

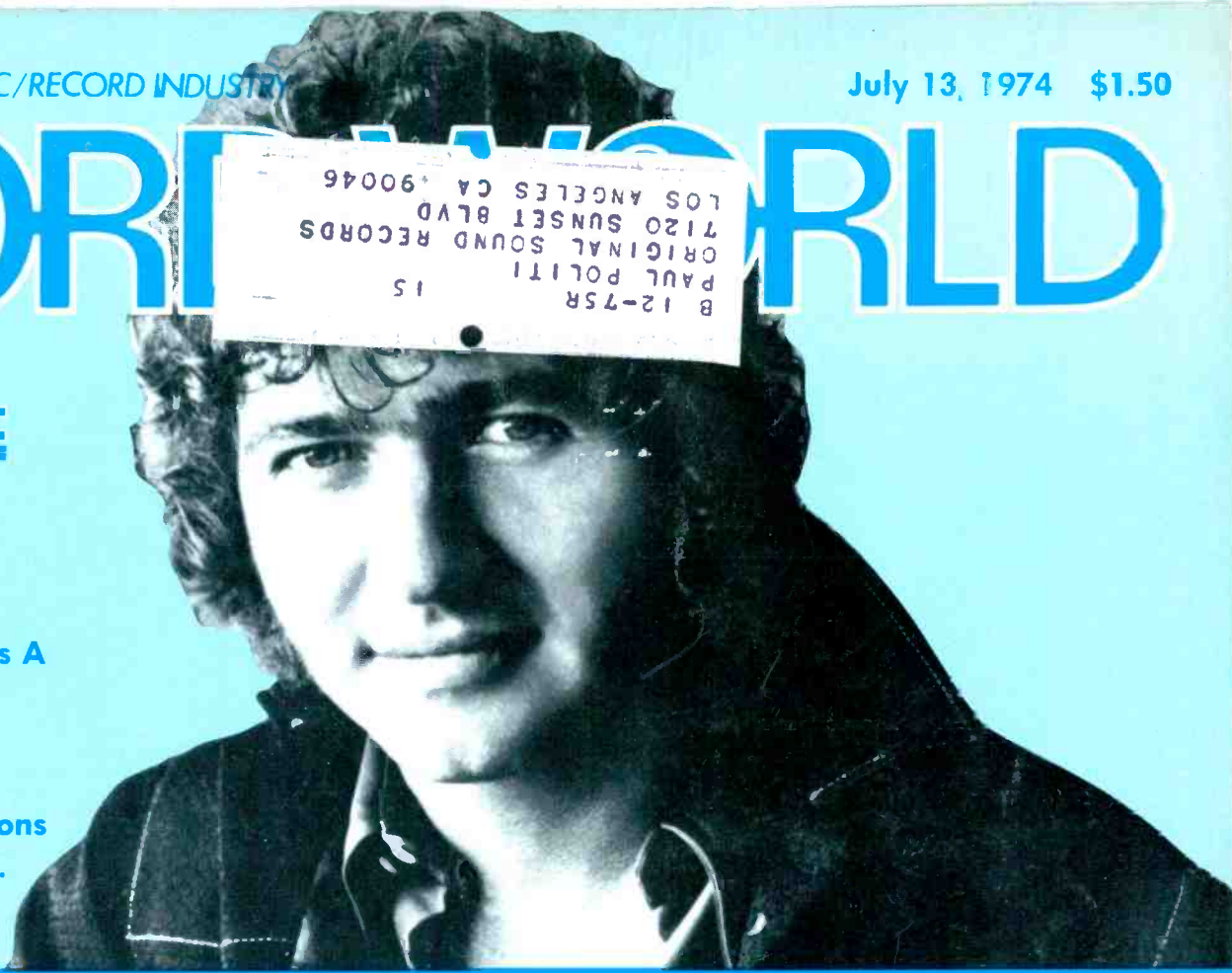
# RECORD WORLD

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## Who In The World:

### Mac Davis

Having Firmly Established Himself As A Writer, Recording And Performing Artist, Mac Davis (Columbia) Is Now Scheduled To Radiate His Special Congeniality Into The Homes Of Millions Via His New NBC-TV Summer Series. See Story On Page 30.



## HITS OF THE WEEK

### SINGLES

**STYLISTICS, "LET'S PUT IT ALL TOGETHER"** (prod. by Hugo & Luigi) (Avco, ASCAP). Title track from their giant album becomes the producers' initial single with the group. As mass-appealing as their "You Make Me Feel Brand New," Philly's quintessential quintet scores again, their musical hearts and parts in all the right places. Avco 4640.

**JONI MITCHELL, "FREE MAN IN PARIS"** (prod. not listed) (Crazy Cow, BMI). Coming off her first top 10 hit in "Help Me," the distinctively-voiced singer-composer needs no aid other than a healthy ear from American hit-pickers to ensure her yet another triumph. European tour of the mind is a jubilant jaunt to FM, top 40 and MOR lands. Asylum 11041.

**NILSSON, "MANY RIVERS TO CROSS"** (prod. by John Lennon) (Irving, BMI). Artist's voice bears the mark of his producer, and the Caribbean feel of the song's composer, Jimmy Cliff. Destined for even brighter skies than "Daybreak," the crossing of these three musical giants should "River"-berate throughout the world! RCA PB-10001.

**HERB ALPERT & THE T. J. B. "SAVE THE SUNLIGHT"** (prod. by Herb Alpert) (Low-Sal, BMI). Atlanta's foremost studio musicians penned this sensitive trumpeter of the ecology drive, the movement's most musical moment since Joni Mitchell's "Big Yellow Taxi." Vocal duet between the label exec and Lani Hall will no doubt clinch its hit status. A&M 1542.

### SLEEPERS

**MOTT THE HOOPLE, "ROLL AWAY THE STONE"** (prod. by Ian Hunter, Dale Griffin & Overend Watts) (Ackee, ASCAP). The "Young Dudes" men turn in their biggest rocker since their label debut. Easter-themed love epistle should sha-la-la itself to monumental status. Boulder than ever, a Hoople-ful of happy for the top of the charts. Columbia 4-46076.

**LYNYRD SKYNYRD, "SWEET HOME ALABAMA"** (prod. by Al Kooper/Sounds of the South Prod.) (Duchess/Hustlers, BMI). Southern rockers bring home their most commercial single entry so far in this salute to the Cotton State. No matter what your state of mind, their homey r&r puts you right where they want you! Sounds of the South/MCA 40258.

**KISS, "STRUTTER"** (prod. by Kenny Kerner & Richie Wise) (Casablanca/Gladwyne, ASCAP). Most logical single culling from the glitterboys' debut album sets the stage for hitdom with all necessary gallivantin' glory. Pleasurably pompous rock in the best style and tradition of hard, boogie-gaited music. Proud production explodes! Casablanca NEB-0015 (WB).

**TOM SCOTT & THE L.A. EXPRESS, "JUMP BACK"** (prod. by Tom Scott) (India, ASCAP). "Fritz the Cat's" sequel flick ("The Nine Lives of...") features this rouser, sparked by the vociferously talented vocal contributions of Merry Clayton. A jumper and a half to the forward side of the band's career; non-stop wailer! Ode 66048 (A&M).

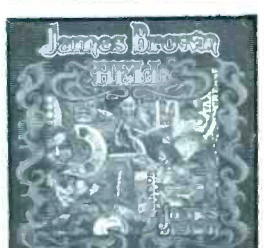
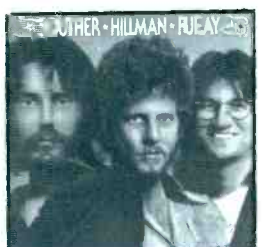
### ALBUMS

**ERIC CLAPTON, "461 OCEAN BOULEVARD."** On his first studio album since "Layla" Clapton radiates a dazzling richness reinforcing his blues expertise. He glides through blues standards as well as newer selections, aided by dulcet harmonies from Yvonne Elliman, with "Get Ready" and the reggae single, "I Shot The Sheriff" especially aglow. RSO SO 4801 (Atlantic) (6.98).

**"THE SOUTHER, HILLMAN, FURAY BAND."** Though the sounds are pleasantly familiar, the album's brand-spanking new! The roots come from sturdy stock—Poco, Buffalo Springfield, Manassas, Byrds—and the hybrid result is an album of blossoming beauty. "Safe At Home" and "Border Town" are indicative of the promise of a new super-group! Asylum 7E-1006 (6.98).

**JAMES BROWN, "HELL."** Combine the forces of coming off a gold album, having a hit single from the current release and being a steady seller for years, and the result is a disc destined for success for the king of soul. The two-record set is full of funky soul, achieved through percussion, horns and rhythmic rigor. A little bit o' heaven in Hell! Polydor PD 2-9001 (9.98).

**10cc, "SHEET MUSIC."** What is perhaps the most distinctive band to emerge of late surpasses the pledge of their initial set. Innovative music merges with clever lyrics, transferring song elements with hard-hitting, perfect precision. Second set should secure them the lofty position that is deservedly theirs. Musically brilliant! UK AUKS 53107 (London) (6.98).



Further Price Hikes Announced; \$6.98 LPs Dominate Charts    Biigel Leaves Bell, Assumes New Role With Uttal Label    Wholesalers, Retailers Act On Singles Increase    Motown, CTI In Distribution Pact    Tokyo Music Festival Names Winners    Dialogue: UA's Bob Cato

# ROCK THE BOAT IS GOLD

APBO-0232

**BB #1**

**CB #2**

**RW #2**

"Rock The Boat!" The second smash single from  
APBO-0232  
The Hues Corporation's big hit album,  
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Featuring: Rock the Boat  
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Go to the Poet • Bound on a Reason

APL1/APS1/APK1-0323

**RCA** Records and Tapes

## Motown, CTI Pact For Distribution

■ NEW YORK—Motown Records and CTI/Kudu Records have formally announced an arrangement in which Motown will distribute CTI product nationally, according to a joint statement by Ewart Abner, president of Motown Record Corp., and Creed Taylor, president of CTI Records.

The move marks Motown's entry into the jazz market, and the first affiliation CTI has made with another label in its four years of operation. Under the terms of the agreement, CTI will retain its corporate and artistic identity, and will have autonomous control over its product.



Creed Taylor, Ewart Abner

CTI will also retain its key distributors in addition to the Motown distributors, giving it greater national coverage. Coordination of all marketing for CTI product will remain the same, and CTI does not anticipate any changes in its field personnel as a result of the new agreement.

*(Continued on page 43)*

## Viewlex Ups Charlston

■ HOLBROOK, N.Y. — David H. Peirez, chairman of the board and president of Viewlex, Inc., has announced the appointment of Harry G. Charlston as chief operating officer of the corporation. Charlston will also continue as executive vice president of the company. In his new capacity he will have direct responsibility for all operating entities of Viewlex—the Audio-Visual Division, the Buddah Group, the Custom Service Division and Electro-Sound.

In his previous position of executive vice president, Charlston held corporate operating responsibility for all Viewlex companies serving the recording industry.

## Distributors Move On Price Increases

■ NEW YORK — With most of the nation's record manufacturers having completed raising their singles price to \$1.29, and sufficient records—both new and catalogue releases—already on the street at the new price, the majority of distributors, subdistributors and retailers have already increased their singles selling price. A nationwide survey of prices by **Record World** found that independent distributors are charging their accounts from \$.62-.64 for rack jobbers and \$.65-.68 for retailers. In the highly com-

*(Continued on page 45)*

## Paul Shore to Receive Humanitarian Award

■ NEW YORK — The board of trustees of the American Medical Center has announced that Paul B. Shore, president of Shoreco International, will be the recipient of its eighth annual Humanitarian Award, to be presented at a dinner in his honor on September 14, in the Grand Ballroom of New York's Plaza Hotel.

The American Medical Center in Denver, Colorado, is an internationally renowned hospital for

*(Continued on page 30)*

## Biegel Exits Bell; Joins Uttal Label

■ NEW YORK—Irv Biegel, executive vice president and general manager of Bell Records, a division of Columbia Pictures Industries, Inc., has announced that he has resigned and is joining the new record company formed by former Bell Records president Larry Uttal. Biegel will be executive vice president and general manager of the as-yet-unnamed record company. For the past month, since Uttal's departure, Irv Biegel has assumed operating responsibility for Bell Records.

