRIVE**
SUZI QUATRO—EMI
6. **MINUETO**
JULIO IGLESIAS—Columbia
7. **TE ESTOY AMANDO LOCAMENTE**
LAS GRECAS—CBS
8. **HELEN WHEELS**
PAUL MCCARTNEY & WINGS—EMI
9. **WHY, OH WHY, OH WHY**
GILBERT O'SULLIVAN—Columbia
10. **LOVE'S THEME**
LOVE UNLIMITED—Movieplay

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—La ruptura comercial, entre **Manoella Torres** y su director artístico, representante y "consejero" **Marcelo "Güero" Gil**, fué lo más comentado de los últimos días. Y le doy toda la razón al proceder de **Manoella**, quien en manos de **Marcelo**, y como ella lo declaró, fué una "marioneta," viviendo siempre atemorizada. La libertad, es lo que nunca se debe perder; y **Manoella**, no prodía ser la excepción. Y aclarando un punto importantísimo. La iniciativa de tal rompimiento de relaciones, partió exclusivamente de **Manoella**, que oprimida por tanta "dictadura," decidió la separación definitiva. Esto es, para desmentir, muchas noticias que llevan la mala intención de querer demostrar, que la mejor baladista de México estuvo aconsejada por una tercera persona... Alto porcentaje de ventas obtiene **Pina Nevarez** con, sus piezas "Ay no Digas" y "Tu que Fuiste"... Debutó **Estrellita** en centro nocturno, y el número que más ovaciones se llevó fué su actual hit "Perdóname"... Una verdadera lástima que la producción de **Nelson Ned**, esté tan mal representada en México, por que con el éxito que tuvo el extraordinario compositor - intérprete carioca en sus presentaciones nocturnas, las ventas hubieran sido "monstruosas," pero se da el caso,

Los Angeles

By KALI

1. **YO LO COMPRENDO**
VICTOR "YTURBE" PIRULI—Miami
2. **LA HORA DE PENSAR EN TI**
JUAN TORRES—Musart
3. **DEJENME SI ESTOY LLORANDO**
LOS ANGELES NEGROS—UA Latino
4. **AQUEL PASADO**
LOS SOLITARIOS—Peerless
5. **LA SILLA VACIA**
ROSENDA BERNAL—Capitol
6. **ETAPAS DE MI VIDA**
JORGE DUARTE—Lado A
7. **CON EL AGUA AL CUELLO**
FELIPE ARRIAGA—Columbia
8. **EL MUJERIEGO**
ACAPULCO TROPICAL—Carino
9. **AY NO DIGAS**
PINA NEVARE—Peerless
10. **UNA MENTIRA Y NADA MAS**
YACO MONTI—Parnaso

Mexico

By VILO ARIAS SILVA

1. **DEJAME CONOCERTE**
JOSE JOSE—RCA
2. **PERDONAME**
ESTRELLITA—Cisne RAFF
3. **EL DIA QUE ME QUIERAS**
ROBERTO CARLOS—CBS
4. **COMO SUFRO**
LOS BABY'S—Peerless
5. **DEJENME SI ESTOY LLORANDO**
LOS ANGELES NEGROS—Capitol
6. **TODO SIN CA**
ANTONIO ZAMORA—Capitol
7. **ODIAME**
ESTELA NUNEZ—RCA
8. **NO HAY AMOR**
TINY MORRIE—Cisne RAFF
9. **NADA GANO CON QUERERTE**
LOS FREDDY'S—Peerless
10. **ME CASO EL SABADO**
VICENTE FERNANDEZ—CBS



Jose Jose

que sus discos no se encuentran en el mercado, y la difusión es totalmente nula... "Y tu Paleta," es el nuevo lanzamiento de Capitol en la voz del intérprete de los éxitos **Antonio Zamora**... En breve, el segundo eleep de **Gualberto Castro**, que contiene "Corazón Solitario" y "Partiré." Y ha propósito de **Gualberto**, sus actividades son agotadoras en todo el interior... A pesar de que muchos intérpretes han grabado y tratado de cubrir el tema "No son palabritas;" continúa siendo la de **Heleno** la mejor versión, y la más gustada en toda la república... **Angelito**, agarra fuerza. Su primera producción "Padre Nuestro," gusta muchísimo... **Los Sonor's** al Cánada. El conjunto Peerless, visitará las principales
(Continued on page 78)

Argentina

By ROBERTO VICTOR CICUTA

1. **A LAS PUERTAS DEL SOL**
GIGLIOLA CINQUETTI—CBS
2. **PIENSO EN TI**
IODI—Odeon
3. **PROPUESTA**
ROBERTOS CARLOS—CBS
4. **YO MANANA**
DYANGO—Odeon
5. **NO SE COMO DECIRTE**
PEDRO VILLAR—Polydor
6. **MUJER**
MANOLO GALVAN—RCA
7. **Y TE HAS QUEDADO SOLA**
LOS IRACUNDOS—RCA
8. **OH SANTIAGO**
BATAMBA—Music Hall
9. **LA ESTRELLA DE DAVID**
JUAN BAU—RCA
10. **EL ANFITRION**
MARVIN HAMLISCH—Odeon

New York (Popular)

By EMILIO GARCIA

1. **HAPPY BIRTHDAY MY DARLING**
NELSON NED—UA Latino
2. **ROMPAMOS EL CONTRATO**
PELLIN RODRIGUEZ—Borinquen
TEDDY TRINIDAD—International
3. **SIEMPRE ESTOY PENSANDO EN ELLA**
LEO DAN—Caytronics
4. **CUENTALE**
NIDYA CARO—Alhambra
5. **TEMES**
VITIN AVILES—Alegre
6. **UD. YA ME OLVIDO**
ROBERTO CARLOS—Caytronics
7. **ERES TU**
MOCEDADES—Tara
8. **HABLAME SUAVEMENTE**
RUDY MARQUEZ—Top Hits
9. **QUE VOY A HACER CON ESTE AMOR**
HILDA MURILLO—Remo
10. **MARTES 2 DE LA TARDE**
LISSETTE—Borinquen

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En Mexico (Continued from page 77)

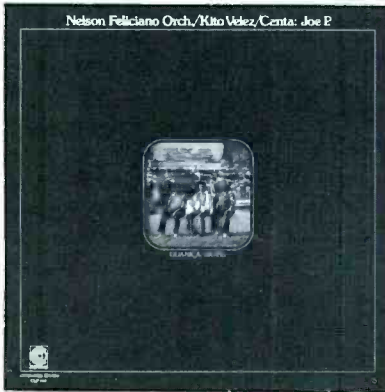
ciudades, durando su temporada de actuaciones un mes . . . José José, reviviendo su calidad de ídolo, continúa manteniéndose en primerísimo lugar con su "Déjame Conocer," pieza que acapara popularidad de costa a costa en México . . . Con su nuevo vocalista **Ismael Montes, Los Angeles Negros** recorren las principales plazas de la república, preparándose para iniciar una larga gira internacional, que concluirá con 6 meses de actuación en Argentina . . . Se superó el clima de tensión en

AMUROFON -Asociación Mexicana de Productores Fonográficos-, en la última sesión hubo acuerdos y comisiones, y lo que es más importante, se estrecharon vínculos . . . Y con el apoyo total de los sellos grabadores, preparamos una vez más, la Edición Especial dedicada a México, en donde se incluirán la Selección de Valores 73-74, comentarios de los artistas, directores artísticos y ejecutivos más destacados de la temporada . . . ¡Y será hasta la próxima!

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Record World en Venezuela

By RAFAEL FUENTES JR.

■ Se presentó con relativo éxito en nuestra capital, el cantante galés **Tom Jones**. Hizo varias actuaciones en Canal 4 y llenó durante tres días el Hotel Caracas Hilton, recinto que sirvió de escenario para mostrar sus condiciones vocales. "El Tigre," no resultó lo que nuestro público esperaba. Se movió, sudó y casi no cantó, argumentando que se encontraba afectado de la garganta.

El cantante argentino **King Clave** se ubica en los primeros lugares de nuestro hit parade con la canción "Los hombres no deben llorar," tema de fácil armonía y confeccionado de forma más sencilla que ha gustado de verdad en el sector popular. **King Clave** había hecho varios intentos por penetrar en nuestro mercado, después de fracasar en varias oportunidades. Hoy, su éxito está asegurado. Lo contrató Radio Caracas Televisión para hacer varios programas especiales. **Chuto Navarro**, Gerente de Promus, firma que lo representa aquí está de júbilo ante tal acontecimiento. Por cierto que este sello está trabajando fuertemente la producción nacional. Entre las destacadas están "Ustedes Mujeres," interpretada por **Carlos Marroquí** y "Cuéntale," en la voz de—**Alexandra**.

Luis Rivero Bruzual, el más conocido promotor disquero de Venezuela pasó a ocupar la Gerencia General del Sello Velvet, propiedad de **José Pagé**, otro de los conocedores de la industria fonográfica nacional. **Bruzual** o

"Tucuso," como lo llaman cariñosamente sus amigos, venía desempeñándose destacadamente en el cargo de promotor de Suramericana Del Disco. Desde ya, los mejores desos de suerte para este buen amigo.

Manuel Pulido se retiró de RCA para organizar su propia empresa. Desde Chile vino **Jorge Rencoret** para sustituirlo. Este último realizó una magnífica función en la RCA de ese país. Ojalá corra con la misma suerte en este mercado.

Antonio Segura, el Presidente de Suramericana del Disco, llegó hace pocos días de Colombia, país al cual viajó por asuntos de negocios. Próximamente emprenderá rumbo a Europa, con la misma finalidad.

"Déjame conocerte," título que acá revivió **Paul Anka**, es en la actualidad un éxito sin precedentes en este país tropical. Las ventas que ha logrado hasta la fecha son realmente exorbitantes. Así nos lo hizo conocer el señor **Ernesto Aue**.

Radio Sensocion es la emisora que goza con mayor "rating" en estos momentos. Tabaja con 50 kilowattios, desde la capital y cubre casi todo el territorio nacional. **Antonio Rincon** es el encargado de la producción musical en la misma. Es un dato para los interesados.

Por ahora, éso es todo. Será hasta la próxima, cuando les estaré informando de todo lo que está aconteciendo en la industria disquera Venezolana . . . !

Nuestro Rincon (Continued from page 76)

grabación de **José Luis Perales** titulada "Mis Canciones" que Hispavox acaba de lanzar en el mercado español. Entre los temas me gustaron "El Día que te Marches," Mañana Volverás y "Cosas de Doña Asunción" . . . Peerless lanzó a promoción "Como Sufro" por sus triunfadores **Los Baby's** . . . Y ahora . . . Hasta la próxima!

MCA is strongly promoting "El Cayuco" by their group **El Chicano**. Well, they deserve it! . . . **Pedro Flores** will preside at "Fiesta Borinca," to take place at Disney World this month, sponsored by Eastern Airlines. The famous Puerto Rican composer was invested as "Grand Marshall of Disney World" during a ceremony that took place recently at the Caribe Hilton Hotel in Puerto Rico.

I acknowledge receipt of a letter from the Composers and Authors Association of Mexico (SACM), which reads: "The Consejo Directivo, the Committee of Vigilancia and the general management of this enterprise, knowing of the great campaign that during a year and a half had been handled by you, in order that the name of the authors and composers should be credited internationally everytime a song goes on the air by any radio station, unanimously voted in favor of expressing to you our deep acknowledgment and appreciation for such a favorable action. We will vigorously cooperate in obtaining the application of such an old and just aspiration of all composers from Mexico and of the whole world, which distinguished you as a strong defender of the author's rights. In communicating to you our appreciation we also take the opportunity to salute you. **Ramon Inclan**, Secretario del Consejo Directivo" . . . I deeply appreciate your acknowledgement and it will give me enough courage to keep moving our actions in this effort more vigorously. Thanks very much! . . . Other radio stations

(Continued on page 80)

LATIN AMERICAN ALBUM PICKS



POR QUE TE AMO MAS QUE A MI
JUAN MARCELO—RCA LZ 1253

Acompañan Angel "Pocho" Gatti y Mariano Tito y sus Orquestas a Juan Marcelo en un gran repertorio. Gran fuerza dramática y sentimental! "Fuimos solo dos Amantes" (J. Marcelo), "Siempre Existe un Día Más" (J. Marcelo), "Junto" (S. Fiallo) (Sin crédito en contraportada), "Un Hombre como Yo" (J. Marcelo) y "Porque te Amo Mas que a Mí" (J. Marcelo-J. Eduardo).

■ Backed by Angel "Pocho" Gatti and Mariano Tito Orchestras, Juan Marcelo's renditions here are superb. Dramatic and sentimental package! "Gente que Viene, Gente que Va" (J. Marcelo), "Dialogo en el Silencio" (J. Marcelo-Mommy), "Yo Soy un Solitario" (J. Marcelo) and "Siempre Existe un Día Más" (J. Marcelo).



MIS CANCIONES
JOSE LUIS PERALES—Hispanavox HHS 11-264

Con arreglos de Juan Márquez y Orquesta dirigida por R. Trabucchelli, José Luis Perales encuentra gran marco para interpretar sus canciones. Entre ellas y con gran fuerza "El Día que te Marches," "Mañana Volveras," "Al Ver Pasar a María," "Primer Amor" y "Aquella Mujer."

■ With arrangements by Juan Marquez and orchestra under the direction of R. Trabucchelli, José Luis Perales offers superb renditions of his own compositions, such as "Denise," "Ecos de Sociedad," "Javier" and "Cosas de Doña Asunción."



INTERPRETA LA MUSICA DE TONITO LOPEZ
JOHNNY EL BRAVO—Mavi MVS 005

Johnny el Bravo su Orquesta interpretan aquí repertorio "salsoul" de Toñito Lopez. Repertorio muy vendedor y lleno de sabor. "Mas que Habla," "Aunque Traten de Herirte a Tí," "Dile que tú eres Puertorriqueño" y "Lo que Quiere es Cariño."

■ Johnny el Bravo and his orchestra offer outstanding renditions of salsa music by Toñito Lopez. Arrangements by B. Valentin, Elias Lopez, Jorge Miller and Quito Velez and produced by Larry Harlow. Groovy! "Que Mala Mana," "Santero," "La Corte," more.



DEBUTANDO
RAMIRO—Fuentes MFS 3244

Nueva voz colombiana que está logrando impacto, Ramiro está muy bien en "Gracias por Volver" (J. Gabriel), "Tierra Prometida" (R. Velasco), "Yo Quiero Dibujarte" (E. Roca-Alvar) y "Hasta que Vuelvas" (F. Gil-M. Arturo).

■ New voice from Colombia that is moving nicely in several areas. "En Esta Primavera" (J. Gabriel), "Te he de Perdonar" (R. Velasco) and "Triste Camino" (R. Velasco).

April Affiliates Huddle in Madrid



April Music Intl. affiliates in attendance at CBS's annual Music Publishing Conference held in Madrid, Spain at the Hotel Plaza, April 17-19 were, from left, Betty Edell (U. S.-New York); Norman Block (France); Pierre Hebrard (France); Mr. Blenau (Germany); Bernd Gollin (Germany); Sol Rabinowitz (U. S.-New York); Ran Kedar (Israel); Oscar Gomez (Spain); Vittorio Somalvico (Italy); Federico Escudero (Spain); Marvin Cohn (U. S.-New York); Marvin Mattis (U. S.-Los Angeles). Standing, rear, from left: Mr. Ginichi (Japan); Bas Mul (Holland); Norman Stollman (U. S.-New York); Toshio Nirazuka (Japan); Brian Oliver (United Kingdom); and Ulpio Minucci (U. S.-New York).

New York Central (Continued from page 18)

The Felt Forum show featured Phil Ochs, Arlo Guthrie, Pete Seeger, Melvin Van Peebles and an unannounced appearance by Bob Dylan, all along with films and speeches about what went on and what is going on in Chile. Seeger, Happy and Artie Traum, Michael Cooney, Dan Smith and Hedy West were among those on hand to sing on behalf of Sing Out!

The two evenings' entertainment would seem to indicate that there's still a folk audience around, one which just needs the proper encouragement to turn out (i.e. the right bill in the right place—and a cause never hurts).

NO CREAM CHEESE HERE: Having attended a screening of the ABC-TV "California Jam," seeing the first of the four-part "In Concert" episodes in color with the stereo simulcast, we then watched the show on the air (10) in black-and-white and natural TV mono. It worked both ways largely because this was one filmed concert designed for television in the first place. The camera angles were well-set and the miking was worked so as to simulate that outdoor ambience rather than trying to recreate a studio sound.

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- Desde que tu no me Quieres
- Adelita
- Que te Pasa



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Jazz on FM Airwaves

(Continued from page 22)

most of the stations which do program jazz include older material along with current. The name John Coltrane, for instance, pops up in conversations on the subject repeatedly—though perhaps more for the value of the familiarity of the name (and its connotations of legitimacy) than for the music itself.

Estimates of the amount of jazz being played, relative to rock, run in the five to 15 percent region, with only a few stations citing such poor response to jazz that its airing is "very minimal."



John Platt, at WXRT-FM in Chicago, however, seemed to speak for many of the progressive FM stations: "We're adding more jazz to the library than we did a year ago, because of changes in the music, the audience and in the station."

Accessibility

"So much of what is interesting in rock is coming from what were traditionally called jazz men, following in the footsteps of such works as Miles Davis' 'Bitches Brew' and the first Mahavishnu album. People like Cobham, Hancock, Corea, Soft Machine, Passport and Weather Report sound good to people with progressive ears. Naturally you've got to find your parameters—it's got to be the 'right' jazz. If it's too traditional it's not going to sound progressive enough to people with rock ears. And if it's too avant garde it's not going to be accessible enough. In between there's a whole lot that will work for that audience."

As reported in last week's *Record World*, the FM Airplay Report has shown in recent months that there's a whole lot of jazz that is working for that audience, and which is building its own base of support among musicians, fans and stations.

Dialogue

(Continued from page 22)

member of Parliament for Peterborough; and M. Le Duc who is French.

RW: What degree of importance do you attach to good relations with record and publishing companies in effective programming?

Keen: The answer to that question can be seen by any visitor to Radio Luxembourg offices in London. If you come into our offices at 38 Hertford Street, you'll see in front of you a very large board which reads '208 Radio Luxembourg today welcomes . . .' and then we put in the name of the promotion man, the plugger, be he either from a record company or a music publishing company, and we welcome those people because without communication with them we are out of business as a top 40 radio station. When the pluggers come in to see Ken Evans to present their product, unless Ken sees them, and unless Ken is given the opportunity of becoming aware of new product, new talent, new artists, whatever records are being issued, he can't feed the disc jockey with new information. We welcome promotion men, because we need them, and unlike some other people I understand who don't welcome them, we go the opposite direction because we work with them.

RW: Do you mean that you need them and other stations don't?

Keen: It's up to other stations to decide what they want and what they don't want. All I'm saying is that we're a top 40 station and without promotion men we're lost, so we welcome them. We don't put a time limit on the number of minutes they spend playing their product.

(Continued on page 86)

Hot Sounds on a 'Chile' Night



Neighborhood recording artist Melanie performed at a special Friends Of Chile benefit concert held recently at New York's Felt Forum. Surprise guest of the evening was none other than Bob Dylan, who is pictured during an impromptu singing session with (from left) Phil Ochs, Melanie and Dave Van Ronk. Among the other performers who participated in the concert were Arlo Guthrie, The Living Theatre, Pete Seeger, Melvin Van Peebles and the Beach Boys' Mike Love.

Nuestro Rincon

(Continued from page 78)

that are adding their actions to this campaign are: WQBA-Miami, Fla.; WCMQ-Miami, Fla.; KALI-Los Angeles, Cal.; WSOL-Tampa, Fla.; WHRC-Miami, Fla; and WHOM-New York . . . Among the artists who are announcing their decision to mention the name of the composer everytime they perform their creations are: **Celia Cruz, La Lupe, Nelson Ned, Marco Antonio Muñiz, Juan Marcelo, Blanca Rosa Gil, Luis García** and more that we will keep adding to our list. Thanks!

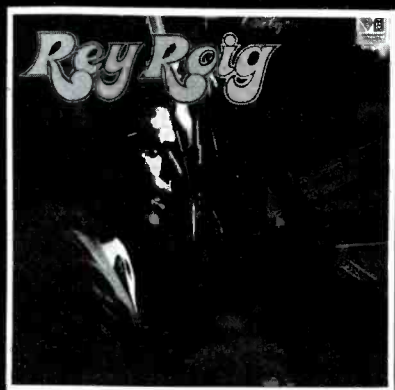
Discos Borinquen released a third volume of their "Salsa Borinquen" in which they included hits by various of their artists such as **Pellín Rodríguez, Orq. Zodiac, La Selecta, Orq. Algodón de Azúcar, Orq. la Moderna and La Autentica** . . . Revolution released in San Antonio, Texas, a new lp by the popular **Ruben Ramos** and the **Mexican Revolution**, titled "Eres la Más Bonita (You Are The Most Beautiful One)" in which the group appears all dressed in feminine clothes. Well, that's very original in Latin music and it is a fantastic way to direct the attention to the main theme. A nice chicano recording! . . . **José Luis Perales** was released by Hispavox in Spain in a superb album in which the talented singer-composer performs beautiful themes such as "El Día que te Marches," "Mañana Volverás" and "Cosas de Doña Asunción." The album is titled "Mis Canciones" . . . Peerless released in Mexico "Como Sufro" by their winner group **Los Baby's** . . . And that's it!



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Buddy's Place: 'Rich' in Jazz

■ NEW YORK — The New York club scene has received a welcome addition with the recent opening of Buddy's Place. The club, located at 64th Street and Second Avenue, promises its patrons the best musical talent available and is currently meeting that commitment by featuring the talents of its owner, Buddy Rich, and a group of hand-picked musicians. The group treats the audience to a series of solos which range from a fierce tenor sax played by Sal Nistico to the sensitive strummings of guitarist Jack Wilkins. Rich, while pacing the group, also demonstrates the solo abilities for which he is so well known.

While fine music is the product, the club's package is equally attractive. The 220 seat room is pleasant and unpretentious, and Rich's personal meandering between sets adds a warmth that makes everyone feel at home. He seems happy with his new role and is intent on providing his patrons with good music, food and booze without ripping them off. That philosophy is a welcome one and will make Buddy's Place a must for everyone.

Joseph Taro

Mancini Signs Reisman

■ LOS ANGELES — Joe Reisman has been signed by Henry Mancini Enterprises, Inc. to a non-exclusive contract to produce Henry Mancini singles, albums and soundtrack recordings.

Reisman, who recently left RCA's west coast a&r department to become an independent producer, has been associated with Mancini for over a decade and has previously produced over 30 Mancini albums for RCA release as well as the music for the "Mancini Generation" TV series.

The first record to be produced under Reisman's new pact was Mancini's "Dolce" single just released by RCA.

FBI Seizes Tapes

■ PHILADELPHIA — More than 5800 allegedly pirated versions of copyrighted tapes were seized by FBI agents who, armed with search warrants, raided three retail stores here and one in Chester, Pa.

The premises raided included: Electronic Hi-Fi Distributing Center, 1307B Market Street, here; Crazy Charley's, 15 No. 13th Street here, Damark Systems, 4806 Spruce Street, here; and United Discount, 606 Avenue of the States, in Chester, Pa.



JAZZ LP PICKS

BOB GREENE'S 'THE WORLD OF JELLY ROLL MORTON'

RCA Red Seal ARL1-0504 (5.98)

A rush-release of the Alice Tully Hall concert of just a few months ago, the album is enlightening and entertaining at one and the same time. Greene's spoken introductions and the spirited playing of Ernie Carson, Herb Hall, Ephraim Resnick, Alan Cary, Milt Hinton, Tommy Benford and Greene himself combine to give the man and his music life and color. "Buddy Bolden's Blues" and "Kansas City Stomp" are but two highlights in this totally satisfying package.

MS. BU

BU PLEASANT—Muse MR 5033 (5.98)

A first solo disc outing by the veteran organ player and vocalist, "Ms. Bu" is earthy and a true reflection of a lifetime spent making music. "Everything's Different," "Summertime" and "Melody For Bu" represent the breadth of her sources (her mother, George Gershwin and tenor sax man Harold Vick, respectively) and make for fine listening.

LIVE AT BLUES ALLEY

WILLIE "THE LION" SMITH—Chiaroscuro CR 104 (6.98)

Occasionally an album comes along to remind you of the origins of jazz and of how the music's current acceptance at the concert level is not how it's always been. The record's theme, "Relaxing," is an appropriate reminder of just that, as is Smith's generally easy-going keyboard style. Familiar standards ripple through the two sides — "Sweet Georgia Brown" and "Honeysuckle Rose," for example — balanced by a generous helping of Smith originals.

SO DOGGONE GOOD

SONNY STITT—Prestige P-10074 (5.98)

Stitt, Hampton Hawes, Reggie Johnson and Lenny McBrowne in a set recorded in September 1972. The reed man's own compositions (especially "Orange Ashtray" and "Don't Know Yet") provide ample room for ensemble and solo segments as do "Your Love Is So Doggone Good" and "The More I See You." The interplay among the quartet is lively with a touch of humor as well as soul.



JAZZ

By MICHAEL CUSCUNA



■ Les Blank is a name that will be quite significant in film and the documentation of black music as his great work becomes recognized. He has been making a number of superb films since 1967, and they have gained some exposure with showings at folklore centers, blues programs, museums, film series and colleges.

"Dizzy Gillespie" is a 22 minute black and white film made in the mid-sixties. Blank captures Gillespie in all his roles: a thoughtful and experienced philosopher, a major genius of the jazz world and a showman of the highest order. There are many intimate moments with Gillespie discussing his place in the jazz world, his style of playing, his attitudes and

(Continued on page 84)



MAY 25, 1974

1. STREET LADY
DONALD BYRD—Blue Note BN LA040-F (UA)
2. HEADHUNTERS
HERBIE HANCOCK—Columbia KC 32731
3. JAMALCA
AHMAD JAMAL—20th Century T432
4. SPECTRUM
BILLY COBHAM—Atlantic SD 7268
5. LAYERS
LES McCANN—Atlantic SD 1642
6. SCRATCH
CRUSADERS—Blue Thumb BTS 6010
7. LOVE IS THE MESSAGE
MFSB—Phila. Intl. KZ 32707 (Columbia)
8. STRAIGHT AHEAD
BRIAN AUGER'S OBLIVION EXPRESS—RCA APL1-0454
9. LONDON UNDERGROUND
HERBIE MANN—Atlantic SD 1648
10. CROSSWINDS
BILLY COBHAM—Atlantic SD 7300
11. BRIGHT MOMENTS
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
12. WHIRLWINDS
DEODATO—MCA 410
13. BLACKS AND BLUES
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
14. HYMN OF THE SEVENTH GALAXY
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
15. IN CONCERT
DEODATO-AIRTO—CTI 6041
16. DEODATO 2
EUMIR DEODATO—CTI 6029
17. TWO GENERATIONS OF BRUBECK
DAVE BRUBECK—Atlantic SD 1645
18. ENLIGHTENMENT
MCCOY TYNER—Milestone 55001 (Fantasy)
19. E.H. IN THE U.K.
EDDIE HARRIS—Atlantic SD 1647
20. LIVE AT CARNEGIE HALL
CLEO LAINE—RCA LPL1-5015
21. CRYSTAL SILENCE
CHICK COREA AND GARY BURTON—ECM 1024 (Polydor)
22. CHAPTER 2: HASTA SIEMPRE
GATO BARBIERI—Impulse AS 9263 (ABC)
23. BLACK EYED BLUES
ESTHER PHILLIPS—Kudu 14 (CTI)
24. BIG FUN
MILES DAVIS—Columbia PG 32866
25. BODY HEAT
QUINCY JONES—A&M SP 3617
26. BLACK BYRD
DONALD BYRD—Blue Note BN LA047-F (UA)
27. GIANT BOX
DON SEBESKY—CTI CTX 6031-32
28. I'VE KNOWN RIVERS AND OTHER BODIES
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
29. SOLAR WIND
RAMSEY LEWIS—Columbia KC 32897
30. WILDFLOWER
HANK CRAWFORD—Kudu 15 (CTI)
31. INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL
Vanguard VDS 79342
32. UNSUNG HEROES
CRUSADERS—Blue Thumb BTS 6007
33. SALT PEANUTS
SUPERSAX—Capitol ST 11271
34. KEEP YOUR SOUL TOGETHER
FREDDIE HUBBARD—CTI 6036
35. LIVE CONCERT IN JAPAN
JOHN COLTRANE—Impulse AS 9246-2 (CTI)
36. THE LAST BOLERO
CAL TJADER—Fantasy 9446
37. THE ROAR OF '74
BUDDY RICH—Groove Merchant GM 528
38. ALL BLUES
RON CARTER—CTI 6047
39. IN THE BEGINNING
HUBERT LAWS—CTI CTX 3 + 3
40. BUTTERFLY DREAMS
FLORA PURIM—Milestone 9052 (Fantasy)

ENGLAND

By RON McCREIGHT

■ LONDON—Former **Bread** member **James Griffin** has been signed by Polydor and will definitely appear on all dates for the forthcoming **Hollies** British tour. Both acts have new singles out on Polydor to coincide with the tour which includes a date at London's Theatre Royal on May 26th—The Hollies' "Son Of A Rotten Gambler" and Griffin's "She Knows." Other strong singles this week are **Bryan Ferry's** "The In Crowd" (Island), **Scaffold's** "Liverpool Lou" (Warner Brothers) produced by **Paul McCartney**, and **Tom Saffrey's** "After the Tiger's Gone" (EMI). Album of the week has to be **Bowie's** "Diamond Dogs" (RCA), but other good album product includes "Some Days You Eat The Bear" by **Ian Matthews** (Elektra), "Quo Now" by **Status Quo** (Vertigo), "Monkey Grip" by **Bill Wyman** (Atlantic) and "Out Of The Blue" by **The King's Singers** (EMI).