Biegel has been associated with Larry Uttal for the past ten years. Active in every phase of Bell Records, Biegel was a great force in that label's worldwide success.

Uttal commented, "In addition to my deep personal affection for Irv Biegel, I feel that his joining the new label at this time is of great significance. Irv has been indispensable to our past growth and achievement since the day he first joined me, and a great portion of the success and the enjoyment

## Price Hike Bandwagon Accelerates; Chart Analysis Shows \$6.98 LPs Dominate

By GARY COHEN

■ NEW YORK—Major increases in album prices were announced last week, including across-the-board increases in the list of catalogue albums and tapes and classical albums. There were also further increases in the list price of singles to \$1.29.

### WEA

Warner-Elektra-Atlantic increased their entire catalogue of albums from \$5.98 to \$6.98, and their entire tape catalogue from \$6.97 to \$7.97, effective July 1. Dealers and subdistributors were notified by letter or telephone last Monday, the day the increase took effect. Wholesale prices to retailers for their album and tape series remain the same.

Similarly, Mercury Records announced an increase in the prices of their entire album catalogue from \$5.98 to \$6.98, while tapes correspondingly increased \$1, from \$6.98 to \$7.98. Similar across-the-board catalogue increases were announced by London, who raised their album catalogue from \$5.98 to \$6.98, and Famous Music, who increased

*(Continued on page 46)*

■ NEW YORK—As a result of the announcements from WEA, MCA, Mercury, Chess/Janus and London, among others, of across-the-board increases in album prices to \$6.98, it appears that the variable pricing or selective pricing concept, as applied to record sales, has been temporarily abandoned. And conversations with executives from major labels that have not as yet announced increases in prices reveal further hikes are coming shortly.

### Charts

As a result of the increases, the number of albums priced at \$6.98 or higher on **Record World's** Top 100 album chart jumped in one week from 52 to 77, an increase of 48 percent. Broken down by label, Warner Bros. increased five, Elektra two, Atlantic seven, Mercury

*(Continued on page 46)*

## Tokyo Music Fest Names Winners

■ TOKYO—Thirteen year old Rene Simard of Canada was the 1974 Grand Prix winner at the third annual Tokyo International Music Festival. With 301 song entries from 27 countries, the awards were presented during a live television broadcast from the Imperial Theater on June 30, and beamed throughout the country via the festival's sponsor, the Tokyo Broadcasting System. The winning song was "Midori-Iro No Yane," composed by Kuni Hiko, written by Daizo Saito.

Simard won three million yen and was presented with a watch by Frank Sinatra as a personal award.

### Gold Prize

The gold prize (one million yen) went to the Three Degrees (U.S.) for their song, "When Will I See You Again," by Gamble and Huff.

The silver prize (600,000 yen) was shared by Japanese artists Akira Fuse and the Peanuts.

The bronze prize (300,000 yen) was shared by Freda Payne (U.S.) and Patti Kim (Korea) for "It's Yours to Have" and "Forever My Love" respectively. The former was composed and written by Jackson and Dozier, the latter by Khil Ok Yoon.

*(Continued on page 44)*



Irv Biegel

of those years is a direct result of our close association. This is a very happy moment for me."

"Larry's decision to start a new record company," Biegel said "was one of the most exciting announcements made by anyone in the record business in a very long time. As you can imagine, I'm tremendously eager to be a part of it and share in building a major independent label. It's great to be back with Larry."

## Geller Appointed Epic A&R Director

■ NEW YORK—Don Ellis, vice president, artists and repertoire, Epic Records, has announced the promotion of Gregg Geller to the position of director, artists and repertoire, Epic Records.



Gregg Geller

In his new position, Geller will be responsible for directing both east and west coast a&r functions, including planning the recording and release of all product on the label. He will continue to be involved in developing direction and recording plans for all Epic artists as well as coordinating a&r operations with the label's merchandising and promotion departments. He will also help to secure representation, production, studio facilities and recording personnel for artists on the Epic roster. Geller will continue to report directly to Ellis.

Gregg Geller first joined the Epic Records staff in the Summer of 1972. His most recent position was assistant to the vice president, artists and repertoire, Epic Records. Prior to joining Epic, he was the editor of **Record World** Magazine.

## CTI Promotes Munson

■ NEW YORK—CTI/Kudu Records announced the appointment of Lou Munson to the position of vice president in charge of sales and marketing.

Munson was previously associated with Liberty/United Artists Records. He joined CTI Records in 1971, shortly after the company was formed. From local sales and promotion representative in Cincinnati, Munson was promoted to regional representative the following year. Last year, he became vice president and general manager of CTI Records of Canada, Ltd., the first company-owned operation outside of the U.S.

In his new position, Munson will report directly to Taylor and will be responsible for all matters concerning sales and marketing. He will retain his position as head of the Canadian operation, and will divide his time accordingly.

## Everett, Mace to New RCA Posts

■ NEW YORK—Mike Everett has been appointed manager, European planning, popular repertoire, and Ralph Mace has been appointed manager, European planning, classical repertoire, it was announced by Robert Summer, division vice president, RCA Records, international, to whom they will report.

The appointments are effective immediately, Summer stated, and both men will operate from RCA's regional international office, in London. Previously, Mace and Everett worked for RCA's subsidiary company, RCA Limited.

## Handleman Co. Expects Decrease in Earnings

■ DETROIT—Handleman Company has announced that although preliminary figures for the fiscal year ended April 30, 1974 are not yet available, it is expected that net earnings will be in the range of \$3,000,000 compared to \$5,559,000 for the prior year. Sales for the year were approximately \$105,000,000, compared to \$101,338,000 for the prior year.

### Contributing Factors

David Handleman, president, attributed the estimated decline in earnings for the year to a number of factors, including: continuing and significant increases in operating expenses over last year's levels; disappointing sales results in the last quarter; downward pressures on gross profit margins caused by changes in sales mix; estimated year-end adjustments to inventories and to bad debt and other reserves.

Preliminary figures are expected to be released within the next three weeks.

## Burns & Helen



Capitol Records artist Helen Reddy and George Burns give each other a big hug backstage after Burns' recent one-night concert at the Shubert Theatre in Los Angeles. Ms. Reddy is scheduled to star in her own week-long show at the Universal Amphitheatre soon.

In their new posts, Everett and Mace will be responsible in their respective areas for: The release of RCA contemporary and classical product in Europe; the development and coordination of a European approach to the marketing of that product; promotions relating to the product; coordinating releases and marketing plans with subsidiary companies and licensee personnel; and working with promoters and artist managers in the organization of artist tours. In addition, Mace will be responsible for the administration of all classical recording projects in the United Kingdom.

### Background

Everett started his career in the record business with five years of experience as a salesman for Philips. Subsequently, he was named assistant sales manager and then promoted to label manager, artists and repertoire, a post he held for two years. In late 1970, Everett joined RCA as pop a&r manager for the United Kingdom, the position he had occupied until his current appointment.

Ralph Mace, a graduate of the Royal Academy of Music in London, was a professional musician for eight years and conductor of The Royal Ballet Company. For five years, he was a musical director in theater, broadcasting and

*(Continued on page 45)*

## CBS Appoints Two To Country Posts

■ NEW YORK—Jack Craigo, vice president, sales and distribution, CBS Records, has announced the inception of a new executive position to complement the CBS Records country promotion and sales force. Joe Casey and Mike Gusler have been appointed to the newly created position of country marketing manager. Casey will operate out of the Atlanta office and Gusler will be headquartered in Dallas.

### Responsibilities

In their new capacities, Casey and Gusler will be responsible for directing and developing promotion, sales and merchandising policies for the country music field within their respective regions. Casey will be responsible for the southeast region and will report directly to Don Dempsey, regional director, southeast region, CBS Records. Gusler will be responsible for the southwest region and will report directly to Norm Ziegler, regional director, southwest region, CBS Records.

Joe Casey joined CBS Records in March, 1970 as local promotion manager in Atlanta upon the

*(Continued on page 50)*



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$45; AIR MAIL—\$75; FOREIGN—AIR MAIL \$80. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.  
VOL. 30, No. 1412

RECORD WORLD JULY 13, 1974



*Great Ears Go With Famous Music*

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## Stephen Schwartz:

# Broadway's Magic Man

By ROBERT ADELS

■ NEW YORK — To put it most effectively, Stephen Schwartz has never closed on Broadway. His first musical, "Godspell," is still running, with a Hollywood version long since removed from movie house marquees. His second show, "Pippin," is currently the hottest ticket on Broadway more than a year after it opened. His third and newest stage success, "The Magic Show," concerns itself with a self-described obsession with legerdemain which has been the composer's since he can remember.

In the meantime, Stephen Schwartz has become the only words-and-music man ever to have three shows play simultaneously on the Great White Way; the only composer to co-produce two of his own original cast albums ("Pippin" for Motown and the forthcoming "The Magic Show" on Bell, both with Phil Ramone); and the only Broadway tunesmith to have a hit single lifted directly from a cast album ("Day By Day" from "Godspell" on Bell). To call him a legend in his own time seems almost faint praise taken in the fresh context of his obvious artistic achievements.

Schwartz' demeanor does not totally befit his level of success. Hardly the self-assured, self-aggrandizing baron of Broadway, Schwartz has the business head of a professional but the modest, collected and quasi-shy air of a less public figure.

Interviewed at A&R Studios mixing down his "The Magic Show" album, Schwartz spoke to **Record World** about his role as a record producer. "I'm not here to turn out a documentary album of an on-stage event. That attitude will deliver you the hard-core Broadway musical market—about 30,000—but will stop right there. I'm after a 'crossover' album, in

## RCA Aznavour Disc Rushed for U.S. Release

■ NEW YORK — "She," a new single by French singer Charles Aznavour, is being rushed to release in the U.S. by RCA Records after the record hit number one on the English charts after only 17 days in release.

The single is the first Aznavour product to be released in the U.S. under a new 3-year agreement between RCA and the Barclay label of France, for which Aznavour records. Terms of the agreement call for RCA to have American distribution of Aznavour product exclusively. RCA and Barclay have a similar deal in England.



Stephen Schwartz

pure economic terms as well as on the creative level."

### Techniques

To that end, Schwartz has used all the current techniques of the contemporary music world—especially those of tracking. His musicians (the same band used in the show, without the sweetening of a once obligatory orchestral-sized unit) lay down the basics and the vocals are painstakingly added later. Many takes are used to create the final product, as the genius of Phil Ramone can punch in and out of various sound sources with the same facility that enables Superman to leap tall buildings in a single bound. The back-up chorus is the double-tracked cast itself (rather than cast plus studio singers); if during mixing another riff is called for, the cast band member can always return to better his best performance so far.

(Continued on page 35)

## Kansas Country



Kirshner recording group Kansas recently made their first visit to New York's Bottom Line club for a special week-long engagement arranged by Epic Records. (Kirshner Records is an Epic/Columbia Records Custom Label). Shown backstage prior to a performance at a reception thrown for the group are (from left) Don Kirshner, head of the Kirshner Entertainment Corporation; Robbie Steinhardt (violin); Kerry Livgren (lead guitar and keyboard); Steve Walsh (organ); Phil Ehart (drums); Wally Gold, producer of Kansas and general manager, music division, Epic and Columbia Custom Labels; Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Custom Labels; Dave Hope (bass); Goddard Lieberson, president, CBS Records Group; and Irwin Segelstein, president, CBS Records. Not shown is the sixth member of Kansas, Rich Williams (guitar).

## Capitol TV Campaign For 'Endless Summer'

By GARY COHEN

■ HOLLYWOOD — Capitol Records will initiate a TV spot campaign to back the release of the two record Beach Boys greatest hits package "Endless Summer." The campaign, which will debut during the last week of July, will initially encompass the entire west coast from Seattle to San Diego, and the Baltimore-Washington area.

The concept package, containing 20 of the Beach Boys' biggest hits, carries a regular list price of \$6.98, but will be offered in the TV ads for \$5.88 for disc, and \$6.88 for tape, according to Don Zimmermann, senior vice president of marketing for Capitol. In addition, Capitol will guarantee the saleability of the package at the same time providing adequate stock for retailers and rack jobbers.