Pye is putting the finishing touches to the forthcoming launch of their labels in the US through their own subsidiary company, Granite, whose product is currently pressed by GRT. Chairman **Louis Benjamin** and managing director **Walter Woyda**, together with international director **Nick Hampton**, expect to be ready for a summer launch for Pye and artists presently signed to Granite may be switched over and the existing label dissolved.

MCA band **Wishbone Ash** anticipates a long stay in America while they complete their new album under the supervision of **Bill Szymczyk**, and another of their acts, **Stackridge** plans a summer trip across the Atlantic with lead singer **Mutter Slater** who has now rejoined the group. Other British artists set for Stateside tours include **Eric Clapton**, **Ten Years After** and jazz singer **George Melly** who has recorded "Billy Fisher" (from "Billy") as a single for CBS, although this tour is being supported by Warner Brothers. **Tom Jones** will also spend some time Stateside to cut an r&b album in Philadelphia after his highly successful South American tour. Yet another British hero, **David Essex**, recently completed a sequence for the "Stardust" movie in Miami and his biggest-ever single success, "America," will follow up his one and a half million seller in the U.S. shortly. U.K. tours announced for **Gary Glitter** (June 21-27), **Budgie** (May 9-June 8) and clearance has been given for two free summer festivals at London's Hyde Park although promoters have not yet named any artists.

Tim Satchell and **Clive Stanhope's** Dart label is to be distributed by Kassner Enterprises/President after the conclusion of recent negotiations which resulted in **Eddie Kassner**, **Brian Seed** and **David Kassner** joining the two existing directors on the board. Dart is immediately forming their own mid-price line and several singles are due for release shortly. Their publishing company, Beautiful Music, is not affected by the deal and will continue to be administered by Sunbury Music.

ITALY

By ALEX E. PRUCCHINI

■ The number one Italian female vocalist for over a decade, **Mina**, has two hits on the charts here this week. Her single, at number 5, is the closing title of her successful TV show . . . The new English label Bradley will be distributed here by CBS . . . **Augusto Martelli**, arranger/conductor/singer/songwriter, who in the past was very closely associated with Mina on all her recordings, has recently set up his own record company called Aguamanda Records, based in Milan. Besides looking after recordings, the new label will start its own publishing firm of the same name . . . Italy's top recording folk duo, **Vianella**, has quit Apollo Records and signed up with Ariston for a figure not yet disclosed . . . Carosello English pop group **Middle Of The Road** will be touring Italy's summer resorts in July. In the meantime their San Remo single "Sole Giallo," is peeking through the Italian charts . . . Italy will have its first rock & roll festival, held in Milan in the middle of May. The show will be articulated in two parts on two successive nights. The first part will be devoted to film cuts on rock & roll stars of the fifties, the second

(Continued on page 83)

JAPAN

コンフィデンス

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

■ Nippon Columbia recently launched a soul campaign entitled "Soul Is Human Pop." The campaign, which will run from May to this Fall, aims at extensive sales of soul records. Featured artists are **Gladys Knight & the Pips**, **Curtis Mayfield** and **Barbara Mason**. At the end of this month the company will begin releasing product from Muse Records, with whom Columbia signed a contract early this year.

King Records is making a push on CTI jazz by releasing 9 albums on the label.

Victor Musical Industries is repeating a promotional effort for "Eres Tu" by **Mocedades**, influenced by its success in America. The Spanish song was initially released here last September.

Toshiba EMI recently announced the acquisition of distribution rights in this market of the Delite label. The first Toshiba release, on July 10, will be "Funky Stuff" b/w "Jungle Boogie" by **Kool and The Gang**, followed by their album "Wild And Peaceful."

Record production in Japan for March, 1974 was 15,668,118 copies, according to a report from the Japan Phonograph Record Association. This was 22 percent more than the same month of the previous year and five percent more than the previous month. This was 10,234,619,176 yen, 40 percent more than the same month of the previous year and 2 percent more than the previous month.

"Kokuhaku" (Confession) by **Goro Noguchi** jumped into the top 4 in the Confidence Singles Chart this week. Since his debut in 1972, the 18-year old pop singer has been an idol of Japanese teenagers, consistently having top 20 hits.

Main singles released here this week include: "Oh, My My" by **Ringo Starr**, "Dancin' Machine" by the **Jackson 5** and "I Won't Last A Day Without You," by the **Carpenters**. Main albums are "Chicago VII," "Shinin' On" by **Grand Funk**, "Love Song For Jeffrey" by **Helen Reddy**, "Love Song" by **Anne Murray**, "Anthology" by **Gladys Knight & the Pips** and "Hero And Heroine" by **Strawbs**.

GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS OF THE WEEK: One of the great annual musical industry events, The Gold Europe Awards, took place last week in Saarbrücken, in a lovely castle (Schloss Halberg). The award recipients were voted on by Germany's leading trade journalist (80). The event was televised by **Trunck Branss**, who invited the leading German Orchestra band-leaders to play in a "Super-Special-Dream Orchestra." The orchestra was headed up by **E. Pokorny** on bass, **Werner Muller** on trombone, **Paul Kuhn** on piano, **Robert Last** on drums, **Hazy Osterwald** on drums, **Horst Jankowski** on electric piano, **Christian Bruhn** on piano, **Svend Asmussen** on violin, **Erwin Lehn** on xylophone, **Kurt Edelhagen** on clarinet and **Peter Thomas** on synthesizer. The audience loved the great jam that these fabulous musicians provided. Artist winners included **Mireille Mathieu** from France, **Peter Alexander** from Austria, **Hana Hegerova** from Czechoslovakia, and from Germany—**Cindy & Bert**, **Heino**, **Bernard Cluver**, **Nina & Mike**, **Elfi Graf** and **Gunter Gabriel**. Cooperation via food and drink for the gala were provided by German Record companies including Ariola, Eurodisc, BASF, EMI/Electrola and Teldec. Auf Wiedersehn 'til next week!

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. SUGAR BABY LOVE
RUBETTES—Polydor
2. WATERLOO
ABBA—Epic
3. DON'T STAY AWAY TOO LONG
PETERS AND LEE—Philips
4. SHANG A LANG
BAY CITY ROLLERS—Bell
5. REMEMBER YOU'RE A WOMBLE
WOMBLES—CBS
6. ROCK AND ROLL WINTER
WIZZARD—WB
7. THE NIGHT CHICAGO DIED
PAPER LACE—Bus Stop
8. HOMELY GIRL
CHI LITES—Brunswick
9. THIS TOWN AIN'T BIG ENOUGH FOR
BOTH OF US
SPARKS—Island
10. RED DRESS
ALVIN STARDUST—Magnet

ITALY'S TOP 10

1. BLUE SHADOWS
BERTO PISANO—Ricordi
2. ANIMA MIA
CUGINI DI CAMPAGNA—Fonit
3. UN'ALTRA POESIA
ALUNNI DEL SOLE—P.A.
4. RIMANI
DRUPI—Ricordi
5. NON GIOCO PIU'
MINA—PDU
6. PRIENCOL
ADRIANO CELENTANO—Clan
7. E POI
MINA—PDU
8. ANGIE
ROLLING STONES—Stone
9. ALLE PORTE DEL SOLE
GILIOLA CINQUETTI—CGD
10. MIND GAMES
JOHN LENNON—Apple

JAPAN'S TOP 10

SINGLES

1. NAMIDA NO MISAO
TONOSAMA KINGS—Victor
2. USO
KIYOSHI NAKAJO—Canyon
3. GAKUEN TENGOKU
FINGER 5—Phonogram
4. KOKUHAKU
GORO NOGUCHI—Polydor
5. WATASHIWA NAITEIMASU
LILY—Toshiba
6. TSUMIKI NO HEYA
AKIRA FUSE—King
7. KUCHINASHI NO HANA
TETSUYA WATARI—Polydor
8. HANA TO MITSUBASHI
HIROMI GO—CBS-Sony
9. SARABA TOMOYO
SHINICHI MORI—Victor
10. KOIWA JAMAMONO
KENJI SAWADA—Polydor

ALBUMS

1. GOLDEN PRIZE VOL. 2
CARPENTERS—King
2. KOORI NO SEKAI
YOSUI INOUE—Polydor
3. GAKUEN TENGOKU
FINGER 5—Phonogram
4. KOKORO NO SAKEBI
GORO NOGUCHI—Polydor
5. SANGAIDATE NO UTA
KAGUYAHIME—Crown
6. NAMIDANO MISAO
TONOSAMA KINGS—Victor
7. LIVE
YOSUI INOUE—Polydor
8. MARCHEN NO TABI
CHERISH—Victor
9. TAKE OFF
TULIP—Toshiba
10. PERFECT 24
KENJI SAWADA—Polydor

Chess/Janus Music Pubberies Ink Major International Pacts

■ NEW YORK — Lennie Hodes, general manager of the Chess/Janus music publishing firms, Heavy Music, Inc. (BMI), Andromeda Music (ASCAP) and Synergistic Music (SESAC), has announced the completion of subpublishing agreements with major firms in ten foreign markets.

The three Chess/Janus publishing subsidiaries will be represented in the United Kingdom by Intersong Music Ltd., in Germany by Bellver Musikverlag, in France by Robin Song Music, in Italy by Edizioni Musicali Melodi Casa, in Scandinavia by AIR Music Scandinavia AB, in Spain and Portugal by Ediciones Quiroga, in Benelux by Kluger International, in Japan

Chappell/Canada Active

■ TORONTO — Chappell/Canada is experiencing a record burst of activity in the burgeoning Canadian market, according to Jerry Renewych, professional manager for the Toronto-based office.

A major factor in the current Chappell activity is the worldwide co-publishing agreement with Harry Hinde, one of Canada's busiest record producers. Hinde produces such acts as Copper Penny, Ruckus, Ken Hollis, Tony Kingston and Phyllis Brown. Another is the active development of such writer/artists as Harry Marks, who Chappell has just placed with Polydor Records in Canada. The office is also negotiating a record deal for an American group, based in Detroit, called Brussel Sprout.

Orphan Promo Push

■ NEW YORK — London Records is mounting a large-scale promotion and merchandising drive in connection with the release of Orphan's latest album, "More Orphan Than Not." The campaign will encompass virtually all promotional media from full-page ads, to huge billboards, to tee-shirts, to radio time buys in numerous markets.

by Shinko Music Publishing Co., in South Africa by Laetrec Music Ltd. and in the West Indies by Woodwater Music Ltd.

Negotiations are now underway with a major publisher in Australia and in South America which will give Heavy Music Inc., Andromeda Music and Synergistic Music full international representation.

Hodes further announced the signing of an agreement under which Heavy Music will represent the Kluger International publishing companies, Zodiac Music and Compton Music, for the United States.

Montreux Fest Set

■ MONTREUX, SWITZERLAND — The 8th Montreux Jazz Festival will take place at the Conference Centre from June 28 to July 7, 1974. This year only three acts will be presented at the evening concerts in order to allow each more time and to keep the concerts from running until dawn. The New Orleans Boat Ride and the International Music Fair will continue as part of the festival.

Swedes Swing By



EMI recording artist Bjorn Skifs (lead singer of Blue Swede) and his producer Bengt Palmers stopped by Record World to announce the release of their second single — "Silly Milly." Both the new record and the group's number one hit, "Hooked On A Feeling," were culled from the EMI album also titled "Hooked On A Feeling," which is distributed by Capitol Records, Inc. Pictured from left are Skifs; RW's Beverly Magid and Craig Fisher; and Palmers.

CBS Intl. Plans Push For Essex in Europe

■ NEW YORK—CBS Records International European headquarters in Paris has announced its most comprehensive European promotion campaign ever undertaken for a new artist. David Essex's third

single, "America," will be released in mid-May in all countries outside Britain with a huge, centrally coordinated marketing push. Essex's two previous singles "Rock On" and "Lamplight" both have been awarded silver records in Britain.

Consumer Promo

The European campaign will concentrate on exposing the younger record-buying public to David Essex as an idea and as a major talent. Centrally-manufactured David Essex posters, stickers, T-shirts, and fan-club postcards are intended for the buyers, not merely the retailers and radio deejays. Music magazines in all major markets will carry free promotional material and special David Essex competitions; the number of stickers reaching the public by this means alone will approach 1½ million. CBS Records International in New York has prepared films in support of the campaign.

Yetnikoff Completes Continental Visit

■ NEW YORK—CBS Records International president Walter Yetnikoff recently returned from a fact-finding tour of the European continent.

Yetnikoff stopped in Holland to visit the Haarlem pressing plant, which services the bulk of the company's manufacturing needs on the Continent. He also, met with John Vis, general manager of CBS Grammofoonplaten, to congratulate him on the Dutch company's present success with The Three Degrees, Chi Coltrane, MFSB, The Tramps, Charlie Rich and local artists Albert West and Thijs van Leer.

German Meet

Yetnikoff then traveled to Germany, the third largest international market, where he and general manager Rudy Wolpert discussed the current rise of American artists such as Albert Hammond, Chi Coltrane, Garfunkel, MFSB, the Three Degrees and local artist Costa Cordalis.

Yetnikoff departs this week for Japan where he will attend CBS/Sony's annual board of directors and stockholders meeting.

Quality Names Moon To Board of Directors

■ SCARBOROUGH, ONT. — George R. Struth, vice president and general manager of Quality Records Limited, has announced the appointment of Harold Moon to the board of directors.

Moon is a 26 year veteran of the Canadian Music industry and was the founder and recently retired head of BMI Canada.

Italy (Continued from page 82)

part will see live artists introducing their latest singles of song revivals of the period. England will be represented by Lucille and Alex Marlo, from Italy will be Fausto Leali, Lucky Pistoia, The Tritons etc. Local TV will likely be televising the event . . . CBS recording artist Marcella is undergoing a lengthy promotional campaign in Germany where the young singer has cut her first record in that language . . . Rock nostalgia seems to have hit Italy too. "American Graffiti" is a huge hit here these days.

Mandrell Vibrant In Las Vegas

■ LAS VEGAS — Five foot two inch, 95 pound Barbara Mandrell showed that star power can come in small packages at her recent Golden Nugget opening.

She may be pint sized but the blond singer measures up well whether belting an uptempo swinger like "Show Me" or doing a country ballad like "Midnight Oil." Certain parts of the program could use some tightening up and there is a bit too much patter, but opening nights are notorious for the jitters and there is no doubt that the dynamic Miss Mandrell is star material.