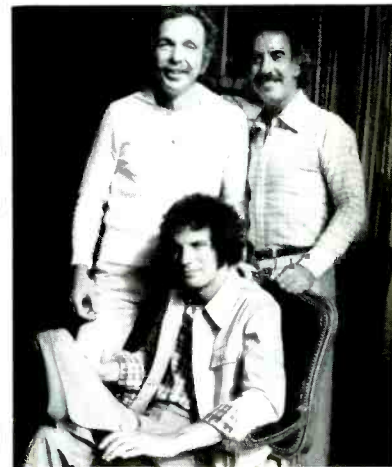
The album, though, is already enjoying acceptance and retail sales action prior to the television campaign, having been reported by the Wherehouse and Licorice Pizza chains in this week's Retail Report, and the album debuts on **Record World's** chart this week at 135 with a bullet.

## Metz Names Daly

■ NEW YORK — Glynis Daly has been named executive assistant to Stephen Metz, president of Stephen Metz, Inc. She will act as liaison between the artists signed to the company and the casting directors and producers at the major motion picture and television studios.

## WB Music Names Gregg

■ NEW YORK—Ed Silvers, president, and Mel Bly executive vice president of Warner Bros. Music Publishing have named Joe Gregg general professional manager of their Nashville office.



Ed Silvers, Mel Bly, Joe Gregg (sitting)

Formerly professional manager for Jobete Music in Los Angeles, Gregg has an extensive background in music publishing and record promotion. His career has included positions with Elektra Records, ABC/Dunhill Records and Landers-Roberts Music. In addition to his responsibilities in Nashville, Gregg will commute periodically between New York and Los Angeles for meetings with WB creative and administrative staff.

## Paramour Records Pacts Total Sound

■ LOS ANGELES—Paramour Records has signed a label deal with Total Sound, owned and operated by Enoch Light, for the manufacture and distribution of the company's first album, Genevieve Waite's "Romance Is On The Rise."

### Label Formation

The record is due to be released on July 16. Paramour Records was founded by Dan Broder, a Wall Street investment banker, who is president of the new company and John Phillips, writer-composer-recording artist. Phillips is formerly the leader of the Mamas and the Papas and is creative director and executive vice president of Paramour. Phillips has written and produced Miss Waite's album.

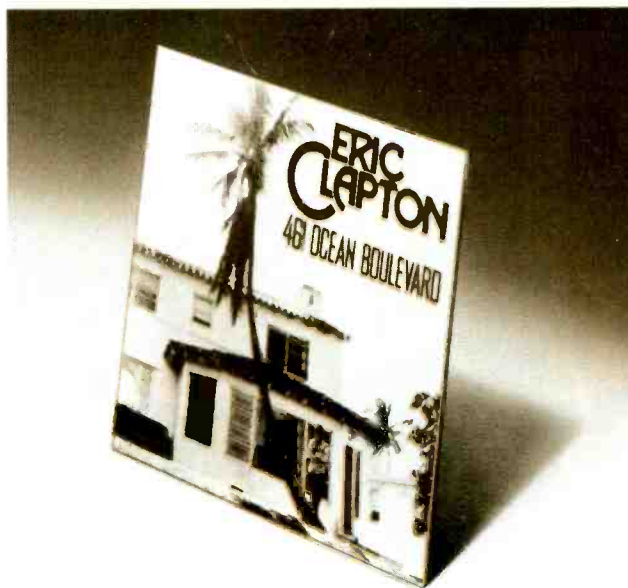
### Light Rocks

Enoch Light enters the rock field as a result of his affiliation with Broder and Phillips and the Paramour label. Previously Light's Total Sound has been exclusively involved with the release and distribution of popular and light classical music.

### Campaign

Total Sound will embark on a major national advertising and promotional campaign, including media spots and in-store displays.

The Wait Was Worth It.



"461 Ocean Boulevard."

Eric Clapton  
SO 4801

Produced by Tom Dowd by arrangement with the  
Robert Stigwood Organization.

On RSO Records & Tapes.



Distributed by Atlantic Records.

# THE SOCIO-MUSICAL



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\* Also available on tape

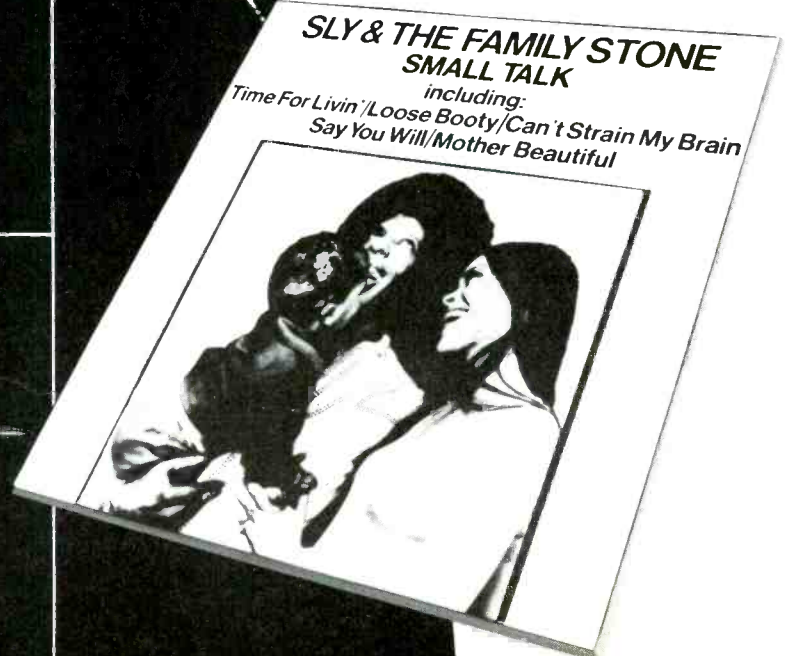
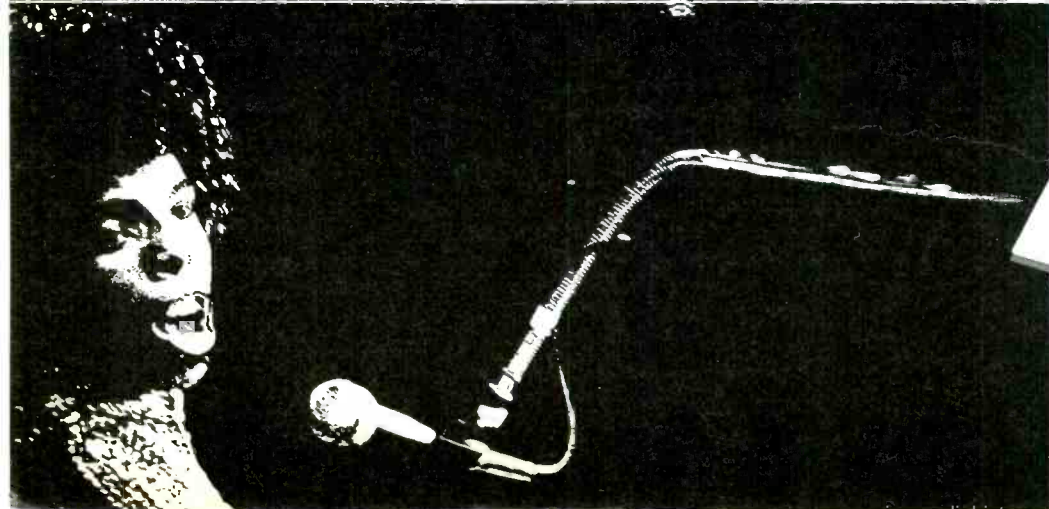
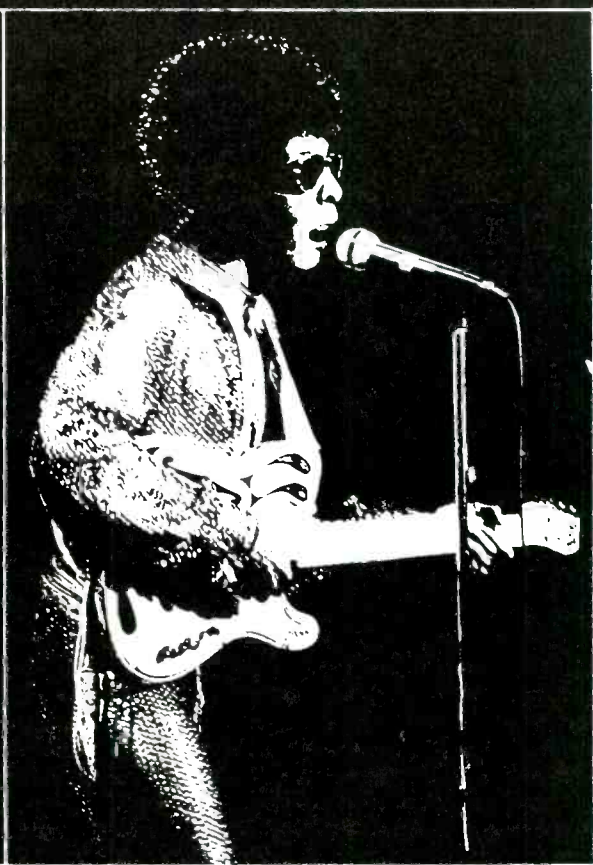


# EVENT OF THE SEASON



You're invited to  
Sly's first album  
in over a year...his  
first album ever  
as a married man.

"Small Talk"<sup>PE 32930</sup>  
Including the  
hit single,  
"Time for Livin'"  
5-11140



**SLY & THE FAMILY STONE**  
**SMALL TALK**

including:  
*Time For Livin' / Loose Booty / Can't Strain My Brain*  
*Say You Will / Mother Beautiful*

On Epic Records

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Bob Cato on the Role of Creative Services

By ROBERT ADELS

■ Bob Cato has been vice president and director of creative services at United Artists Records since October of last year. His joining the label marked a return to the industry of the past VP of creative services at Columbia Records (1960-69). He first became involved in the record business as a free-lance art designer (1949-53) while he made his mark in the magazine graphics world (*Dance, Theatre Arts, Glamour*). A recognized authority on culinary arts (co-author of two cookbooks) as well as photography, sculpture and design, he recently was honored with a one-man showing of his paintings, collages and drawings at Milano's *Galeria Galatea*. At UA, his responsibilities include the advertising, publicity and art departments.



Bob Cato

**Record World:** The title "vice president of creative services" is double-barreled. Addressing first your insights into the overall climate in the music industry, as opposed to your specific duties at UA, what concerns you most right now about the state of the art?

**Bob Cato:** I find myself more and more concerned with the overall interests in the whys and the wherefores of the industry, and the ills that do prevail—and what has to be done to, in some shape or form, reawaken some of the basic necessities of industry survival. I've always been an optimist, a person who's been concerned about the human equation in life. I think then the thing that has disturbed me most is the industry's lethargy and lack of vitality.

Recently I found myself on a panel addressing current trends which met in England, chaired by George Martin. Prior to the meeting itself, we had lunch together with the other panelists and came to a very quick decision that there wasn't much to talk about graphically . . . Most of the people who were there were there to talk about the producer, the artist, the studio and the problems inherent there. And I turned to George and said that there was one ingredient missing at this panel—and it is analogous to the entire industry situation—there was not one musician represented at the meeting. I did not see a Robbie Robertson or a Frank Zappa, a Henry Mancini or a Tony Bennett. All I saw were the gentlemen so terribly involved in the business machinations; the creative end of it was not represented . . . I really feel that I was the missing link at this panel.

I've been involved with the graphics community from its inception in the '50s. How more crassly commercial can you get than the container business? And yet at their forums, they had represented architects, painters, designers, poets, psychologists . . . extraordinary men!

**RW:** Has this always been the climate in the music industry?

**Cato:** There has always really existed only a handful of guys who have had a dialogue and maintained it in the industry: the Phil Spectors, the Goddard Liebersons, the Erteguns, the Mickey Mosts, who have been primarily concerned with the creative growth and thrust of artists, musicians, writers, composers. After that it has fallen into the hands of management and there have been relatively few management gentlemen who had this kind of creative insight. And yet of all the large businesses in the world, this is the only industry that still deals with a human, hand-made, individual creative product.

**RW:** Which creative achievements of your own have made you most proud?

**Cato:** Well honestly, I'm an old guy in this business, and that's a big question . . . Off the top of my head, I remember how in 1950 Mitch Miller introduced me to Goddard Lieberson; he had just come to the middle of a project he had been waiting to do for many years—twelve

contemporary authors such as Somerset Maugham and John Steinbeck, reading from their own works. So he had 12 old records, and they weighed a lot in the days of heavy records. I looked at the project and was dumbfounded. For nine months, I did nothing—nothing consciously. Then one day his lovely secretary called up to say that Mr. Lieberson would like to hear from me in a couple of days, and that night it just came to me. I found the best Italian valise maker in New York and had him make up a 12" square black leather attache case, lined in Italian paper—and I designed a book that went with it. There was no name or logo on the outside, just the blackness. I remember dropping it on his desk, his looking up at me and asking "Well, where is it?" And I told him he was looking at it. They only made a limited number.