She also shines as a musician, showing tremendous versatility on the five string banjo, steel guitar, bass and sax.

Jerry Farver

White Extends Tour

■ LOS ANGELES — 20th Century recording artist Barry White extended his original nine city national tour, which began May 17 in Portland, Oregon, to sixteen due to overwhelming advance ticket sales. The tour will focus primarily on the eastern and southern United States.

Orchestra

Accompanying White on the tour will be the Love Unlimited Trio and his forty-one piece Love Unlimited Orchestra. Culminating this tour will be "An Evening with Barry White at the Hollywood Bowl," July 14.

Muscor/Vance Pact

■ NEW YORK — Muscor Records president Richard E. Talmadge has announced the signing of a production agreement with Paul Vance.

'Station' Stop



WBL5 program director Frankie "Hollywood" Crocker (left) beams under his fedora as he awards Dolores Avent a pair of Amtrak tickets to San Francisco while Warner Bros. New York promotion manager Mike Shavelson poses in a chic Graham Central Station railroad overall and cap ensemble. Ms. Avent was the winner of a Graham Central Station postcard drawing; the winner was able to choose any destination within the continental United States.

Wet Willie Stops In



Stopping by Record World's offices, in the midst of a concert tour, were Capricorn recording artists Wet Willie. They discussed their forthcoming album, "Keep On Smilin'." Pictured above (from left) are: Mike Hyland of Capricorn, Rick Hirsch of Wet Willie, RW's Roberta Skopp and Wet Willie lead vocalist Jimmy Hall.

Ragtime Grows Up For Max Morath

■ NEW YORK — "The Entertainer" theme from the movie "The Sting" has brought ragtime to the AM airwaves, which for Max Morath, (Vanguard) long-time ragtime pianist, means "my phone is ringing a lot more." Morath has been appearing as a soloist since the early 1960s, when he participated in two National Educational Television series, "The Ragtime Era" and "Turn of the Century."

Today, Morath spends about 50 percent of his time touring colleges, community theaters and concert halls, presenting his one-man show, "The Ragtime Years." He views his role as analogous to that of Burl Ives in the folk revival of the late 1950s — spreading the music and bringing an understanding of it to new, young audiences.

A change in the image of ragtime — a "santization," as he puts it — has legitimized the form and made it more acceptable to a broader spectrum of people. Morath notes that the most successful ragtime albums in recent months, apart from "The Sting," have been on classical labels. The college kids, he adds, have always been partial to ragtime, but now he finds older folks among his audiences, too.

Is the current rage a revival? Morath sees it more as a Scott Joplin revival than one of ragtime, a revival meaning there would be more of an effort at furthering the form rather than just recreating it. And that's the message he's bringing to larger and larger audiences.

Ira Mayer

Sanders to Guest At Nixon Fete

■ NEW YORK — Sweet Fortune recording artist Bob Sanders has been invited to be the guest performer at the 66th Annual First Lady Breakfast honoring Mrs. Richard M. Nixon on May 21.

Jazz

(Continued from page 81)

his life style. The musical sequences feature Gillespie with his quintet of that period, **James Moody, Kenny Barron, Chris White and Rudy Collins**, in action at two west coast clubs.

With "The Blues According To **Lightnin' Hopkins**" (1967), Blank moves to color and exhibits a large improvement and development of his own style. The film moves from Houston to Hopkins' hometown to **Mance Lipscomb's** farm in Navasota, Texas. Blank captures Hopkins, another master showman as well as great bluesman, in a variety of playing and talking situations. At each location, he also captures the mood and attitude of the people and environment with the emphasis on good food and good music, the staples of life in East Texas and Southwestern Louisiana.

In 1970, Blank moved on to do his masterpiece "A Life Well Spent," a 44 minute study on bluesman Mance Lipscomb, a more honest and wise bluesman than Hopkins. This film is as beautiful as its subject. Shot at Mance's small farm in Navasota, Blank captures the people, the environment and the life style of the area with grace and a deep, reverent sense of humanity. There are more mouth-watering food scenes featuring the loving preparation and appreciative devouring of country cooking, the best food in the world. Mance plays superbly and talks warmly with a shockingly keen country wisdom to the backdrop of the gorgeous Texas sky and landscape. Blank's poetry in his medium matches that of Lipscomb in his.

"Hot Pepper" (1972) is a one hour film of the great Zydeco accordion player **Clifton Chenier** and his environs in Southwestern Louisiana. Zydeco is a unique blend of Cajun music with blues and r&b, and Clifton is the leading exponent of the form. Again, Blank delves into the soul and character of the people with some great candid bar and barber shop scenes. Included are scenes of Chenier and his band wailing at black cajun clubs in the area and some wonderfully pensive scenes of Chenier alone, reflecting on his people, his unique culture and his life. The warmth and vitality of these people cannot be captured in print, but Blank has done it with film.

Blank has also done two films on white Cajuns: "Dry Wood" and "Spend It All," and a narrative short on Lightnin' Hopkins' early life, "The Sun's Gonna Shine." He is currently applying his talents to a feature length film on **Leon Russell** that was several years in the making. For more information on the rental or purchase of these masterworks, contact Flower Films, 11305 Q Ranch, Austin, Texas 78757.

I might add here that Hopkins, Lipscomb and Chenier are all well represented with some superb albums on Arhoolie Records (Box 9195, Berkeley, Cal. 94709). An upcoming release on the label includes Mance Lipscomb Volume 6 and a new Clifton Chenier album with the unusual guest appearance of blues-rock guitarist **Elvin Bishop**.

These films and albums are among the ever so important documentation of black American music and provide great entertainment and enlightenment for the viewer/listener.

Ian Arrives in Motor City



Columbia Records artist Janis Ian recently made her debut appearance at Detroit's Michigan Palace. While in the Motor City, Ms. Ian stopped by at WABX-FM to promote her latest Columbia album, "Stars." Shown at the station are from left: Russ Yerge, local promotion manager, Columbia Records; Rhonda Tanton, WABX disc-jockey; Ms. Ian; and Mark Parenteau, WABX disc-jockey.

The Golden Crest Ragtime Story

By SPEIGHT JENKINS

■ NEW YORK — By most indications of sales, the current ragtime raze began with the release of Scott Joplin's Piano Rags, Volume I, by Joshua Rifkin on Nonesuch Records in December of 1970. The story of how that record came about, and of the estimable Vera Brodsky Lawrence of the New York Public Library Music Division, who believed in Scott Joplin when no one even remembered who he was, has been told here before.

Now Golden Crest records has brought out the rags of another ragtime giant, Joe Lamb, and made quite a case for his popularity as well. "The Classic Rags of Joe Lamb" not only contains good performances of thirteen of Lamb's rags by Milton Kaye, but one of the most fascinating and helpful addenda to any record in a long time: something advertised as a "Seminar of authentic ragtime."

The speakers on the seminar are pianist Milton Kaye and ragtime authority and author Rudi Blesh, who produced the record for Golden Crest. Though this type of record is usually dead (several have been included in complete operas and have always failed to shed new light on the works), this one really informs the listener. What the two speakers do not say about Joe Lamb is that he was obviously another Charles Ives. Lamb, a white man who provided a link between the Afro-American style of ragtime and what was to follow, published quite a few rags in the late teens. For some reason he felt that he would be corrupted if he stayed in the music business. So, according to Blesh, he took a "demeaning" job in the garment industry, and continued occasionally to write rags, but not for publication. His family—just as did Ives'—about his music — thought ragwriting was "Grandpa's" harmless pastime.

In 1949, on the track of Lamb for his book, "They All Played Ragtime," Blesh found him in Brooklyn and from then until the end of his life, in 1960, Lamb wrote more and more rags. On the basis of this record his work is quite up to Joplin's standard, if a little less vivacious. The rhythms are just as interesting though, and the melodies pour forth.

The record of explanation also says a lot about the status of rag-

time in America at that time and in this method of playing ragtime (without mentioning the obvious parallel, not just to Mozart, but to performance practices from the Baroque through the Bel Canto age) and links Lamb to Joplin.

Clark Galehouse, president of Golden Crest, even disputes the notion that ragtime is classical, so putting him in direct opposition to Nonesuch's Teresa Steme. "Ragtime was a popular phenomenon, then and now," he told RW, "and it just can't be called classic. Ragtime comes purely out of the people." His argument for a folk basis of ragtime is not overcome when it is pointed out that Joplin and Lamb both wrote with classical models in mind, or that both commedia dell'arte and the singspiel were "folk" and wildly popular in their time.

Golden Crest has recently released the second record of Gunther Schuller and the New England Conservatory Ragtime Ensemble, a first-class follow up on the now famous "Red Back Book," issued by Angel. Galehouse pointed out that Golden Crest had an exclusive contract with the

(Continued on page 86)

RCA Red Seal Inks Joselson

■ NEW YORK—Tedd Joselson, a young pianist, has been signed to an exclusive contract with RCA's Red Seal label.

Thomas Z. Shepard, division vice president, Red Seal artists and repertoire, who went to Philadelphia to hear the young Belgian-born pianist's debut with the Philadelphia Orchestra at the urging of maestro Eugene Ormandy, announced the signing and further said Joselson had quickly been engaged to make his debut recording last week with the orchestra.

The debut vehicle was Prokofiev's Second Piano Concerto, and on hearing the performance, RCA's Shepard signed Joselson and arranged for a quick change in the Philadelphia Orchestra recording schedule so the pianist could be recorded in that concerto. RCA, according to Shepard, plans to release the album in time to coincide with Joselson's New York debut in the same work with the Philadelphia Orchestra at its opening New York fall concert.

CLASSICAL RETAIL REPORT

MAY 25, 1974

CLASSIC OF THE WEEK



BOITO
MEFISTOFELE
CABALLE, LIGI, DOMINGO,
TREIGLE, RUDEL
Angel

BEST SELLERS OF THE WEEK

BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
BELLINI: NORMA—Sills, Verrett, Domingo, Plishka, Levine—ABC
JOPLIN: MORE RAGS—Schuller—Golden Crest
JOPLIN: PIANO RAGS VOL. I—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel

KING KAROL/N.Y.

AMRAM: TRIPLE CONCERTO—Amram, Zinman—RCA
BACH TRANSCRIPTIONS—Stokowski—London
BEESON: THE SWEET BYE & BYE—Kansas City Lyric Theater—Desto
BELLINI: NORMA—Sills, Verrett, Domingo, Plishka, Levine—Angel
HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Giaioitti, De Almeida—RCA
JOPLIN: MORE RAGS—Schuller—Golden Crest
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Burrows, Wixell, Davis—Philips
SCHUBERT: LIEDER—Ludwig—DG
JOAN SUTHERLAND: SONGS MY MOTHER TAUGHT ME—London

RECORD & TAPE COLL./BALT.

BELLINI: NORMA—Sills, Verrett, Domingo, Plishka, Levine—ABC
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
CHOPIN: SONATAS OPUS 35, 58—Perahia—Columbia
MUSIC OF JEAN EICHELBERGER IVEY—Peabody Institute—Folkways
JOPLIN: PALM LEAF RAG—Southland Singers—Angel
KORNGOLD: SYMPHONY IN F-SHARP—Kempe—RCA
MOZART: SYMPHONY NO. 38, 41—Davis—Philips
SAINT-SAENS: SYMPHONY NO. 1, 2—Martinon—Angel
STEINER: GONE WITH THE WIND—Gerhardt—RCA
STRAUSS: ALSO SPRACH ZARATHUSTRA—Karajan—DG

DISCOUNT RECORDS/DALLAS

ADAGIO—Karajan—DG
BEETHOVEN: COMPLETE PIANO CONCERTOS—Ashkenazy, Solti—London
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
CARLOS: SWITCHED ON BACH II—Columbia
JOPLIN: PIANO RAGS, VOLS. I, II—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
CHRISTOPHER PARKENING ALBUM—Angel
PUCCINI: TOSCA—Price, Domingo, Milnes, Mehta—RCA
BEST OF JOHN WILLIAMS—Columbia

VOGUE RECORDS & BOOKS/L.A.

BELLINI: NORMA—Sills, Verrett, Domingo, Plishka, Levine—ABC
BERLIOZ: ROMEO AND JULIET—Maazel—Decca (Import)
DELIUS: SONG OF THE HIGH HILLS—Groves—Angel
ELGAR: THE SANCUINE FAUN—Boult—EMI (Import)
JOPLIN: MORE RAGS—Schuller—Golden Crest
JOPLIN: PIANO RAGS VOL. I—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
SAINT-SAENS: SAMSON ET DALILA—Ludwig—Eurodisc (Import)
SIBELIUS: THE TEMPEST—Groves—EMI (Import)
VAUGHAN-WILLIAMS: DONA NOBIS PACEM—Boult—Angel

TOWER RECORDS/S.F.

ALBENIZ: IBERIA—De Larrocha—London
BACH: COMPLETE FLUTE SONATAS—Rampal—Odyssey
BOITO: MEFISTOFELE—Caballe, Ligi, Domingo, Treigle, Rudel—Angel
BRUCKNER: MASS—Norrington—Argo
COPLAND: APPALACHIAN SPRING—Copland—Columbia
KAY: MARKINGS—Freeman—Columbia
KIRCHNER: LILY—Columbia
LUTOSLAWSKI: CONCERTO FOR ORCHESTRA—Warsaw Philharmonic—Philips
NIELSEN: SYMPHONY NO. 2—Bernstein—Columbia
PARTCH: BEWITCHED—CRI

5TH AVE. RECORDS/SEATTLE

BOITO: MEFISTOFELE—Caballe, Ligi, Treigle, Rudel—Angel
JOPLIN: MORE RAGS—Schuller—Golden Crest
JONGEN: SYMPHONIE CONCERTANTE—Fox—Angel
JOPLIN: GREAT SCOTT—Roberts—Klavier
JOPLIN: PIANO RAGS—Rifkin—Nonesuch
JOPLIN: RED BACK BOOK—Schuller—Angel
LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London
STRAUSS: VOICES OF SPRING—Mesple—Angel

Dialogue (Continued from page 80)

Ken Evans, I was told recently, is the only man in this country who, as a program director or a producer, takes the trouble to listen to records played to him by promotion men from beginning to end. It's his job to do it. Unless he has the opportunity to be informed by promotion men of what product they have, and he's given photographs of the new acts they have, if he's given a biography or background history of new acts or established acts, or unless he's informed what's happening at the record company end with an artist, with the act, he's completely unaware. So therefore how can the disc jockey go on the air without being aware of what the record's all about? Now let me give you an example. If a man is working in a department store, and the salesman doesn't come to him saying "This is a new gadget, a new tool, this is going to be in demand," unless he takes the trouble to examine the product and unless he's aware of the product, when the customers come in and ask for that product . . . if he doesn't know it, he's not doing his job. If anybody had the job at this end at Radio Luxembourg or any station that I worked with, and they didn't take the trouble to see promotion men, and didn't take the time to listen to their product, they wouldn't last five minutes with me. They wouldn't be doing their job properly. And that's what the name of the game is. Radio Luxembourg is here to offer a music platform to people, to young, record buying kids, and unless our program department people are aware of what's on the market how the hell can they do their job? I heard a story the other day of a certain promotion guy that I was talking with, who went in to see the producer of a radio station. The producer put the record on at the beginning and listened to the intro. He took the needle off and put it on halfway through the track and as it happens it played the intro again, and the producer took it off and said "That's repetitious isn't it?" What sort of a guy is that?