I also designed the first clear plastic plexiglass box ever produced for the industry for Columbia, for Stravinsky. I'll never forget what Goddard first said when I told him that the molds would cost \$22,000: "But the recordings only cost \$28,000!"

**RW:** After you left Columbia, you worked outside the industry for some time, continuing with an occasional free-lance music-oriented project. What led you to accept your present job at UA?

**Cato:** I'd left Columbia and the record industry due to the fact that I did not agree with some of basic ideas of Clive Davis. I think I was the first one to resign at that time, after he had become president. I went to McCall's, then after a free-lance interim came Revlon. David Geffen had asked me to join Asylum, but I just didn't want to do 12" squares for somebody, although he wanted me to have a lot of room and I have great respect for him. Mike Sewart heard about it though, and I went out there because of the challenge; I had worked at UA for a year, consulting as they changed the name of the company, redesigned the logo and the personnel structure for their graphics division, and for other areas in the company other than those involving creativity. It was a company that didn't have a very contemporary image, nor was it highly respected in the industry. A company that was not really structured in the image of one man had been a collage of two or three regimes, with the difficulties of inheriting personnel, contracts, artists etc.

Being vice president of creative services, the first thing I had to take care of was getting a graphics department and a packaging department together that had the kind of flexibility and freedom that brought about that climate that I feel is so important in any commercially-oriented structure: a free, open forum that has room for error.

**"Of all the large businesses in the world, this is the only industry that still deals with a human, hand-made, individual creative product."**

**RW:** How then did yours and UA's visions come together? Let's take those 12" squares you just brought up.

**Cato:** It's important that graphics incite some kind of response from the viewer. If there is the kind of wit and invention and the artistic reflection of the inside of the package, then I'm happy. I don't think there's any product more demanding on the designer than album graphics because you have to do so many, and you are reflecting a very real thing. Photography started to take hold in the late '40s and we profited enormously from the abilities to capture the qualities of the subject. Something marvelous has to happen so it's a memorable picture.

**RW:** I understand that UA's role has graphically extended into that of television marketing?

**Cato:** Well, we do not have a monumental budget for it. We entered the area in a very naive way with one artist, ELO, and one 30-second spot in one market on "In Concert." It was beautifully executed, and we were the proud recipients of 12,000 extra units in St. Louis. We did it again with similar results. So now we're doing one on War. I take a great pride in our efforts in this area: the writing has to be right, the

(Continued on page 27)

**“Miles is forever being born.”**

—Ralph Gleason, *Rolling Stone*

**“He is a capable enough musician to know what he wants and has courage enough to do it.”**

—Dizzy Gillespie

**“Today’s most influential contemporary musician.”**

—Gregg Hall, *Down Beat*

**“Miles is a thoroughbred. Musically he’s one of the most beautiful, sensuous, divine people ever created.”**

—Roberta Flack

Representation:  
Neil C. Reshen,  
New York,  
New York

**The Founding Father.  
Miles Davis. On Columbia  
Records**



**ISLEY BROTHERS**—T-Neck ZS8-2254 (Col)

**LIVE IT UP PART 1** (prod. by Isley Bros. w. Malcolm Cecil, Robert Margouloff) (Bovina, ASCAP)

If there's anything we need more than a good 5¢ cigar, it's a hardy hedonistic hot one from a group born to bounce and boogie. Here comes that stuff of life!

**GUESS WHO**—RCA APBO-0324

**CLAP FOR THE WOLFMAN** (prod. by Jack Richardson/ Nimbus 9 Prod.) (BLC/Walrus-Moore/Septima, BMI)

Tribute to "Midnight Special" deejay from the act's best album in years (the title tune of which, "Road Food" is a B-side plus). Howlin' "Star Baby" follow-up.

**FOUR TOPS**—Dunhill 15005

**MIDNIGHT FLOWER** (prod. by Steve Barri, Dennis Lambert, Brian Potter) (Bullet-Proof, BMI)

Night bloom is a buddin' giant from the green thumbs of pop/soul. Planted firmly on their new sound foundation, the big one from their "Meeting of the Minds" lp.

**KRIS KRISTOFFERSON**—

Monument ZS7 8618 (Col)

**I MAY SMOKE TOO MUCH** (prod. by David Anderle) (Buckhorn, BMI)

Not a PSA for anything but the good, gritty life and the further top 40 advancement of KK, this barroom-inspired sing-a-long is a spirited sprint in both directions. Too much!

**BLACKBYRDS**—Fantasy 729

**DO IT FLUID** (prod. by Larry Mizell/Sky High Prod.) (Blackbyrd, BMI)

Already shakin' at the disco level off the act's debut album, cut allows musicians largely responsible for Donald Byrd's crossover to flow with their own.

**FLORENCE WARNER**—Epic 5-11146

**REMEMBER** (prod. by Glen Spreen) (Blackwood, BMI)

Oft-waxed Nilsson tune gets its definitive rendering by a voice that could tear your heart out—but tastefully settles for a tearful eye or two. Unforgettable!

**SANTANA**—Columbia 4-46067

**SAMBA PA TI** (prod. by Fred Catero & Santana) (Petrca, BMI)

Track from their "Abraxas" album is seeing action from discos south of the border. Instrumental is also a head song, representative of their current direction.

**OTIS CLAY**—Hi 2270 (London)

**YOU DID SOMETHING TO ME** (prod. by Willie Mitchell) (JEC, BMI)

One of the producer's best melody, build and rhythm amalgams. If it doesn't do it for you, leave none of your vital signs unchecked! Hit-molded Clay!

**SONG OF THE WEEK**

**SHANG-A-LANG**—  
(Famous, ASCAP)

**BAY CITY ROLLERS** (prod. by Bill Martin & Phil Coulter)—Bell 45-481

**TINKER'S MOON** (prod. by Ben Kaye)—Polydor 15091

Tune celebrating the rip-roar of r&r in two strong imported versions for the American market. The Bay City Rollers are the English originators of the U.K. hit and evoke a breezy, progressive bubblegum image. Tinker's Moon, a Canadian group, lends a more rhythmic Gary Glitter-type bottom to it accentuating its dance record potential.

**JAY WALLACE**—Widget 114

**THIS THING CALLED LOVE** (prod. by Ron Ballew & Jay Wallace/Widget Prod.) (Widget, BMI)

From the production house that brought you "Motorcycle Mama," an even breezier pop sound: a "Winchester Cathedral" '74. Act comes on like a solo Harper's Bizarre!

**LOVE UNLIMITED**—20th Century 2110

**PEOPLE OF TOMORROW ARE THE CHILDREN OF TODAY** (prod. by Barry White/Soul Unltd. & Barry White Prod.) (Sa-Vette/January/Fox Fanfare, BMI)

Vocal from Barry White's "Together Brothers" score is the female trio's latest chart sun walk. Positively postured progeny theme.

**UNDISPUTED TRUTH**—Gordy G 7139F

**I'M A FOOL FOR YOU** (prod. by Norman Whitfield) (Stone Diamond, BMI)

Having turned over his Tempt's chores to Steve Cropper, full force of the group's producer is now directed their way. Best since their "Smiling Faces." A jewel for you!

**ANN PEEBLES**—Hi 2271 (London)

**DO I NEED YOU** (prod. by Willie Mitchell) (JEC, BMI)

Memphis' top solo female rhetorically addresses the necessity of the man in her life, supercharging the atmosphere with telling, selling soul. Her next "Stand"-ard.

**ARLO GUTHRIE**—Reprise 1211

**PRESIDENTIAL RAG** (prod. by Lenny Waronker & John Pilla) (Howard Beach, ASCAP)

Most succinct protestor is not so much a rag as a tag for our ongoing post-Watergate consciousness-raising. In the tradition of Woody, in the hit style of his heir.

**BOBBI HUMPHREY**—

Blue Note BN-XW455-W (UA)

**HARLEM RIVER DRIVE** (prod. by Larry Mizell & Chuck Davis/Sky High Prod.) (Alruby, ASCAP)

Drivin' straight from the female flautist's "Blacks and Blues" lp, a freewheeler horse-powered by a title vocal refrain for a smooth soul ride. Highway, her way!

**DOOBIE BROTHERS**—Warner Bros. 7832

**EYES OF SILVER** (prod. by Ted Templeman) (Warner-Tamerlane, BMI)

Out of "Another Park" and back into their chuggin' folk-rock groove, fitting more easily into their "Listen to the Music" bag. Sound could turn "Silver" gold. Eye it closely.

**LOVE UNLIMITED ORCHESTRA**—

20th Century 2107

**THEME FROM TOGETHER BROTHERS** (prod. by Barry White) (prod. by Soul Unltd. & Barry White Prod.)

Rhythmic romp seems a change from the lushness of their first hit. But with this kind of synthesis of their lovin' soul power, theme's they do it again together!

**SOUL CHILDREN**—Stax STA 0218

**LOVE MAKES IT RIGHT** (prod. by Homer & Carl Hampton) (East/Memphis, BMI)

Their last, "I'll Be the Other Woman," was a top r&b item and a crossover whopper in many markets. "Friction" lp cut generates even greater soul satisfaction. Mighty right!

**SWEET RAIN**—RCA PB-10015

**MAGIC MAN** (prod. by Harvey Fuqua & John Barnes/Fuqua III Prod.) (Muffington/Tranquil Dawn, BMI)

New Birth's producer spins off a new wet and wild gal group. Their debut outing concerns their main legerdemain man. A hit rain's gonna rise for sure! Prestidigitatious!

**EBONYS**—Phila. Intl. ZS7 3548 (Col)

**LIFE IN THE COUNTRY** (prod. by Terry, Life & Conway) (Mighty Three, BMI)

Group has to rank with their better-known label neighbors (O'Jays, Bluenotes) once pop and soul markets get a taste of this "Life." Exudes a strong hit feeling and aura.

**DON FARDON**—Capitol 3929

**LOLA** (prod. by Miki Dallan) (ABKCO/Noma, BMI)

British originator of "Indian Reservation" has a revival of the Kinks' glitter-potentious glamor hit. Top English producer does a top-flight, top 40 job of it!

**RALPH GRAHAM**—Sussex 520

**I DON'T WANT TO PLAY THIS GAME** (prod. by T. Woodford, C. Ivey) (Interior, BMI)

From the black singer-composer's "Differently" album, a bad bad housewife gets her lyrical come-uppance for those evil deeds she has wrought. Gamely hit fare.

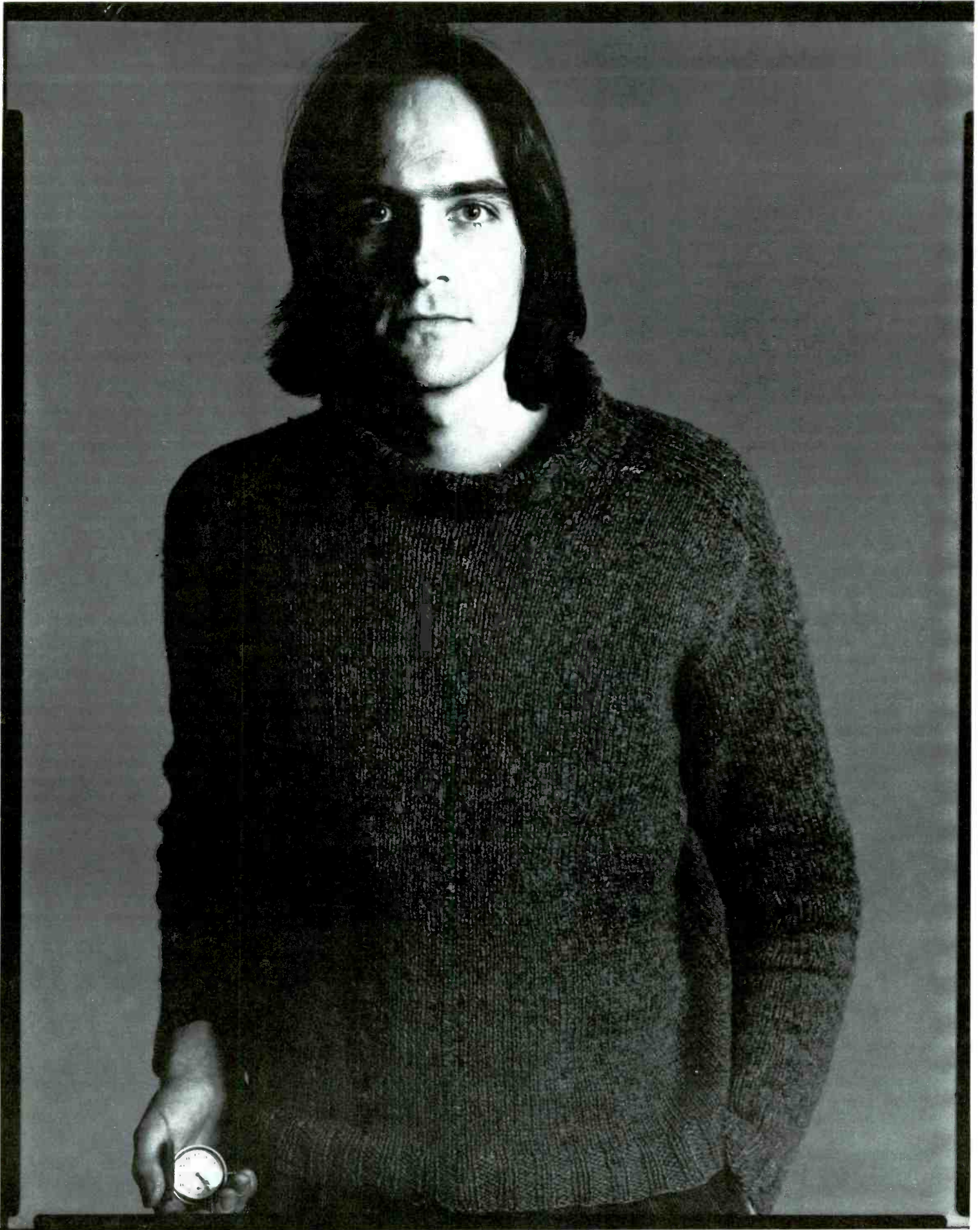
**LEON HAYWOOD**—

20th Century 2103

**SUGAR LUMP** (prod. by Leon Haywood) (Homecoming/Jim-Edd, BMI)

Cross between the Four Tops' "Can't Help Myself" and a Bette Davis script (" . . . Got to get you out of this dump"). Strong pop/soul prospect is a well-taken "Lump."

# James Taylor Walking Man



AVEDON

W 2794

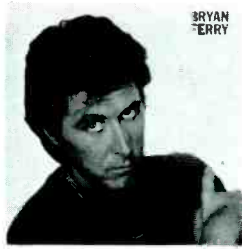


A new album on Warner Bros. Records & Tapes.

## THESE FOOLISH THINGS

**BRYAN FERRY**—Atlantic SD 7304 (6.98)

Roxy's own Ferry cruises through the fifties with flair, as his special brand of drama bolsters the theme via theatrical phraseology, forceful arrangements and sweeping harmonies. Sweet nostalgia, in Ferry's own style, is especially evident on "It's My Party" and "I Love How You Love Me." Very Ferry Fun!



## I CAME TO HEAR THE MUSIC

**MICKEY NEWBURY**—Elektra 7E-1007 (6.98)

One of Nashville's first undergrounders squeezes poignancy into every groove of his latest and most well produced album. Efficacious sound effects are interspersed in the recording, propelling the emotive quality within, as exemplified by the orchestral "Love Look (At Us Now)" and the touching "Baby's Not Home."



## ENDLESS SUMMER

**THE BEACH BOYS**—Capitol SVBB-11307 (6.98)

Terrific compilation of previously released material from the fair-haired fellas, highly recommended for surf or dry land. Summer coolers for all-year long refreshment include "You're So Good To Me," "In My Room" and the classic "Don't Worry Baby." A be-dazzling "best of" batch from California's harmonious wunderkind!



## YOUR BABY IS A LADY

**JACKIE DeSHANNON**—Atlantic SD 7303 (6.98)

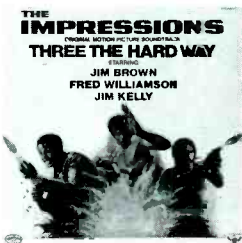
Lilting lyrics and lush musicality team up with Ms. DeShannon's rich vocal prowess to provide many moments of luxurious listening pleasure. Highlighting the orchestral set is a rhythmic version of "Small Town Talk," "Jimmie, Just Sing Me One More Song" (the recently released single) and the captivating title track.



## THREE THE HARD WAY

**THE IMPRESSIONS (SOUNDTRACK)**—Curton CRS 8602-ST (Buddah) (6.98)

The true test of a soundtrack lies in its ability to stand on its own, and this score passes the exam with flying colors! The compelling music and lyrics are courtesy of Messrs. Richard Tufo and Lowell Simon, with the sizzingly soulful vocals compliments of the Impressions.



## WILD MAGNOLIAS

**Polydor PD 6026** (6.98)

Tasty jazz tidbits spice up New Orleans rhythms as you soak up the debut sounds, sweetly scented with a dash of soul. African tempos are offered as well, with the Indian band displaying particular expertise on the super-funky "Smoke My Peace Pipe (Smoke It Right)," the blues-oriented "Corey Died On The Battlefield" and "Saints."



## THE BIG BOW WOW STRAIN

**KEN BURGAN**—Blue Thumb BTS 6016 (6.98)

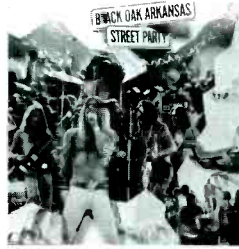
With tongue in cheek, pen in hand, and a satirical outlook, Ken Burgan makes his Blue Thumb debut. The tunes are of a country/folk ilk, with his vocal interpretations greatly enhancing his sardonic humor. "Hold On Tight" and "I'm Not Dangerous" are the package pleasers.



## STREET PARTY

**BLACK OAK ARKANSAS**—Atco SD 36-101 (6.98)

The hard driving rhythms that steered their last release onto the gold course are at the controls here! Southern musicmen dispense rock & roll with agile grace, especially evident on their energetic rendering of "Dancing In The Streets," "Hey Ya'll" and the bluesily rocking "Sting Me."



## ACES

**BILL AND TAFFY**—RCA CPL1-6505 (6.98)

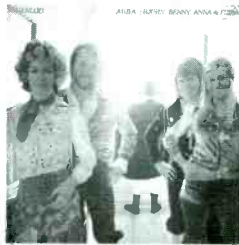
John Denver's famed back-up folks and co-authors of his hit "Take Me Home Country Roads" will catapult into the limelight with this second RCA outing. Their pure voices and sincere interpretations give the selections added dimension. The soon-to-be released single, a re-make of the Chantells hit "Maybe," is sure to pilot them into renown.



## WATERLOO

**ABBA (BJORN, BENNY, ANNA & FRIDA)**—Atlantic SD 18101 (6.98)

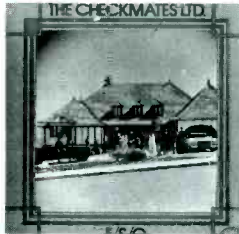
The Swedish foursome's commercially cook-in' ingredients, apparent in the successful title track single, chug constantly throughout the debut set. "Ring Ring" or "Hasta Manana" could keep us all Swedely humming through the Fall as international bubblegum keeps on popping!



## F/S/O

**THE CHECKMATES LTD.**—Rustic RR 2004 (6.98)

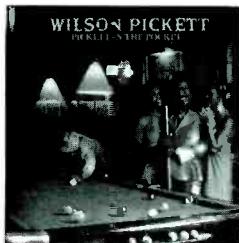
Debuting on their own label, this long-established aggregation is sure to please their current votary and attract new devotees with their rousingly rhythmic release. Noted for their live performances, this disc transfers that vibrancy to record, with soaring harmonies setting off tight rhythms throughout.



## PICKETT IN THE POCKET

**WILSON PICKETT**—RCA APL1-0495 (5.98)

Wicked Wilson sings his ever-lovin' soul out! The single culled from the album, "Take Your Pleasure Where You Find It," is receiving strong initial reaction on the airwaves and sales-wise, and the album is laden with other commercial goodies, including "Isn't That So" and "Iron it Out."



## THE ADVENTURES OF VALENTINE VOX THE VENTRILOQUIST

**CHRIS JAGGER**—Asylum 7E-1009 (6.98)

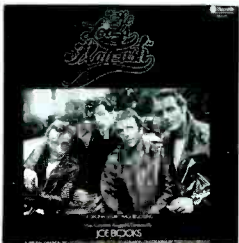
Familiarity may come via vocals, but as far as styles are concerned, the Jagger brothers go their respective routes. Chris' approach is a very heavy electric one, with musical contributions from Peter Frampton and Chris Stainton adding special sparkle on "Like A Dog" and "Private Dick."



## THE LORDS OF FLATBUSH

**ORIGINAL SOUNDTRACK**—ABC ABCD-828 (6.98)

There's a stalwart foundation for the sales success of this score, considering the grossing power of the film and nostalgia's important role in music now. The Joe Brooks composed/arranged/conducted soundtrack is easy listening with strong MOR possibilities. "Rock & Roll Music" and "The Wedding Song" are the catchiest cuts.



# A Standard is born...

## **BILL GAVIN / THE GAVIN REPORT:**

*"Exquisite love song honors the maternity function in a way that adds dignity to the process of procreation..."*

## **MARDI NEHRBASS / RKO:**

*"This kind of sensitivity is so rare in music and personal lives that it is exhilarating to hear feeling!"*

## **KENT BURKHART / BROADCAST CONSULTANT:**

*"Sensational... never thought Anka would top 'My Way!'"*

## **ROCHELLE STAAB / BARTELL BROADCASTING:**

*"If you knew how much I wanted Paul Anka to have a hit, you would know how much I like 'having my baby'!... Paul is absolutely one of the best!"*

## **ROBERT W. MORGAN - K/100:**

*"He wrote one for Frank Sinatra and now he wrote one for me, cause I'm 'Having My Baby' in August. Anka's got a winner!"*