RW: How does one program director manage to spend so much time with promotion men and complete all his other duties—I understand he only works with one assistant?

Keen: He's a very capable man. We employ very capable people.

RW: Why do you think other stations find it necessary to employ 20 or 30 men to do that job?

Keen: That's their policy. We have a very small unit, we employ a total of 30 people here in London. We have 6 disc jockeys and a station manager in Luxembourg. Mind you, we don't have day time radio, only evening. But the number of people employed by some stations I think is too many. I think a 24 hour radio station with our format, I do emphasize this, could be operated by 50 people.

"You can always identify Radio Luxembourg even before the deejay's voice comes on . . . by the music it's playing."

RW: How do you see Radio Luxembourg's role in the future of radio in Britain?

Keen: I would say simply that our future role is in Europe, not in Britain. As I said earlier on, our research proves that we have this network coverage not only in the UK but throughout the whole of Europe. That's our future. Our ball game is to present a top 40 station to young kids, young people, young music minded buyers—record buyers—throughout Europe. Music is international, and our company is international. Our slogan is, and we maintain it, 'Much More Music.' If you call our offices the girl on the switchboard will say "Radio Luxembourg Much More Music"—that's our game.

RW: What about the average record buyer in this country, the average British consumer in the age bracket you've specified who turns in the evening to 208, those who are probably not at the age where they consider what's happening in Europe or anywhere else? All they know is they tune in and hear records on the station. They also know if they tune in during the daytime they can hear either Radio One or Capital Radio if they're in London and so on. So when you consider those kids in that market, how do you see Radio Luxembourg's future role as opposed to that of its competitors?

Keen: I see our future, again, European. I repeat myself because this country is in Europe. Radio Luxembourg is well and truly in Europe. I see the future format policy of providing music which is in demand, for young people. Our policy is, and it does work, if you go through the dial in the evening you can always identify Radio Luxembourg even before the deejay's voice comes on, even before the station jingle is played. You can always identify it by the music it's playing. We will

(Continued on page 88)

Como Does Benefit



The perennially popular Perry Como is flanked by Frank Mancini (left), RCA Records' division vice president, artists relations, and Dick Levine, Como's personal manager, as the artist waits at Kennedy Airport for a flight to London. In England, Como was involved with the Variety Club of Great Britain in performing a charity concert, the proceeds of which went to purchase "sunshine coaches" for the transporting around Britain of handicapped children.

Larry Uttal

(Continued from page 3)

world, our product will be marketed and distributed by EMI."

L.G. Wood, EMI's group director records and music, has said that, "While no details are available on the new operation, it is anticipated that the new company will have a strong, compact, dedicated staff marked by a high degree of 'togetherness'; cover the full spectrum of contemporary music; feature constant international talent 'crossover'; attract top talent — both new and established — and that Uttal will have operating autonomy."

A pioneer in the use of independent producers — a concept that won him two Bill Gavin Awards and numerous other citations — Uttal has been in the forefront of those capable of "breaking" new acts. In 1973, under Uttal's leadership, Bell Records released sixteen albums by brand new artists and made the charts with seven, including four that had singles that each sold over a million copies.

As one of the most successful personalities in the music industry, Uttal's decision has been the subject of intense international speculation. With last week's announcement, the record industry will have its first new totally independent major record operation in many years.

"The past five years with Columbia Pictures Industries", Uttal said, "have been tremendously eventful and rewarding. The success of Bell Records and the 'family' feeling we've had with each other have been a source of great happiness and satisfaction to me. This has been one of the most difficult decisions in my life and I have given it much thought and time. However, the excitement of creating a brand new label in partnership with the largest and most powerful record company in the world is enormously challenging. I believe that we will create tremendous enthusiasm and excitement. The prospect is irresistible."

CONCERT REVIEW

Sha Na Na Show How The Show Must Go On

■ CARNEGIE HALL, NYC — Although death had suddenly taken their lead guitarist, and now a collapsed lung was threatening their bass vocalist Bowser, Sha Na Na (Kama Sutra) quickly called in the talents of axeman Elliot Randall and activated various group contingency plans to fill in for the low harmonies. With their special brand of greasers' professionalism, it all came together like Blylcream on a wethead.

If Sha Na Na has not been the sole impetus behind such successes as "Grease," "American Graffiti" and "Happy Days," at the very least the band deserves credit for the live stimulus behind a symbiotic growth (14) relationship amongst all the aforementioned. The highlight of this particular night was the dance contest, which drew three unsuspecting females out of the crowd to compete as coupled with three band members.

Sha Na Na's latest album is "Hot Sox," so this impromptu "hop" was most appropriate.

Opening the show was Richie Havens' new group, Fresh Flavor. Havens plays a minor role but is clearly the group's focal point. The lead vocals in this basically progressive black attraction sound a bit like the Stylistics' Russell Thompkins Jr., making for an interesting, if sometimes contrasting, sound picture.

Robert Adels

Golden Crest

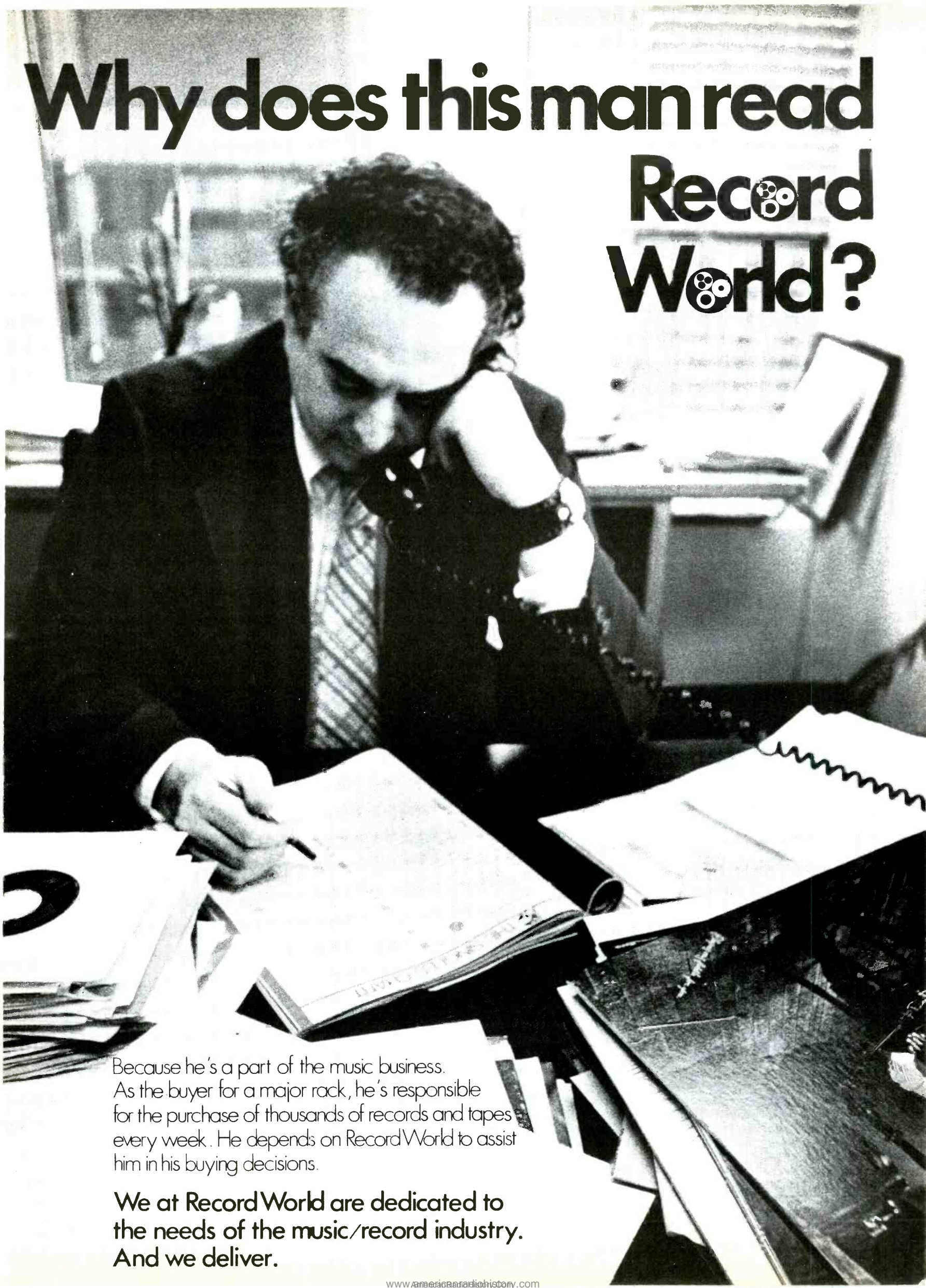
(Continued from page 85)

New England Conservatory and that the Angel record had been allowed as a favor to Schuller, who had already made the deal.

When asked how dealers can get Golden Crest, he said, "We have never denied any dealer a record who has any kind of credit. Distributors in the classical business are lazy and don't like to take on any record they're not sure to sell, and the dealers don't press them. Let any dealer ask us, and we'll get the record to them immediately. Our address is 220 Broadway, Huntington Station, Long Island."

Recording ragtime is not a new venture for Golden Crest. As far back as 15 years ago (the label was founded in 1952), they recorded the ragtime pianist Armand Hug in New Orleans. Golden Crest carries about 250 titles in its classical list, and has many plans for the future, both with Schuller and for more rags of Lamb. For the moment Galehouse is not talking. "There's so much competition in ragtime now, you have to keep quiet, but we have a lot of good things coming."

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Manilow Looks Good In Solo Performance

NEW YORK — Barry Manilow (Bell) brought his post-Bette Midler, post-Continental Baths entourage to New York's Bottom Line for an almost week-long engagement recently, and judging from his performance, he is ready to step out on his own as a recognized performer. The first thing you notice about his act is that he gives 100 percent at all times; as a matter of fact, he came down with laryngitis during the second show opening night and had to cut his performance short. The audience, however, was most understanding, and many of them came back for second and third performances.

Friends

Manilow opens and closes his set with "It's a Miracle," and musical highlights of the show are "Sweet Life," "Cloudburst" and "One of These Days." He also enjoys doing his own arrangement of "Friends," popularized by another artist that used to be with me on tour. And instead of doing

his "hit single" for the audience, he does a medley of commercials that he has written or performed: McDonalds, Pepsi, Schaefer Beer and Vitalis jingles are among those represented. Throughout his stint, audience reaction was tremendous; standing ovations, not only after but during the shows, were commonplace. Now, with the successful solo tour completed, other great things should be in store.

Barnaby Bye

Opening the set was Atlantic's Barnaby Bye, who on opening night, began their show with the old routine of one guy singing while drinking water when really another member of the group was singing. (Subsequent performances were begun without this tired and boring routine.) The group did songs from their first album, "Room To Grow" and from their soon to be released second album.

Gary Cohen

Gary (& Mike) & Dave



London recording artists Gary (right) & Dave (left) dropped by RW recently and sandwiched themselves around the label's New York promotion manager Mike Milrod. The duo's new single, produced by Greg Hambleton, is "I Fell in Love with You Sometime."

Moody Blues Receive Ivor Novello Award

LONDON — The Moody Blues were honored recently (16) in London when the group was presented with the Ivor Novello Award for services to the music industry. The award commemorates sustained success in the international music market.

PRS Dinner

The award was presented to the Moody Blues by Norman St. John-Stevas, a noted member of the British Parliament, at a dinner celebrating the 60th anniversary of the Performing Rights Society.

Dialogue (Continued from page 86)

continue in that direction. We'll always cater for public demand, and never will the whims of our program director supply our programs with music only he likes, unlike some other stations. Let me tell you about our format. I believe that a lot of British talent isn't given the opportunity to become established because of this attitude of people not wishing to know about new artists and new acts and that's something that Radio Luxembourg has never been guilty of. We'll look for new acts and we'll play new acts and we'll get behind them because although we're a Luxembourg company, one might say we're not British; but the British service is run from London and we're British people anyway and we believe that our station provides a great opportunity and a selling platform in the music industry for British talent. Our figures for the first three months of this year show that 62.62% of our top 40 playlist was British, 35.95% American, and 1.43% for the rest of the world. I also believe that it's wrong only to play records after they get into the charts. How the hell are artists going to be given the opportunity to become established and how would records get into the charts? With that in mind we always give an opportunity to newcomers, and we don't play it safe all the time. We have a Power Play. A lot of people could say 'Your Power Play doesn't work all the time.' That doesn't matter—at least we try. We don't play it safe as a lot of other people do. That's the easiest way but we don't do that, and never will. ☺