## **GERRY PETERSON / KHJ:**

*"Absolutely the greatest song I've heard in a long, long time..."*

## **MARGE BUSH / WIXY:**

*"Fantastic... gives me goose bumps... Paul has the recrd of the year!"*

## **RANDY ROBINS / KLIF**

*"A very personal message. For it to be a hit would be no surprise."*

## **CHRIS BLASE / KKDJ:**

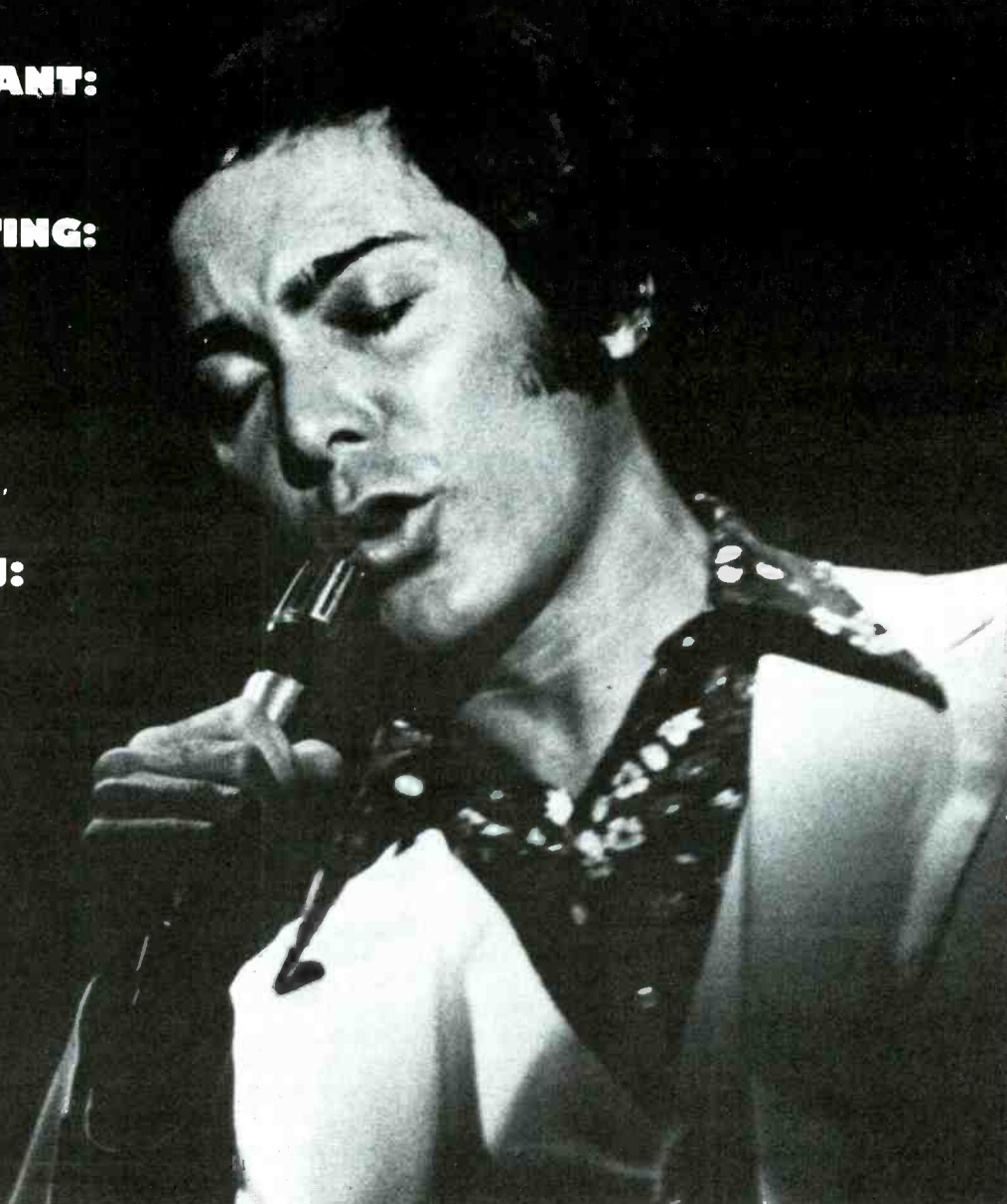
*"Right off the bat, it sounds like a super female record!"*

## **JAY COOK / WFIL:**

*"Another Paul Anka classic!"*

## **TOM BIGBY / 13Q:**

*"It's great to have Paul Anka back on top!"*



## **"(You're) Having My Baby"**

**written and sung by**

UA-XW454-W

# **Paul Anka**

**on United Artists Records UA.**

## RCA Sets 28 for July Release

■ NEW YORK—A new Elvis Presley album recorded live on stage in Memphis, and new albums from the New Birth, Wilson Pickett, Perry Como and Nina Simone lead off a 28-album release from RCA Records for July.

The release includes, on Victor: "Elvis Recorded Live on Stage in Memphis;" "Comin' From All Ends" by the New Birth; "Pickett in the Pocket" by Wilson Pickett; "Perry" by Perry Como; "It Is Finished" by Nina Simone; "Floyd Cramer in Concert;" "Connie Smith Now;" "That's You and Me" by Hank Snow; "George Jones Sings His Songs;" and "Aces" by Bill and Taffy.

Coming from Flying Dutchman are: "Cosmic Funk" with Lonnie Liston Smith and the Cosmic Echoes; "Oliver Edward Nelson in London with Oily Rags;" "The Revolution Will Not Be Televised" by Gil Scott Heron; "Hi Ho Trailus Boot Whip" by Anita O'Day; and "Oily Rags."

### Gary U.S. Bonds: Talent at a Premium

■ NEW YORK — Having recently been signed to Bluff City Records, and with a single entitled "My Love Song" just released, Gary U.S. Bonds is on of the road to revitalizing a career marked by such million-seller rock classics as "New Orleans," "Quarter to Three," "School Is Out" and "Dear Lady Twist."



Ira Mayer, Gary U.S. Bonds, Howie Sherman

Performing at many rock and roll revival shows in recent years has given him the chance to "see the guys again," he says. But more than that, it's been exposing him to new audiences, young kids who "didn't know me back then. My old fans aren't kids anymore — I find them in the nightclubs — but the new single is starting me in a whole different direction—ballads."

Bonds travels with a six piece band now, augmented by two female singers, and is working on original material for a projected album sometime in the future. Among his latest appearances have been a nationally aired ABC-TV "Wide World of Entertainment" and a rock revival show at New York's Madison Square Garden.

Ira Mayer

Camden will issue "Tupelo Mississippi Flash" by Jerry Reed; "Loving You" by Dottie West; "The Ragtimers Play Music from 'The Sting,' 'The Entertainer' and other hits by Scott Joplin;" "Beer Barrel Polka Party;" and "Let's Make a Joyful Noise" by great gospel quartets.

Releases from Red Seal include: "Music for Trumpet & Organ" with Maurice Andre (Erato) 2-record set; "Great Trumpet Concertos" with Maurice Andre (Erato) 2-record set; "A Festival of Flute Concertos" with Jean-Pierre Rampal (Erato) 2-record set; Mozart: Concertos No. 21 in C and 20 in D Minor, with Geza Anda as pianist and conductor with the Vienna Symphony Orchestra; "My Favorite Spanish Encores" with Andres Segovia; "Thirty Greatest Hits from the World's Greatest Operettas" featuring various artists (2-record set); and "Barry Morell Sings Verdi."

### Warner Brothers Artists Plan European Dates

■ BURBANK, CAL.—A lineup of top Warner Bros. artists is set for two major festivals in July.

The Doobie Brothers will be leaving their current U.S. tour to make appearances at two mid-July shows. Their first stop will be Holland, where they will appear at the Hilversum Festival on July 18.

Co-billed with the Doobie Brothers will be Van Morrison and DiscReet recording artist Tim Buckley. The Hilversum Festival headlines Capricorn Records' Allman Bros. Band.

The Doobie Brothers, Van Morrison and Tim Buckley will then head for England, where they will appear at the Knebworth Park Festival on July 20. Over 60,000 are expected to attend this outdoor gathering, which also headlines the Allman Brothers.

Tim Buckley will then fly to Italy for an appearance at the four-day Rimini Festival, on July 25.

### Bowl-ing 'Em Over



A pre-concert reception honored United Artists' recording group War and Warner Bros.' Graham Central Station prior to their appearance at the Hollywood Bowl recently. Pictured at the party, from left: chairman of the board of Warner Bros. Records Mo Ostin and UA Records president Mike Stewart; GCS's Larry Graham and War drummer Harold Brown; and War producer and principle in the group's management agency Jerry Goldstein, UA's Dee Dee McNeil and journalist Bill Chappell.

## The Show Goes On



All hands working on the recent WRKO/ABC Records promotion in Boston for Three Dog Night join members of the group during special pre-concert party. Top row (from left): Mike Addams, J. J. Wright and Jack O'Brien, WRKO deejays; Paul Kirby, program director; John Belliveau, ABC Records regional promotion, and Christy Wright, WRKO music director. Middle row: Cory Wells, Jimmy Greenspoon and Jack Ryland of Three Dog Night. Front row: Carol-Lynne Bollyn, WRKO promotion director; Floyd Sneed and Michael Allsup of Three Dog Night; Janet Karger, assistant promotion director, and Sandy Stahl, secretary at WRKO; and Three Dog's Skip Konte.

### Equinox Taps James

■ NEW YORK — Billy James has been appointed vice president, Equinox Productions, according to an announcement from Terry Melcher. He will be responsible to Bruce Johnston and Melcher for the acquisition and development of talent and the coordination of the company's efforts with those of RCA Records on all Equinox product released by RCA.

Most recently an independent publicist for Steve Cropper, Pete Drake, Larry Raspberry and the Highsteppers and Andy Robinson, James has also been associated with Columbia Records and Elektra Records.

### Stax Releases Seven

■ LOS ANGELES — Stax Records has announced the release of seven albums for July. Included in the release are the Staple Singers' "City In the Sky;" Eddie Floyd's "Soul Street;" O.B. McClinton's "If I Loved Her That Way;" the Barkays' "Cold Blooded;" and the Warriors' "Ipi N Tombia." Albums by Batsumi and the Temprees will also be released.

### Motown Names Fischer As General Counsel

■ LOS ANGELES—Neil B. Fischer will be vice president and general counsel for Motown Industries, announced Berle Adams, executive vice president and chief operating officer.

Formerly general counsel at Metro-Goldwyn-Mayer, Inc., Fischer, 38, operated in all phases of that company's interests, including motion pictures, television and the Grand Hotel in Las Vegas.

Adams pointed out that this appointment will free vice president Ralph Seltzer from his current responsibilities in the legal area so that he can concentrate fully on Motown's rapidly expanding operations in the international arena.

### Tape Pirate Guilty

■ SEATTLE—A man found guilty of 51 counts of copyright infringement in the U. S. District Court here was sentenced to a year in jail on each count. U. S. Magistrate John L. Weinberg suspended the sentence on provision that the defendant serve a minimum of four months in jail.

The lawyer for the defendant, Joseph P. Cawley, announced that he would appeal the sentence.

Cawley was charged in a criminal information filed by U. S. Attorney Stanley Pitkin with operating a pirate tape manufacturing plant in Vancouver, Wash. In September, 1973, authorities seized about 3500 pirated tapes and various materials and machinery used in the duplicating process. The plant was said to have produced about 50,000 pirated tapes per month.



## GRC Sets Canadian Distribution



Signing contracts for the Canadian distribution and marketing of GRC product (GRC, Aware and Hotlanta Records) by Capitol and Canada-EMI Limited, are (seated from left) Michael Thevis, president of GRC and Arnold Gosewich, president Capitol of Canada. Pictured standing (from left) are Paul White, director of artists & repertoire, Capitol; J. David Evans, director of marketing, Capitol; and Buz Wilburn, president of GRDC.

## Locomotiv GT Promo Launched by ABC

■ LOS ANGELES — ABC Records has launched a full-scale radio campaign on several key stations to promote Locomotiv GT, the label's rock quartet from Hungary. ABC has organized their efforts for KSAN in San Francisco, WWWW in Detroit and WPLO-FM in Atlanta.

On KSAN, ABC has coordinated their campaign for the Berkeley concerts from July 11-14 as well as the Record Plant show at the Record Plant, which will be aired on KSAN on the 14th. Bumper stickers are being printed up to promote the group's appearances and ABC has secured the cooperation of Tower, Banana, Record Factory and Discount Record outlets to help in the blanket promotion.

### Contests Set

In Detroit, ABC is planning a major contest to be covered by WWWW which includes as prizes a trip to Hungary to see LGT, a Lionel train set, tickets to the Detroit concert and/or albums of the group. Ten major stores will be involved with the contest drawing with WWWW carrying spots for the contest from July 1-14.

In Atlanta, the contest, similar to the Detroit one, will run for four weeks, July 1-27. Prizes will again include the trip to Hungary, a stereo set, tickets to the concert and LGT albums. Radio spots promoting the contest will run on WPLO-FM for the entire three weeks. ABC is also tagging Franklin, Record Bar, K-Mart and Treasure Island stores to insure proper saturation for the contest.

## Tony Camillo:

### At Home In The Studio

By ROBERTA SKOPP

■ NEW YORK — "It's near New Brunswick . . . You take the turnpike to exit 10 and you're there—Sort of in the country," producer Tony Camillo shyly beamed while talking with *Record World* about his 16-track studio built adjacent to his home.

"The biggest problem with commercial studios," Camillo explained, is that you're constantly feeling pressured and rushed." So, he decided to lift that burden and build his own studio to work at his leisure. It was built primarily as a facility for Camillo to "do his own thing." And, having recently garnered a gold album for Gladys Knight & the Pips' "Imagination" and a gold single for their "Midnight Train to Georgia," all indications are that he's doing "his own thing" quite effectively.



Tony Camillo

To best accommodate his production needs Camillo has formed his own basic rhythm section, composed primarily of musicians that he

## Annual Capricorn Gala Planned for August

■ MACON, GA.—The third annual Capricorn Barbeque and Summer Games will take place on August 1. The event is to be held once again at the Capricorn country retreat on Lake Sinclair, about 30 miles north of Macon proper.

With consideration for the innumerable hours of hard work performed by the Capricorn clan and all its friends during the year, Phil Walden, president of Capricorn Records, has set aside this one day of the year for general fun and games—providing the best of food, drink, fine music, and for the sportsmen, virtually any type of organized sport imaginable. While the party is primarily for the benefit of the Capricorn employees and the many musicians who perform on Capricorn Records, it also provides a festive atmosphere to show the gratitude Capricorn has for the many friends and business associates who have helped make Capricorn the success it is today.

## Promotion Campaign Planned by Blue Thumb

■ LOS ANGELES — Blue Thumb Records promotion directors Jack Hakim and Barry Resnick have announced a campaign to step up promotional activities at the top 40, r&b, country and adult contemporary levels, inviting the public to "Investigate Blue Thumb." Resnick and Hakim's extensive campaign zeroes in on quality 45 releases aimed at these markets.

The promotion department's campaign will be carried out in all activities, including the "Investigate Blue Thumb" logo being used on all correspondence and in future ads. Resnick and Hakim forecast work with independent promotion people throughout the country in coordination with the "Investigate Blue Thumb" concept.



Resnick, covering the eastern portion of the country and Hakim the west, have enlarged their staff to meet the demands of their increased efforts. Larry Feder will handle FM promotion and Judy Stearns will coordinate promotional activities between Hakim and Resnick. Both Feder and Stearns will work out of the company's home office in Los Angeles.

## 'Rock the Boat' Rights Acquired by WB Music

■ NEW YORK—Ed Silvers, president of Warner Bros. Music, has announced that Warner Bros. now co-owns The Hues Corp.'s top ten hit, "Rock the Boat."

The acquisition was arranged through Norman Ratner, producer of the group, and Mel Bly, executive vice president of Warner Bros. Music. Additionally, several other songs in the "Freedom for the Stallion" album were part of the transaction.

Warners had already agreed to sub-publish the material for England and publish sheet music, but will now seek cover recordings and provide full publisher coverage.

"Rock the Boat" was written by Wally Holmes, who controls the remaining half of the publishing rights.

# THE COAST

By CRAIG FISHER



■ LABEL-HOPPING: Topping a short week's newsworthy items comes word that a new company, Full Moon Productions, has just finished a deal calling for the delivery of several artists to Epic and that it's already delivered one of them. The four principals in Full Moon are **Paul Ahern, Irving Azoff, Dan Fogelberg** and **Joe Walsh**, and, by coincidence, it's Fogelberg whose next album will be for Epic. However, word on the Street is that other, heavier signings will follow . . . Epic has also inked

**Booker T. Jones**, and in addition, **Richard Pryor** has a new album coming out next month—on Warners—while Warners has signed **Candi Staton**, too (her first for the label is due in October), and Capricorn has nabbed **Bonnie Bramlett** and **Percy Sledge** . . . In movie news: **Robert Altman** has discovered pop. Currently filming "Nashville" down Tennessee way. Altman has also chosen **Three Dog Night's** version of "The Show Must Go On" to close his "California Split," soon to be released and starring **Elliot Gould** and **George Segal** as inveterate gamblers . . . In TV news: **Leon Russell** will star in two consecutive "Midnight Specials," July 26 and Aug. 2. Part I was taped on location at Leon's home and studio in Tulsa, while Part II was shot just last week, at that three-day Fourth of July concert held in College Station, Texas . . . In media news: **Tony Lane**, for three years Fantasy's art director, has left the label to replace **Mike Salisbury** as art director at Rolling Stone. Rumors that Stone is about to undergo another format change are also in the wind . . . And in publicity news: **Michael Ross**, who'd scarcely settled in to his publicist's role there, has announced his intention of leaving Capitol.

IN THE STUDIO are **Daryl Hall & John Oates**, to cite two. They're being produced by **Todd Rundgren** at his own facilities, New York's Secret Sound . . . At the Record Plant here meanwhile, **American Tears**, a threesome, are putting the finishing touches on their first album, for Columbia. Group leader **Mark Mangold** is co-producing the effort with **Dan Turbeville** . . . The **Ozark Mountain Daredevils** are due here this week, too, to put overdubs on their next A&M project, and at Angel City Sound, **H. B. Bamum** has been helping **Vernon Burch** finish his first album for UA . . . In Berkeley, **Tom Fogerty** has begun work on his next, and next week **Hampton Hawes**, who's been appearing in San Francisco, will also start recording there with **Orrin Keepnews** at the controls. Hawes' autobiography, "Rise Up Off Me," in case you weren't aware of it, has just been published. **Don Asher** co-wrote it with him . . . **Tony Sylvester** (of the **Main Ingredient**) will begin producing **Sister Sledge's** first Atlantic album at New York's Media Sound this week, while **Rab Noakes** will start his second WB effort at His Master's Wheels in San Francisco next week, probably, and, in errata, **Bill Szymczyk** will not produce **Commander Cody's** next . . . Among upcoming albums to watch for are, next month, **T. Rex's** first for Casablanca, "Light of Love;" "Duane Allman Anthology, Volume II," another two-record set, and **Miklos Rozsa's** soundtrack for "The Golden Voyage of Sinbad," which UA has is readying in response to lotsa requests . . . Looking a bit farther ahead on WB's list, "**Frank Zappa and the Mothers of Invention Live All Over**" should ship in September, and in November we can expect an **Alice Cooper** solo album and "**Joni Mitchell's Greatest Hits**," with cover art by Ms. Mitchell.

THE KEYS TO THE CITY are what the **Crusaders** will receive when they return to their home town, Houston, on the 20th for an appearance at that burg's Newport Jazz Festival. They'll be feted at a barbecue prior to the gig, too, and the party will do double duty, since the 20th is also **Bob Krasnow's** birthday . . . Also gigging in the near future will be **Ray Manzarek**, who, it seems, just finished a six-week U.S. tour. However, Ray was at the Whisky again until Sunday and he'll be on the road now until the end of next month . . . **Ann Peebles** will play Disneyland July 21-26, and she'll follow that with a stint at the Boarding House, July 30-Aug. 3 . . . And in other news, **Stories** have signed with CMA, while **Severin Browne** has been inked for personal representation by **Peter Rachtman's** Great American Amusement Company.

## T.B. Harms, Vogue Get Russell-Cason Music

■ LOS ANGELES—Bibo Music Publishers, Inc. (a division of T.B. Harms Company) and Vogue Music, Inc. have acquired the catalogs formerly owned by Bobby Russell and Buzz Cason-Russell-Cason Music (ASCAP) and Sons of

Ginza Music (BMI).

The announcement was made by Dean Kay, vice president and general manager of the Lawrence Welk-owned companies making the purchase, immediately after the closing of the deal June 28.

## Bob Spitz:

### DJM's American Eyes and Ears

By ROBERT ADELS

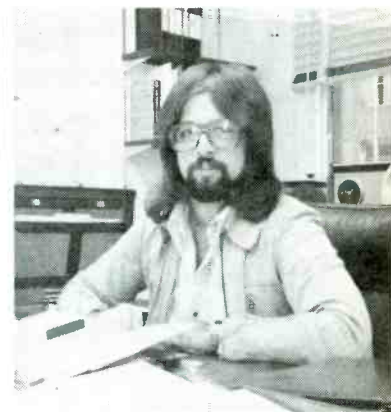
■ NEW YORK — Bob Spitz has sat behind his desk at Dick James Music here in his professional manager's seat for less than a year, but he clearly represents the new blood in the publishing business today. He's also got a bit of the old promotion-motivated plasma circulating through his veins though, convinced that while copyrights live forever, they cannot breathe in a vacuum.

#### 'Troika Theory'

While there are probably as many ways of running a publishing company as there are publishers, Spitz works via a system he calls "the troika theory." In getting songs from his catalogue recorded, he surrounds the act in question by servicing their arranger, producer and manager with the tunes casted for them, as well as making their a&r contact at the record company level aware of DJM's interest in placing the songs with the performer.

#### No Boundaries

One theory he doesn't subscribe to is the arbitrary boundary lines drawn across a map to determine whether a specific project is the responsibility of the east coast office (where he is assisted by Arthur Braun) or the west coast DJM headquarters (helmed by Dick Bozzi). Whoever is closest to the recording act in terms of personal relationship, not geography, jumps into the song-running chores. Day-to-day coordination



Bob Spitz

prevents duplicated effort.

In terms of being promotion-minded, Spitz has retained the services of three indie promo men (Herb Rosen, Tony Richland and Tim Riley) on a consistent basis to work DJM's recorded material. Long involved in the composer-artist aspect of publishing, Spitz also takes time out to catch this kind of writer on the road, while publicity director Eric Van Lustbader's main job is "the mingling end," keeping the national press (staff and free-lancer alike) aware of what's happening with the company's performing roster.

#### Record Contracts

While Dick James Music has its own British label, no current deal is in effect for the U.S. market. Among Spitz's other duties are to place new British artists

(Continued on page 35)

## Sam Parsons to ABC



Jay Lasker, president of ABC Records, has announced the signing of Sam Parsons to the label. Pictured here are, from left: Marshall Resnik, Parsons' manager; Gerald Teifer, vice president and general manager of ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP); Bob Monaco, Parsons' producer; Jay Lasker; Burt Alexander, Parsons' manager; Parsons; Hal Yoergler, west coast professional manager; and Howard Gale, recording engineer.



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## CONCERT REVIEW

### Winter Group: Hot Fun at MSG

■ NEW YORK—Their name may imply frigidity but there was nothing less than combustible fervor generated when the Edgar Winter Group (Epic) kept the active crowd in jubilation during a recent (28) Madison Square Garden appearance.

The Group's totally professional approach remained evident in the course of the evening's performance—through the combination of tight rhythms, clean mixes, onstage activity and super-commercial material. Most impressive was Edgar Winter's musical versatility, as displayed on organ, saxophone, piano and drums. In addition, the participation of Rick Derringer furthered the adaptability of the ensemble.

The foursome plunged into a rhythmic rendition of one of their earlier hits, "Keep Playing That

Rock & Roll," continued with "Free Ride," which featured bassist Dan Hartman on lead vocals, followed by a cut from their recent "Shock Treatment" release, "Do Like Me." Throughout their performance the band kept the crowd visually mesmerized via onstage strutting and theatrics, Edgar's dashing around with his keyboards strapped on to his body, and bubbling activity radiating to the audience.

Other highlights of the set include Derringer on lead vocals for "Rock 'N Roll Hoochie Koo" and "Teenage Love Affair" (from his "All American Boy" album), an extended version of their monster smash, "Frankenstein," and an encore of their rock 'n rolling "Undercover Man." Their professionalism was very persuasive, so much so that they could easily be considered one of America's top live acts.

#### Canned Heat

Atlantic recording artists Canned Heat opened the set, boogie-woogie-ing with southern funk, but were unfortunately a bit self-indulgent in their musicality. Highlighting their performance was "You Am What You Am," from their most recent release, "One More River To Cross."

Roberta Skopp

## CONCERT REVIEW

### Humperdinck's Heaven For His Female Fold

■ THEATRE-GO-ROUND, NANUET, NY—Engelbert Humperdinck (Parrot) once again proved that he can uncoil an audience of frantic females as easily as the actively good life can a mattress spring. The announcer boasted "Here he is, the most romantic signing star in the world!" It was no empty hype as the crowd reaction subsequently showed.

Featured prominently in his new act are cuts from his new "My Love" album: the opening "You Are the Sunshine of My Life," a warm "And I Love You So" and the well-received single "Catch Me, I'm Falling."

A number of "shticks" make his act more than simple music with implied sex appeal. His impersonation routine based on Frank Sinatra's return to the public eye is sprinkled with rather accurate vocal caricatures of Jerry Lewis, Dean Martin, Elvis, Tom Jones and Ol' Blue Eyes himself. And his audience participation number "Get Ready" could even show the Temptations a thing or two in the "flauntin' it" category. Pulling two lovelies out of the audience (one old and overweight, one young and nubile), he alternately approached each with soul kisses and whatever other physical contact pleasures the women could derive between choruses. Some ladies displayed tremendous ingenuity in this regard.

Engelbert's finale was his first hit, "Release Me." The audience stomped and cheered in defiance of the song's message, but in the tradition of all superstars, he left the stage runnin' for his life.

Robert Adels

### Farrell Ups McWilliams

■ LOS ANGELES—The Wes Farrell Organization has named Mary McWilliams as its director of corporate affairs.