RCA Inks Buster Brown, Emperor



RCA Records has signed singer-songwriter Buster Brown from Canada, and Emperor, a rock group from Southern California, to recording contracts through negotiations with manager Nick Grillo. Both acts will be produced by RCA Records producer John Lombardo at RCA Studios, Hollywood. Seated at the console (left) Buster Brown and John Lombardo. Pictured behind are the members of Emperor: Jim Taylor, manager; Nick Grillo; Randy Budihis; Joe Marques; Don Burkheimer, RCA Records division vice president, west coast; Marc Zavatsky; and Steve Watts. Both have been recording new singles at RCA's Hollywood recording studios.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A GOOD WOMAN'S LOVE Atkins & Reed (Delmore, ASCAP)	52	MY GIRL BILL (Gernhard & Lobo) (Kaiser/Famous/Boo, ASCAP)	67
A VERY SPECIAL LOVE SONG Billy Sherrill (Algae, BMI)	29	NO CHARGE Pete Drake (Wilderness, BMI)	14
AT THE TIME Jean Shepard (Stallion, BMI)	42	ON THE COVER OF MUSIC CITY NEWS (Evil Eye, BMI)	10
BITTER THEY ARE, HARDER THEY FALL Fred Foster (First Generation, BMI)	35	ONE DAY AT A TIME (Buckhorn, BMI)	26
BLOODY MARY MORNING Jerry Wexler (Willie Nelson, BMI)	20	ONE DAY AT A TIME Wesley Rose (Acoustic, BMI)	49
BORN TO LOVE AND SATISFY Jerry Bradley (Jack & Bill, ASCAP)	39	PURE LOVE Collins & Johnson (Briarpatch/Pi-Gem, BMI)	6
CAPTURED Earl Ball (Noma/S.P.R., BMI)	24	QUE PASA Ray Pennington (Deodare/Briarpatch, BMI)	68
COME HOME Don Gant (Chappell, ASCAP)	43	RAGGED OLD FLAG Cash & Bragg (House of Cash, BMI)	57
COUNTRY BUMPKIN Walter Haynes (Tree, BMI)	5	RAINY NIGHT IN GEORGIA Curb-Vienneau Prods. (Combine, BMI)	41
COUNTRY LULLABY Ron Chancy (Screen Gems-Columbia/Summerhill, BMI)	25	ROOM FULL OF ROSES Mickey Gilley (Hill & Range, BMI)	16
DALLAS Ray Baker (Acuff-Rose, BMI)	44	SEXY LADY Billy Sherrill (Roadmaster, BMI)	64
DON'T LET GO Jim Vienneau (Screen-Gems, Columbia, BMI)	19	SHE'S IN LOVE WITH A RODEO MAN Jerry Bradley (Jack, BMI)	32
FRECKLES AND POLLYWOG DAYS Don Gant (Blue Crest/Hill & Range, BMI)	56	SOME KIND OF WOMAN Jerry Kennedy (Coal Miners, BMI)	9
FRIEND NAMED RED Ray Pennington (Dunbar, BMI)	54	SOMEONE CAME TO SEE ME Norro Wilson (Galleon/Easy Listening, ASCAP)	72
GEORGIA KEEPS PULLING ON MY RING Owen Bradley (Battleground/Emerald Isle, BMI)	46	SOMETHING Jerry Kennedy (Tree, BMI)	7
GOODBYE Larry Butler (Tree, BMI)	46	SOMETHING ON YOUR MIND Jack & Misty (Birdwalk, BMI)	74
HE THINKS I STILL CARE Brian Ahern (Jack/Glad, BMI)	34	STAMP THEM GRAPES Jim Vienneau (Sawgrass, BMI)	62
HELLO LOVE Light & Atkins (Four-Star, BMI)	30	STATUE OF A FOOL Jim Foglesong (Sure Fire, BMI)	73
HEY THERE GIRL Pete Drake (Jack & Bill, ASCAP)	70	STOP THE WORLD Susan Tary (4-Star, BMI)	33
HONEYMOON FEELIN' Jim Foglesong (Acoustic, BMI)	4	SUNDOWN Lenny Waronker (Moose, CAPAC)	75
HOW LUCKY CAN ONE MAN BE Norro Wilson (Su-Ma, BMI)	36	SWEET AND TENDER FEELING Don Powell (Milene, ASCAP)	55
I DON'T SEE ME IN YOUR EYES ANYMORE Chet Atkins (Laurel, ASCAP)	27	TAKE MY LIFE Bud Logan (Above, ASCAP/Beyond, BMI)	66
I JUST STARTED HATING CHEATIN' SONGS TODAY Schafer & Dorman (Blue Crest/Hill & Range, BMI)	8	THAT SAME OLD LOOK OF LOVE Billy Sherrill (Algae/AI Gallico, BMI)	37
I MISS YOU Walter Haynes (Tree, BMI)	61	THE PILLOW Billy Sherrill (Algae, BMI)	50
I NEVER HAD IT SO GOOD George Richey (Almo, ASCAP)	71	THE STREAK Ray Stevens (Ahab, BMI)	1
I WANT TO STAY K. Farah Prod. (Jack & Bill, ASCAP)	65	THE TELEPHONE CALL Billy Sherrill (Algae, BMI)	21
I WANTA GET TO YOU Norro Wilson (AI Gallico/Algae, BMI)	51	THERE'S STILL A LOT OF LOVE IN SAN ANTONIO Glen Sutton (Hill & Range, BMI)	63
I WILL ALWAYS LOVE YOU (Kipahulu, ASCAP)	3	THEY DON'T MAKE 'EM LIKE MY DADDY Owen Bradley (Passkey, BMI)	22
I'D FIGHT THE WORLD Jerry Bradley (Tree, BMI)	45	THINGS AREN'T FUNNY ANYMORE Ken Nelson (Shade Tree, BMI)	31
IF YOU LOVE ME John Farrar (AI Gallico, BMI)	11	THIS TIME Jennings-Nelson (Baron, BMI)	23
I'M NOT THROUGH LOVING YOU YET Owen Bradley (Twitty Bird, BMI)	40	TORE DOWN/NOTHING BETWEEN Bob Ferguson (Owepaw, BMI)	47
IS IT WRONG W. McPherson (Hill & Range, BMI)	2	UNTIL THE END OF TIME Farah Prod. (Jack & Bill, ASCAP)	58
IT'S THAT TIME OF NIGHT Bob Ferguson (Show Biz, BMI)	53	WE COULD Jack Clement (House of Bryant, BMI)	17
LADY LOVER Earl Richards (Golden Horn, ASCAP)	69	WE SHOULD BE TOGETHER Allen Reynolds (Jack, BMI)	28
LAST TIME I SAW HIM Billy Davis (AI Gallico, BMI)	12	WHEN THE MORNING COMES (Lady Jane, BMI)	15
LEAN IT ALL ON ME Norro Wilson (Jobete, ASCAP)	18	YOU DON'T NEED TO MOVE A MOUNTAIN Walter Haxner (Jack, BMI)	13
MARIE LAVEAU Bobby Bare (Evil Eye, BMI)	38	YOU MAKE ME FEEL MORE LIKE A MAN Johnny Prater (Prater, ASCAP)	59
		YOU ONLY LIVE ONCE Wesley Rose (Acuff-Rose, BMI)	60

RCA Plans Pride Promo

■ NEW YORK—Keyed to Charley Pride's May 21 opening in the main show room of the Las Vegas Hilton Hotel, RCA Records is launching a multi-pronged Charley Pride advertising-promotion-publicity campaign which will run throughout the country for the rest of the year. The announcement was made by Jack Maher, RCA Records director, merchandising.

Under the theme "Pride of America," the campaign will be tied in with Pride's tour appearances for the bulk of the year.

Opening the campaign will be trade ads calling attention to his Las Vegas stint, also to be supported by multi-spot radio exposure in Los Angeles, San Diego, Bakersfield, Long Beach and San Bernardino. Store windows and posters also will herald the Vegas engagement. Consumer advertising, geared to announce the opening and sell Pride's RCA album product will run in all country music publications.

(Continued on page 91)

PIP Pacts Mega

■ WOODBURY, N.Y. — Ira Moss, president, and Bugs Bower, vice president of PIP Records, a division of Pickwick International, Inc., have announced the completion of a long-term agreement with Mega Records president Dave Bell for the distribution of Mega product on both records and tapes throughout the United States.

Mega Records operates out of both Los Angeles and Nashville. The Nashville office is under the direction of national promotion director Ed Hamilton.

Nashville NARAS Holds Membership Meet

■ NASHVILLE — The Nashville Chapter of the National Academy of Recording Arts and Sciences (NARAS) held its annual membership meeting at the Musicians Union hall Wednesday (18).

The newly elected board, which will serve a two year term expiring May 1976, by category are: vocalist/singer, Buzz Cason; leader conductor, Jim Foglesong; a&r producer, Ronny Light; singer/composer, Kenny O'Dell; engineer, Gene Eichelberger; musicians, Don Gant; Arranger, Bergen White; liner notes, etc., Bill Ivey; spoken word/comedy, J.D. Sumner; and at-large, Chuck Neese.

Hold-over governors remaining on the board until May 1975 are: Hershel Wiginton, Bill McElhiney, Ron Chancey, Rory Bourke, Glenn Snoddy, Willie Ackerman, Bill Pursell, Gayle Hill, Bob Beckham, Bill Hall, Wesley Rose, Don Light, Brad McCuen, Roger Sovine and Joe Talbot.

The first order of business for the new board will be the election of officers at their next meeting, Wednesday, June 5.

(Continued on page 90)

MCA Sets 'Country Partners' Promo

■ NASHVILLE — MCA Records is in the process of launching a massive sales promotion campaign on behalf of its country music roster to culminate in June with Nashville's country music Fan Fair 1974.

Adopting the theme, "Country Partners," MCA's annual country music promotion will consist of album product release in three phases and a mass merchandising campaign involving a four-way "partnership" between dealers, artists, the general public and MCA, according to vice president-marketing Rick Frio.

The initial "Country Partners" album release includes "If You Love Me, Let Me Know" by Olivia Newton-John, "Loretta Lynn's Greatest Hits, Volume Two," "Jimmie Davis' Greatest Hits, Volume Two," "Country Bumpkin" by Cal Smith and "Red Rose From the Blue Side" by George Morgan. Two subsequent releases are

scheduled during the next four weeks.

MCA's merchandising campaign will consist of posters, streamers, standup displays, mobiles and tee-shirts for record stores, dealers and promotion men. These will supplement major time buys on key country music radio stations around the country, according to Frio.

The "Country Partners" promotion will culminate June 12-16 with the annual country music Fan Fair in Nashville presented by WSM Radio. MCA's roster of country music artists, including Loretta Lynn, Conway Twitty, Jerry Clower, Marty Robbins, Bill Anderson and Olivia Newton-John, among others, will be on hand to perform and sign autographs at the annual event which salutes country music and its fans. MCA's booth will give away a special souvenir MCA autograph book to fans along with artist posters and photographs.

An Epic Event



Epic recording artists Tammy Wynette and George Jones made their annual appearance in New York recently as part of the Country in New York series at the Felt Forum. In honor of their yearly visit, Epic Records held a reception for the country music stars at the St. Regis Hotel. Shown above at the affair are from left are: Ron Alexenburg, vice president, Epic and Columbia Custom-Labels sales and distribution; George Jones; and Tammy Wynette. (See review on page 90.)

NASHVILLE REPORT

By RED O'DONNELL



■ Ray Stevens' recording of "The Streak" has sold in excess of three million. At this point it is the most commercial single he's ever done. Yes, even a bigger seller than his 1970 release of "Everything Is Beautiful."

Stevens is surprised—"almost amazed"—at the public reaction.

"I had a feeling, because of the streaking fad, that 'The Streak' was going to get some radio play and more than a normal amount of sales. However, I didn't figure it would do this well," he said.

Sales of "Everything Is Beautiful" have passed the three million mark and the record still sells some here and there. "The Streak" has been on the market only about seven weeks. You'll have to say it has been phenomenal.

"I'm told by the people of Barnaby Records (on which label it is released) that it would hit four million . . . We all dream in this business," Stevens said.

"The Streak" is virtually a one-man project. Ray wrote it, he sings it and he produced it in his own studio. He got the idea from a brief story that appeared in a national magazine.

"I read the story about streaking and clipped it out, thinking perhaps

(Continued on page 93)

COUNTRY PICKS OF THE WEEK

SINGLE



TANYA TUCKER, "THE MAN THAT TURNED MY MAMA ON" (Tree, BMI). Tanya's the teenage queen of country, but her voice is ageless. The Ed Bruce song is pulled from her "Would You Lay With Me" album and has already received some play. Funky Billy Sherrill production sets this one on a collision course with the top spot. Tanya pulls out all the stops with some fine wailin' that's sure to turn you on. Columbia 4-46047.

SLEEPER



DICK FELLER, "MAKIN' THE BEST OF A BAD SITUATION" (Tree, BMI). Feller is a very clever writer, as evidenced by "Biff, The Friendly Purple Bear." He carries his humor to the extreme with a brightly-paced dialogue song with lyrics that'll have 'em rolling in the aisles. Feller makes the best of several funny situations on a record that will light up the phones instantly. Catchy stuff that will cross to many formats. Asylum AS-11037.

ALBUM

"FOR THE LAST TIME" BOB WILLS AND HIS TEXAS PLAYBOYS. This historic album, recorded this past December, brings together Wills and his Playboys, plus some super guests like Merle Haggard. This is the climax to one of Wills' dreams, being reunited with four of the original Texas Playboys from the 1930's plus three that played with him in later years. All of the classic swing material is there: "San Antonio Rose," "Faded Love," "Yearning." United Artists UA LA216 J2.



COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KBOX, Dallas	WCOU, Lewiston	WNCR, Cleveland
KKCC, San Bernardino	WDON, Washington	WRCP, Philadelphia
KFDI, Wichita	WEPP, Pittsburgh	WTHI, Terre Haute
KFOX, Long Beach	WENO, Nashville	WTKI, Durham
KKYX, San Antonio	WGBG, Greensboro	WUBE, Cincinnati
KLAK, Denver	WHO, Des Moines	WUNI, Mobile
KWJJ, Portland	WINN, Louisville	WVOJ, Jacksonville
KWMT, Ft. Dodge	WIRE, Indianapolis	WWOK, Miami
WAME, Charlotte	WIVK, Knoxville	WXCL, Peoria
WCMS, Norfolk	WMC, Memphis	

It's got to help Nat Stuckey to know his "It Hurts to Know the Feeling's Gone" looks like a real heavy! With picks at WUNI and KFOX, and strong play in Des Moines, San Bernardino, Nashville, Norfolk and Greensboro, it's well on its way!

Lamar Morris has heavy initial play on "To Each His Own," particularly in the South and East, with a pick at KFDI!

Left Field Happening: Strong country response to the Tennessee Pulleybone version of the Chip Taylor song "Clean Your Own Tables." Adds at KLAK, WTIK WCOU, WHN, KVOO, KITS, KFDI.

Watch for Jimmy Payne's "Sweet Fantasy" to be the biggest yet from Cinnamon! Les Acree is super-sold on it and programming it heavily at WMC.

Randy Barlow's "Throw Away the Pages" listed in Portland, Nashville and Long Beach.

Programming Note: Bill Anderson infos that his "Can I Come Home to You," which is already taking off at WIRE and WCMS, is being reservised due to an excessive bassy sound on the original.

Good initial action on "Daddy Loves You, Honey" by Dorsey Burnette; could be a BIG one!

Brand new Mercury artist Jamie Kaye is off to a booming start with picks at WINN and WENO on "Peace on You," the song that got some good play out of a current Charlie Rich album.

Dick Feller, newly of Asylum Records, has a cute novelty, "Making the Best of a Bad Situation," that's Al Risen's most requested new song at WINN; added in Wichita.

Congratulations to Miami's WWOK; a recent Pulse shows them #1 in total audience age 25-49 from 6 a.m. to 7 p.m. Monday thru Friday!

Continued super-heavy response to Tom T. Hall's "That Song Is Driving Me Crazy."

20th Century's first country lass, Nancy Wayne, is showing well with "Back Door to Heaven" in Louisville, Peoria and Philadelphia.

New Faces to Watch: Vicki Fletcher's "Touching Me" most requested at KFDI; Marty Mitchell's "Midnight Man" picked at WVOJ, playing in Philadelphia; Vicky Britten's "Flight 309 to Tennessee" on Bell reported hot in Cincinnati; Shoji Tabuchi's "Colinda" playing at WCMS; Shawn's "Sad Movies" on MGM doing well in the Northeast.

KKYX correspondent Bill Rohde makes his record debut with "You'll Find Me Here," already play-listed in San Antonio.

Marie Owens' revival of the evergreen "Just Out of Reach" is getting a good reaction at WIRE, WMC and WCMS.

Bob Paxton at WTIK advises a flip on the Peggy Little single to "Just For You." They're getting highly favorable reaction to it!

(Continued on page 91)

Slate Returns To Windchime

■ NASHVILLE — Larry Henley, president of Windchime Productions, Inc., has announced that producer-songwriter Johnny Slate has rejoined Windchime as executive vice president in charge of Nashville operations. Slate, who co-founded Windchime three years ago, has served the past year and a half as director of Warner Bros. Music in Nashville.

According to Henley, Slate's main objective is the development of Windchime's publishing arm, Sandstorm Music. Currently, Henley and Slate are producing the following acts for Windchime: Jeffrey Comanor—Epic; Fallenrock—Capricorn; Bobby Thompson—Capricorn (whose first record, "Foxfire," has just been released); Larry Henley—Capricorn; Nashville Speakeasy Band—GRC; Steve Brooks — Cinnamon; Hilda Bennett — Cinnamon; Fritz Keller, Esta Gilley, Tom McKeon and Jody Aldrich.

Henley also announced that attorney Dann Moss has entered into an agreement with Windchime Productions to represent them on the coast. Moss currently manages Vicki Carr and Roger Miller among other acts. Henley also stated that Windchime will be moving to larger offices located at 1201 16th Ave. South in Nashville.

RW's Chicken Feed

■ NASHVILLE — In conjunction with the sixth annual Four Star Music Invitational golf tournament (20-21), **Record World** vice president John Sturdivant will host a fried chicken dinner for each player and his guest on the first evening of the festivities, held at Henry Horton State Park in Chapel Hill, Tenn.

Mercury Inks Kaye



The latest addition to the growing Mercury Records country roster is 17 year-old Louisville singer Jamie Kaye. Ms. Kaye was recently signed by Glen Keener, assistant a&r director/Nashville. Keener, pictured here with the songstress, produced her first single entitled "Peace on You," the Charlie Rich composition.

CONCERT REVIEW

George & Tammy COUNTRY Forum

■ FELT FORUM, NYC—The pint-sized surprise guest on this second go-round for the George Jones-Tammy Wynette Show as part of the "Country in New York" concert series was Tina, the couple's nine year-old daughter. Having already spoken on a current Epic hit with Daddy George ("The Telephone Call"), she also showed her spunk this night (11) singing a song a slightly older Tanya Tucker is famous for: "Delta Dawn."

Crowd Pleasers

The program was almost identical to the one the duo performed over a year ago in the concert series' first stab at bringing country to the city. A few tunes, in addition to Tina's showstoppin' shot, were George and Tammy's duet of their current hit, "The Jet Set," and Miss Wynette's stirring smash, "Another Lonely Song." George Jones' solo segment relied on his classics such as "White Lightnin'" and "Love Bug," although more recent hits like "A Picture of Me Without You" were also delivered in his distinctively down-home style. The two Epic artists are quite predictable—never failing to do their utmost to please the avid fans who rush to see them live, every chance they get. In New York, those chances are too often too far apart.

Opening Acts

Opening for George Jones & Tammy Wynette were Patsy Sledge (Mega) and comic banjo picker Harold Morrison of "The Wilburn Brothers Show" fame. Both frequently complimented the able support they received from the retinue's back-up band, James Holly & The Jones Boys, who set the mood with two solo numbers. They themselves gave as much as they received in true family fashion.

Robert Adels

NARAS

(Continued from page 89)

At the recent meeting, out-going president Glenn Snoddy was highly complimentary of his board and praised their accomplishments for this past year. The financial report revealed the chapter to be very solvent even though income and expenditures were about equal. Additional reports were given on the highly successful and creative activities of the NARAS Institute and Henry Romersa. **Record World** vice president John Sturdivant presented a report on special projects that included the NARAS summer carnival and various seminars held this past year.

Black Joins SESAC

■ NASHVILLE — SESAC Inc. has announced the appointment of Jim Black as gospel music coordinator, Nashville office. Black will headquarter at the SESAC Nashville office and will work closely with gospel artists, writers and publishers in the promotion and further exposure of the SESAC repertory in this area of sacred music.

Formerly a disc jockey and program director of WWGM, Nashville, Black also hosts the nationally-syndicated gospel radio show, "From Nashville . . . It's Gospel Country." A gospel singer, he has performed with the Chuck Wagon Band and, most recently, with the Concorde.

Softball Set For Fan Fair

■ NASHVILLE — Fan Fair visitors are in for a bonus event—a softball tournament featuring Conway Twitty's "Twitty Birds," Bill Anderson's "Po Boys," Loretta Lynn's "Coal Miners" and radio station WKDA's "High Hurlers."

The tournament will be held at Fort Negley Park, on Tuesday, June 11, and it will begin at 1:00 p.m.

Gee Whiz Inks Mills



Hank Mills (center) is seen signing with newly-established Gee Whiz Music while principals of the publishing company — UA recording artist, Grand Ole Opry member, and president of Gee Whiz Del Reeves and vice president, Larry Atwood — observe.

Monument

(Continued from page 8)

Charles Lourie and many others have contributed to the enormous growth and success Monument has enjoyed these past few years," said Foster. "We look forward to many more enjoyable years together."

The Monument Month promotion will include radio spots, newspaper and magazine ads, posters, streamers and other in-store displays and dealer incentives. Featured albums, just released this month, are "Spooky Lady's Sideshow" by Kris Kristofferson, "Country Boots" by Boots Randolph, "Raw Sugar / Sweet Sauce/Banana Puddin'" by Al Hirt and "Watchin' TV" by Barefoot Jerry.

The Kristofferson, Boots Randolph and Charlie McCoy catalogs will also be promoted. During the Monument-CBS association, gold records have been achieved with two Kristofferson albums, "Jesus Was A Capricorn" and "The Silver Tongued Devil And I" and with the singer-composer's big hit single "Why Me."

Pride Promo

(Continued from page 89)

There will be radio time buys and local newsprint advertising in key markets and tour cities, and there will be extensive store windows and displays.

Being prepared for later phases of the campaign is a radio show with Pride acting as host and playing songs from his various albums. This will be serviced to country, college, MOR and progressive radio stations. There will be continuing consumer advertising in national publications which have broad appeal in markets where country is strong, and there will be television buys in key markets in and around popular country oriented shows.

Country Hot Line (Continued from page 90)

A split is brewing for Atlanta James! "That Kind Of A Fool" is the side at WDN; Earl Faulk has given "Starting All Over Again" a #50 at WCMS.

KLAK in Denver announces some promotions: Len Armstrong has been named operations director; Lee Rogers becomes production director and Lon Helton was named public service director.

Chart Records has a powerful possible with Red Sovine's "It'll Come Back," response coming in from Norfolk and Nashville.

Instrumental hit rumbles swelling for West Coast's "Counter Melody to a Very Special Love Song" and Bobby Thompson's "Fox Fire."

New program director at WAXX in Eau Claire, Wisconsin is Bob Zank; J. Peder Boysen and George Roberts are co-staffing the music department.

Red Simpson's "Honky Tonk Lady's Lover Man" starting to move at WTHI and KWJJ!



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

JERRY WALLACE—MCA 40248

MY WIFE'S HOUSE (4-Star/Ace/Burlo, BMI/SESAC)

A happy-tempo love song treated with that special Wallace smoothness. This one has the punch to hit country and MOR charts hard.

WEST COAST—Epic 5-11127

COUNTER MELODY (TO 'A VERY SPECIAL LOVE SONG') (Algee, BMI)

When you pull a cut from a "Best of Billy Sherrill" album, you got dynamite on the turntable. Strings, steel and synthesizer work make this a blockbuster instrumental. Will explode on country and pop charts.

O. B. McCLINTON—Enterprise ENA-9100

IF YOU LOVED HER THAT WAY (Ben Peters, BMI)

McClinton gets into Ben Peters' tune and provides all the elements to see strong action. Fine studio effort brings this one all the way home.

DONNA FARGO—Dot DOA-17506

YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE)

(Martin Cooper/Fargo House, ASCAP)

Donna put her energies into a potent gospel tune with lots of beat. Sure to shine brightly on its way up the charts.

LARRY HENLEY—Capricorn CPR-0046

I'LL COME RUNNING BACK TO YOU (Venice/Big Bopper, BMI)

A country style remake of the old Sam Cooke hit is given an intimate touch by Henley. Capricorn continues their country push with this hot number.

JERRY LANE—ABC ABC-11444

TEARJOINT (Dan Penn, BMI)

WALK OFF THE WORLD (Pi-Gem, BMI)

Pure country drinkin' and cryin'. Simple but tasty production gives this song lasting appeal. Will be red hot in the boxes.

LAMAR MORRIS—MGM M14719

TO EACH HIS OWN (Paramount, ASCAP)

If you're looking for a country song, this is it. This familiar tune is given the right interpretation to pull the phones from the first spin.

NORRO WILSON—Capitol P-3886

LONELINESS (CAN BREAK A GOOD MAN DOWN) (Gallico/Algee, BMI)

Norro taken time out from his many production duties to grab a song for himself. He beautifully interprets a song that'll draw action on country and pop formats.

GENE HENSLEE—Christie LC-304

SATURDAY NIGHT AT CAIN'S (No Publisher Listed, BMI)

WALKING DOWN THE ROAD (No Publisher Listed, BMI)

A jumpin' tune done in fine western swing style. This is a bright sound that never lets up. This one's set up for big action!

SHOJI TABUCHI—Dot DOA-17505

COLINDA (Peer, Int., BMI)

A MAN NEEDS A WOMAN (Cross Lake, BMI)

Unique start has Tabuchi introducing himself to listeners. This cajun tune done in English and foreign languages will brighten up the format.

CHARLIE LOUVIN—United Artists UA XW430 W

IT ALMOST FEELS LIKE LOVE (Tree, BMI)

Louvin provides the right expression on this quality disc. Natural country vocals and production will grab big air and box play.

THE SINGING COWBOY NEELY REYNOLDS—20th Century TC-2101

THIS COUNTRY ROAD (Pocket Full of Tunes, BMI)

The famous boots have been filled by a featured singer at Opryland last year. Reynolds' initial outing shows he's in the country saddle to stay. Smooth!

NASHVILLE—Epic 5-11121

ORANGE BLOSSOM SPECIAL (MCA, ASCAP)

PASS ME BY (Hallnote, BMI)

This group has added a bright touch to the country standard. A movin' version with a full arrangement including saxophones. Will make the format sparkle!

COUNTRY PARTNERS

Country Partners—MCA, the music and the people.

June is the month to get to know your neighbor in Music Country America.

Look for us. We've got a special discount program, a complete advertising and marketing campaign, T-shirts, posters, catalogs and mobiles—and the best music under the rainbow. And listen to us, too—give your MCA Country Partner a call; he's a good neighbor.

OUR MAY COUNTRY PARTNERS:

LORETTA

LYNN

GREATEST HITS VOL. II MCA-420

CAL

SMITH

COUNTRY BUMPKIN MCA-424

JIMMIE

DAVIS

GREATEST HITS VOL. 2 MCA-423

GEORGE

MORGAN

RED ROSE FROM THE BLUE SIDE OF TOWN
SOMEWHERE AROUND MIDNIGHT MCA-422



MCA RECORDS

www.americanradiohistory.com



COUNTRY ALBUM PICKS

WOMAN, YOUR NAME IS MY SONG

TOMMY OVERSTREET—Dot DOS-26021

Overstreet tries a unique concept by telling woman the many things she is to man. The results are stunning when listened to collectively. Individually, Overstreet provides that special feel to make each song his own. Many strong tunes are included: "(Jeanne Marie) You Were a Lady," "Good-bye Rosie," "Gwen (Congratulations)," "Smile at Me, Sweet Nancy," "Ann (Don't Go Runnin')." Ambitious and superb.



SHE'S IN LOVE WITH A RODEO MAN

JOHNNY RUSSELL—RCA APL1-0542

Russell keeps his star on the rise with a package of bread n' butter country songs. The sweet harmony of the Jordaniars sets off the rich voice of Russell to perfection. Included are fine cuts like "Some Kind of a Woman," "Too Late to Turn Back Now," "The Only Song I'll Sing," "Draggin' Shackles" and the title cut single. Lots of programming material here.



NASHVILLE'S GREATEST INSTRUMENTALISTS, VOL. II

RCA APL1-0336

All that's needed is to name the artists and songs included in the super programming/listening package. Inside you'll find Floyd Cramer's "Battle of New Orleans," Danny Davis and the Nashville Brass with "Ruby, Don't Take Your Love to Town," Chet Atkins' "Fiddlin' Around" plus Rusty and Doug Kershaw jumping into "Happy Cajun." There are more too—Jerry Reed, Buck Trent, Kossi Gardner—just take a peek at the cover. A great collection.



Nashville Report (Continued from page 89)

that if it became a popular fad I could write a song. So I began writing and then put it aside," Stevens explained. "Streaking did become popular(?)—or at least it got plenty of publicity—so I completed writing the song one weekend, went to the studio on Monday and recorded it. It was one of those things that happens every now and then that makes this business fascinating."

Stevens' next release also is going to be a funny song. It's titled "The Moonlight Special" and is a takeoff, or parody, on NBC-TV's "Midnight Special" program.

Says Stevens: "It has wild characters and voices in it sort of like 'Ahab the Arab.'"

ABC artist **Ferlin Husky** leaves May 29 for a 10-day tour of Alaska.

"I'm taking my wife **Marvis** with me," Ferlin reports. "Alaska is the only one of the 50 states she hasn't been in. I am going to introduce her to some of my relatives up there. Alaska, you know, has a lot of 'Huskies.'"

Sound more like Simon Crum talk than Ferlin Husky talk?

Singer-actress **Conny Van Dyke**, who has just completed a starring role in the "W.W. and the Dixie Dance Kings" movie (which stars **Burt Reynolds**), has been cast as the leading lady in the Paramount picture "Framed," which began shooting here last week. It stars **Joe Don Baker**, whose role in "Walking Tall" was a winner.

Marty Robbins will host NBC-TV's "Midnight Special" May 31. It's his fourth such assignment on the series and he's already taped a fifth program for airing later this season. **Anne Murray**, **Johnny Rodriguez**, **Don Gibson**, **Bill Anderson**, **George Jones**, **Tammy Wynette**, **Freddie Hart**, **Charlies McCoy**, **Diana Trask** and **Tommy Overstreet** are guests on the May 31 color-cast.

Birthdays: **Buddy Alan**, **Mac Wiseman**, **Tom T. Hall**, **Hank Williams Jr.**, **Jimmy Stephens**.



THE COUNTRY ALBUM CHART

MAY 25, 1974

MAY 25	MAY 18		WKS. ON CHART
1	2	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	17
2	3	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	9
3	4	HELLO LOVE HANK SNOW—RCA APL1-0441	14
4	1	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	10
5	6	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	57
6	8	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	9
7	9	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	9
8	5	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	12
9	7	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	12
10	19	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	9
11	11	JIM STAFFORD—MGM SE 4947	8
12	13	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	14
13	10	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	12
14	28	THIS TIME WAYLON JENNINGS—RCA APL1-0539	5
15	16	LULLABY'S, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	25
16	12	FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505	12
17	20	PHASES AND STAGES WILLIE NELSON—Atlantic SD 7291	7
18	18	DON WILLIAMS, VOL. 2—JMI 4006	11
19	15	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341	14
20	34	NO CHARGE MELBA MONTGOMERY—Elektra EKS-75079	5
21	25	ATKINS & TRAVIS TRAVELING SHOW CHET & MERLE—RCA APL1-0479	8
22	17	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	19
23	14	JOLENE DOLLY PARTON—RCA APL1-0473	13
24	27	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	13
25	26	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM-1-698	10
26	24	THE PILGRIM LARRY GATLIN—Monument KZ 32571	17
27	31	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	28
28	33	SNAP YOUR FINGERS DON GIBSON—Hickory H3F 4509	6
29	38	STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582	4
30	21	LOVE SONG ANNE MURRAY—Capitol ST 11266	11
31	23	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	26
32	22	NEW SUNRISE BRENDA LEE—MCA 373	4
33	37	PURE LOVE RONNIE MILSAP—RCA APL1-0500	4
34	35	YOU'RE THE BEST THING RAY PRICE—Columbia KC 32777	11
35	32	THE BEST OF BUCK OWENS—Capitol ST 11273	8
36	29	SHE'S GOT EVERYTHING I NEED EDDY ARNOLD—MGM 4912	3
37	48	TORE DOWN PORTER WAGONER—RCA APL1-0496	3
38	47	HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296	5
39	42	DOUBLE EXPOSURE JOHNNY CARVER—ABC ABCX-812	4
40	45	FASTEST GRASS ALIVE OSBORNE BROTHERS—MCA 374	6
41	41	BEST OF SUSAN RAYE—Capitol ST 11282	10
42	30	HAPPY HOUR TONY BOOTH—Capitol ST 11270	2
43	57	COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534	10
44	40	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	7
45	46	FOR WIVES AND LOVERS JERRY WALLACE—MCA 408	5
46	49	HAVE I TOLD YOU LATELY THAT I LOVE YOU MARTY ROBBINS—Columbia C 32586	3
47	52	THE BEST OF NAT STUCKEY—RCA APL1-0541	17
48	36	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	2
49	60	IS IT WRONG SONNY JAMES—Columbia KC 32805	6
50	50	STILL LOVING YOU BOB LUMAN—Hickory 4508	1
51	—	BEST OF CHARLIE RICH—Epic KE 31933	7
52	39	BACK IN THE COUNTRY ROY ACUFF—Hickory HR 1507	18
53	53	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	22
54	43	THE FASTEST HARP IN THE SOUTH CHARLIE MCCOY—Monument KZ 32749	1
55	—	A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544	16
56	44	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	11
57	51	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	2
58	65	BEST OF DAVID HOUSTON & BARBARA MANDRELL—Epic KE 32915	39
59	64	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	29
60	63	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	7
61	54	TURN ON YOUR LIGHT KENNY PRICE—RCA APL1-0435	27
62	58	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	28
63	62	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	1
64	—	RAGGD OLD FLAG JOHNNY CASH—Columbia KC 32917	1
65	—	RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MLPS-601	25
66	61	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	24
67	66	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	6
68	56	OAK RIDGE BOYS—Columbia KC 32742	17
69	59	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	8
70	55	LIVE AT THE PALOMINO DEL REEVES—UA LA 204-F	16
71	72	THE BEST OF DANNY DAVIS—RCA APL1-0425	21
72	67	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	23
73	68	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	13
74	71	RED WHITE AND BLUE(GRASS)—GRC 5002	26
75	73	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	



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 THE MOUSEKETEER?



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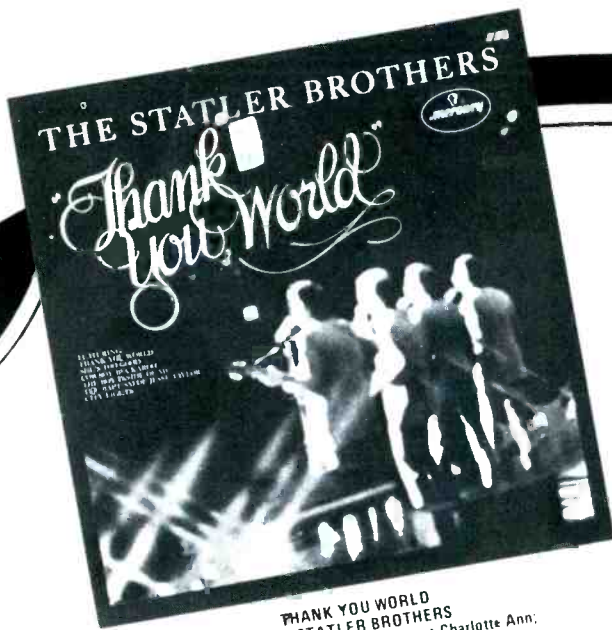
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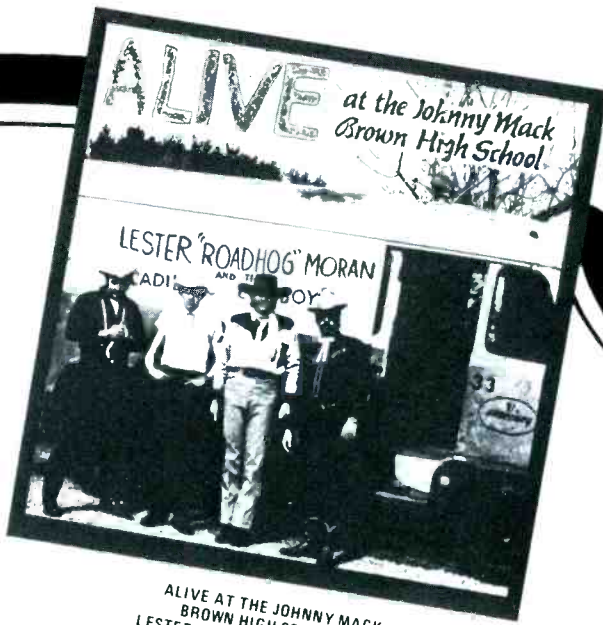
THE COUNTRY SINGLES CHART

MAY 25, 1974

MAY 25	MAY 18		WKS. ON CHART
1	1	THE STREAK RAY STEVENS—Barnaby 600	6
2	2	IS IT WRONG (FOR LOVING YOU) SONNY JAMES—Columbia 4-46003	12
3	6	I WILL ALWAYS LOVE YOU DOLLY PARTON—RCA APBO-0234	8
4	5	HONEYMOON FEELING ROY CLARK—Dot DOA 17498	11
5	3	COUNTRY BUMPKIN CAL SMITH—MCA 40191	13
6	8	PURE LOVE RONNIE MILSAP—RCA APBO-0237	8
7	12	SOMETHING JOHNNY RODRIGUEZ—RCA APBO-0237	8
8	9	I JUST STARTED HATING CHEATING SONGS TODAY MOE BANDY—GRC 2006	9
9	10	SOME KIND OF A WOMAN FARON YOUNG—Mercury 73464	11
10	11	ON THE COVER OF MUSIC CITY NEWS BUCK OWENS— Capitol 3841	10
11	18	IF YOU LOVE ME OLIVIA NEWTON-JOHN— MCA 40209	7
12	13	LAST TIME I SAW HIM DOTTIE WEST—RCA APBO-0231	9
13	14	YOU DON'T NEED TO MOVE A MOUNTAIN JEANNE PRUETT—MCA 40207	9
14	4	NO CHARGE MELBA MONTGOMERY— Elektra 45883	11
15	19	WHEN THE MORNING COMES HOYT AXTON—A&M 1497	7
16	27	ROOM FULL OF ROSES MICKEY GILLEY—Playboy 60056	6
17	23	WE COULD CHARLEY PRIDE— RCA APBO-0257	6
18	20	LEAN IT ALL ON ME DIANA TRASK—Dot DOA 17496	8
19	26	DON'T LET GO MEL TILLIS & SHERRY BRYCE— MGM 14714	7
20	25	BLOODY MARY MORNING WILLIE NELSON— Atlantic 3020	6
21	32	THE TELEPHONE CALL TINA & DADDY— Epic 5-11099	7
22	33	THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 40223	4
23	30	THIS TIME WAYLON JENNINGS— RCA APBO-0251	5
24	24	CAPTURED TERRY STAFFORD—Atlantic 4015	8
25	28	COUNTRY LULLABY JOHNNY CARVER—ABC 11425	7
26	35	ONE DAY AT A TIME MARILYN SELLARS—Mega 205	6
27	38	I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH—RCA APBO-0260	4
28	7	WE SHOULD BE TOGETHER DON WILLIAMS—JMI 36	12
29	21	A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091	14
30	16	HELLO LOVE HANK SNOW—RCA APBO-0215	16
31	15	THINGS AREN'T FUNNY ANYMORE MERLE HAGGARD—Capitol 3830	12
32	37	SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL—RCA APBO-0248	6
33	39	STOP THE WORLD SUSAN RAYE—Capitol 3867	8
34	40	HE THINKS I STILL CARE ANNE MURRAY—Capitol 3850	5
35	36	BITTER THEY ARE, HARDER THEY FALL LARRY GATLIN—Monument Z57-8602	9
36	42	HOW LUCKY CAN ONE MAN BE JOE STAMPLEY—Dot DOA 17502	7
37	43	THAT SAME OLD LOOK OF LOVE DAVID HOUSTON—Epic 5-11096	7
38	51	MARIE LAVEAU BOBBY BARE—RCA APEO-0261	3
39	34	BORN TO LOVE AND SATISFY KAREN WHEELER—RCA APBO-0223	11
40	54	I'M NOT THROUGH LOVING YOU YET CONWAY TWITTY—MCA 40224	3
41	17	RAINY NIGHT IN GEORGIA HANK WILLIAMS, JR.—MGM K14700	11
42	22	AT THE TIME JEAN SHEPARD—UA XW384-W	13
43	48	COME HOME JIM MUNDY—ABC 11428	5
44	41	DALLAS CONNIE SMITH— Columbia 4-46008	8
45	52	I'D FIGHT THE WORLD JIM REEVES—RCA APBO-0255	5
46	53	GOODBYE REX ALLEN, JR.— Warner Bros. 7788	4
47	49	TORE DOWN/ NOTHING BETWEEN PORTER WAGONER—RCA APBO-0233	5
48	50	GEORGIA KEEPS PULLING ON MY RING DAVID WILKINS—MCA 40200	7
49	57	ONE DAY AT A TIME DON GIBSON—Hickory H318	4
50	55	THE PILLOW JOHNNY DUNCAN— Columbia 4-46018	6
51	58	I WANNTA GET TO YOU LA COSTA—Capitol 3856	5
52	59	A GOOD WOMAN'S LOVE JERRY REED—RCA APBO-0203	2
53	60	IT'S THAT TIME OF NIGHT JIM ED BROWN— RCA APBO-0267	3
54	56	FRIEND NAMED RED BRIAN SHAW—RCA APBO-0230	5
55	61	SWEET AND TENDER FEELING MACK WHITE—Commercial 1315	4
56	62	FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC 11432	4
57	63	RAGGED OLD FLAG JOHNNY CASH— Columbia 4-46028	4
58	65	UNTIL THE END OF TIME NARVEL FELTS & SHARON VAUGHN—Cinnamon 793	3
59	66	YOU MAKE ME FEEL LIKE A MAN MEL STREET—GRT 002	2
60	67	YOU ONLY LIVE ONCE GLENN BARBER—Hickory 316	2
61	69	I MISS YOU JEANNIE SEELY—MCA 40225	2
62	70	STOMP THEM GRAPES MEL TILLIS—MGM M14720	2
63	68	THERE'S STILL A LOT OF LOVE IN SAN ANTOINE DARRELL McCALL—Atlantic CY 4019	3
64	—	SEXY LADY FREDDY WELLER— Columbia 4-46040	1
65	—	I WANT TO STAY NARVEL FELTS—Cinnamon C798	1
66	72	TAKE MY LIFE GEORGE KENT—Shannon 818	2
67	73	MY GIRL BILL JIM STAFFORD—MGM M14718	2
68	74	QUE PASA KENNY PRICE—RCA APBO-0256	2
69	75	LADY LOVER BOBBY LEWIS— Ace of Hearts 0480	2
70	—	HEY THERE GIRL DAVID ROGERS—Atlantic CY 4022	1
71	71	I NEVER HAD IT SO GOOD BUDDY ALAN—Capitol 3861	3
72	—	SOMEONE CAME TO SEE ME PATTI PAGE—Epic 5-11109	1
73	—	STATUE OF A FOOL BRIAN COLLINS— Dot DOA-17499	1
74	—	SOMETHING ON YOUR MIND JACK BLANCHARD & MISTY MORGAN—Epic 5-11097	1
75	—	SUNDOWN GORDON LIGHTFOOT— Reprise 1194	1



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THE STATLER BROTHERS
 Thank You World; City Lights; Sweet Charlotte Ann;
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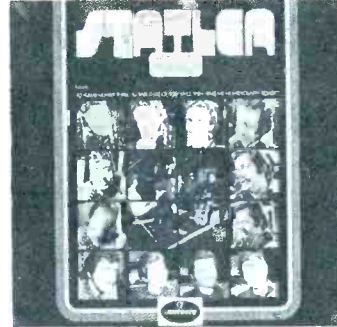
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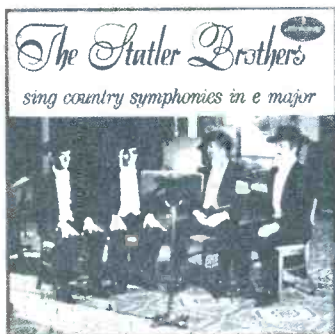
BED OF ROSE'S
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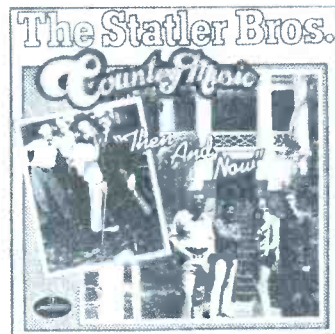
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 TO REMEMBER**
THE STATLER BROTHERS
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