Mary McWilliams

In this position she will be in charge of all business and corporate matters dealing with the daily operation as well as corporate policy decisions involving the records, publishing, television commercials and television production.

Ms. McWilliams joined the Farrell Organization approximately 2½ years ago, when the west coast operation was opened, as business affairs manager.

### Hall of Fame Board Elects 15 Members

■ NEW YORK—Fifteen prominent American men of words and music have been elected to the board of directors of the Songwriters Hall of Fame, announced lyricist and Broadway star Sammy Cahn. Cahn is the president of the Hall of Fame, and of its parent organization—The National Academy of Popular Music.

In alphabetical order, they are: retired music journalist Paul Ackerman; composer Louis Alter; Cahn; composer and lyricist Sam Coslow; Oscar and Grammy winning lyricist Hal David; lyricist Edward Eliscu; Leonard Feist, executive director of

the National Music Publishers Association; retired ASCAP executive George Hoffman; composer Burton Lane; composer and ASCAP board member Gerald Marks; lyricist and former Hall of Fame president Johnny Mercer; lyricist Mitchell Parish; music publisher and Hall of Fame founder Howard Richmond; lyricist Robert Sour; and WNEW radio personality William B. Williams.

The Songwriters Hall of Fame was founded in 1966 to honor the men and women who have created America's popular words and music.

### Generating Interest



The Soul Generation, whose new single "Praying For A Miracle" was recently released on the Ebony Sound label (distributed by The Buddah Group), paid a visit to Record World's r&b editor Dede Dabney, to chat about their new release and their growing career. Seen here at Record World's offices are, from left, Ms. Dabney, Jeff Burgess, Cliff Perkins, Mike Murphy, Barry Fiedel (Buddah's New York promotion man) and Herman Hammond.

### Knivel Cuts Album

■ BUFFALO, N.Y.—Leonard Silver, president of Transcontinent Record Sales, has announced that he will shortly release a unique album on his Amherst label, featuring daredevil motorcyclist Evel Knivel. The lp will be issued prior to Knivel's attempt to make an incredible mile-long skycycle leap across the Snake River Canyon in Idaho on September 8.

#### Len Levy Produces

Len Levy, president of the Miami-based consulting firm, Len Levy Associates, has been retained as executive producer of the album and has supervised recording and graphics, in addition to assisting in all aspects of marketing and merchandising.

#### Documentary

Silver indicated that he has already received advance orders from chain stores for over 100,000 units. The album will feature the philosophy of the 35 year old daredevil, as it unfolds through a trio of press conferences conducted by Knivel in Chicago and Los Angeles last month.

### Famous Ups Brooks

■ NEW YORK—Fred Ruppert, Famous Music's national promotion director has announced the appointment of Jim Brooks as national r&b promotion director.

#### Background

Brooks most recently served as Famous Music's director of mid-west promotion. He will be responsible for all r&b promotion nationally, coordinating the efforts of local promotion men and working extensively with r&b stations across the country. He will be temporarily headquartered in his Detroit home, reporting directly to Fred Ruppert in New York.

### Cliff Friend Dies

■ NEW YORK—Cliff Friend, lyricist and composer and a member of the American Society of Composers, Authors and Publishers since 1922, died in Las Vegas at the age of 80. Friend contributed more than 200 songs to American popular music—including many works for stage and screen.

## Radio in Southern Florida: The Fight for Supremacy

(The following is the conclusion of a two-part series concerning contemporary radio in southern Florida.)

■ WFUN's general manager, Jerry Norman described his station as "personality-oriented top 40 contemporary." He felt that the important difference was in how the music and personality were put together rather than what was being played. Basically, the playlist is 30 hits plus about ten which are on the way down the charts, and six oldies per hour. In addition, Norman felt that the station would be faster in adding new songs than the other rockers in the area.

### Line-Up

But the emphasis is on personality in the line-up, with the staff current MD Bwana Johnny 6-10 a.m. . . . PD Tom Kennington 10 a.m.-noon . . . Don Wright noon-3 p.m. . . . Russ Oasis 3-6 p.m. . . . Terry Alan 6-10 p.m. . . . Bradford Baad 10 p.m.-2 a.m. . . . Robert Hall 2-6 a.m.

One of the station's campaigns, "I'll Do Anything For FUN," had one of the jocks broadcasting from a monkey cage (no one mentioned where the monkey went for his broadcast) and another helped dump six tons of snow on the beach for the listeners to play with. The listeners were also invited to do anything, which encouraged one volunteer to dress up in a tux and shine shoes, and a honeymoon couple to spend their wedding night in a department store window. The "Instant Millionaire" contest was a tongue-in-cheek promotion since the million was in lira and amounted to \$1800. As Norman put it, "We're interested more in unique stunts than we are in money."

### WQAM

Since there is a strict policy at Storz station WQAM that no one can be quoted on station operation (it's in all the contracts), even to the giving out of the line-up, RW could only talk to an unnamed source who said that "QAM really doesn't make interesting copy." However as uninteresting as they might think they are, the source did say that as a broad appeal station, they don't rely on any one segment of programming to reach their audience. The station utilizes public service, information and entertainment to get the numbers, and as most people will agree, they have been maintaining their top status for a long time. They

play current and old hits with the oldies ranging back to 1955. The selections are all made by a music committee. They've been playing contemporary music since 1956 and don't feel that they've changed drastically in all those years, but have maintained consistency, and all changes have been subtle ones. As was explained, they take it one day at a time, 24 hours in a day, 365 days in a year.

### WSHE

WSHE was spotlighted in a previous Radio World (April 7 1973) and PD Gary Granger says that nothing drastic has happened to change the format or the philosophy. "The concept was created, the proper people were brought in, we've built it all gradually and we're happy with the results." He feels that the market is one of the most competitive not only because of the number of the stations, but because of the quality of competition: "Other markets may be as competitive, but some of the programming is quite sloppy, whereas here, the standards are quite good." The difference at WSHE, he feels, comes from the emphasis on the established album cuts being played: "We all play some of the same music, but we're more of the single/album station, not just concentrating on singles. Also, we are literally in the stores 48 hours a week, physically sitting there finding out who is buying what and why. We take phone numbers of those buying albums so that we can contact them later to find out whether they liked the lp and which cut they did or didn't like. A lot of other station research is contacting stores by phone, and that can be tricky."

### Publicity

Without spending "one dime in outside promotion," the station has been involved in numerous campaigns which have garnered lots of publicity. At the request of Casablanca to help with a Kiss promotion, Granger kicked off "The Kiss-Off." Noting in the Guinness Book of Records that there was no established record for the longest kiss (except in an old movie), the kiss-a-thon was started in Ft. Lauderdale, picked up by national news on television and spread nationally throughout radioland. As it turned out, the winners of the national contest in Chicago were the local Ft. Lauderdale winners.

The fact is that the line-up is essentially the same (the two people who left went to the company's station in Louisville) as it has been since the format switch in August, 1972. Currently it is Mike Dalfongo (from WBUS) 6-10 a.m. . . . Scott Christie 10 a.m.-2 p.m. . . . Cory James 2-6 p.m. . . . Amos Moses (from WRIF) 6-10 p.m. . . . Dennis Lane 10 p.m.-2 a.m. . . . Jonathan 2-6 a.m. . . . News—Robert Criswell, director (WMYQ), Buzz Killman.

(Continued on page 35)

## Sandy Gibson Consulting KMET

■ David Moorehead, general manager and vice president of KMET-FM, Metromedia in Los Angeles, has contracted the services of Sandy Gibson's Programming Consultancy and Press Coordination firm at the station.

Ms. Gibson has been associated with KMET off and on for the past two years. During the last month she and PD Mikel Hunter co-produced the six hour "Monterey Pop 7th Anniversary" documentary. Immediately prior to her work at KMET, Ms. Gibson was the talent

(Continued on page 35)

# LISTENING POST

By BEVERLY MAGID



■ **Boston** . . . Figures in the ARB total 12+ Mon.-Sun. 6-midnight . . . WBZ 18.5 . . . WRKO 9.2 . . . WHDH 11.6 . . . WEEI 16.7 . . . WMEX 2.9, with WRKO getting a whopping 35.1 in total teens.

■ **Cincinnati** . . . ARB total 12+ Mon.-Sun. 6-midnight . . . WLW 17.2 . . . WSAI 12.7 . . . WWEZ 11.7 . . . WKRC 12.3 . . . WCIN 5.1.

■ **Columbus** . . . Latest ARB total ¼ hr. shares . . . WCOL 14.3 . . . WNCI 7.7 . . . WTVN 14.2 (MOR) . . . WBNS 12.4 (MOR) . . . WBNS-FM 9.2 (Schulke) with WCOL #1 in teens with 43.7. WCOL line up is currently **Wes Hopkins** 6-10 a.m. . . . **Jim Davis** 10 a.m.-2 p.m. . . . **Tom Kennedy** 2-6 p.m. . . . **Terry Tyler** 6-10 p.m. . . . **Duke Hobson** 10 p.m.-2 a.m. . . . **Harry Valentine** 2-6 a.m.

■ **KSTP** (St. Paul) . . . **Chuck Knapp** is the acting program director until someone is named to replace **Jim Channell**. Knapp is also on 5-9 a.m.

■ **San Antonio** . . . Latest ARB shares 12+ Monday-Sunday 6-midnight: KTFM 6.3 . . . KTSA 17.2 . . . KONO 7.2 . . . WOAI 4.7 . . . With KTSA #1 in teens with a 42.5.

■ **Buffalo** . . . In response to **J. J. Jordan's** letter and request, here are the ARB ¼ hr. shares total persons 12+ . . . WBEN 20.4 . . . WBNY 10.6 . . . WGR 10.3 . . . WGRQ 5.4 . . . WKBW 11.8 . . . WYSL 4.5, with WKBW #1 in teens with a 30.2 and WGRQ #2 with a 18.8.

■ **Troy, N.Y.** . . . ARB ¼ hr. shares . . . Mon.-Sun. 6-midnight . . . WGY (MOR) 15.2 . . . WTRY 10.8 . . . WPTR 8.9 . . . WROW 8.7 . . . WGF 8.7. WTRY has just held its second Nostalgia Weekend, and PD **Dan Martin** reports that deejays **Rick Snyder** from Portland, Maine, **Jack Daniels** from Washington, D.C. and **John Garabedian** from Boston came back to join in the broadcasting fun.

■ **KMPC** (Los Angeles) . . . The station announced the first four stars who will be participating in the fifth annual "Show of the World" set for September 28. The artists are **Vikki Carr**, **Roger Miller**, **Nelson Riddle** and his orchestra and rock group **El Chicano**.

■ **KSAN-FM** (San Francisco) . . . **Dusty Street** will be giving up her late night show to devote more time for record production and artist management. She will instead debut a weekly Sunday night program on from 6-11 p.m.

■ **Chicago** . . . Latest Pulse figures total 12+ Monday-Friday 6-midnight, Chicago Central Zone: WGN 12 . . . WLS 10 . . . WCFL 9 . . . WBBM 9 . . . WIND 6 . . . WJJD 5 . . . WVON 5.

■ **WPLJ-FM** (New York) . . . **Willard Lochridge** has been named vice president and general manager of WPLJ, the ABC-owned FM station, by the board of directors of American Broadcasting Companies, Inc. **Allen Shaw**, vice president in charge of the ABC-owned FM radio stations division, made the announcement.

## Black Oak Arkansas: A 13-Month Year

By IRA MAYER

■ NEW YORK—For a group averaging ten months a year on the road, 250 shows a year, expanding to new markets might not be the most exciting of prospects. But Black Oak Arkansas, according to manager Norman "Butch" Stone, is looking to do just that. Having just returned from a tour of England (with additional stops in Germany and France), they are looking forward to a return tour in September, and tours of Australia and Japan within a year.

"The first show in England was tense until they played the opening notes," recalled Stone when visiting **Record World** recently. But despite smaller halls, less radio accessibility as a promotional tool (and for airplay), and promoters not quite as organized as those the group normally deals with, Black Oak found itself with a warm, enthusiastic following which grew as the tour progressed.

Stone sees British acceptance of

Black Oak's southern-styled music as something of "a reversal of the 'English blues invasion' of the U.S." The English audiences, he maintains, have seen the best and the worst of everything over the last decade, "but they still get off if the music's there." As a result of the tour, Stone adds, the group's records have started selling in a country where there previously was no market for them. The return in September will be to play a few festivals in order to gain mass exposure.

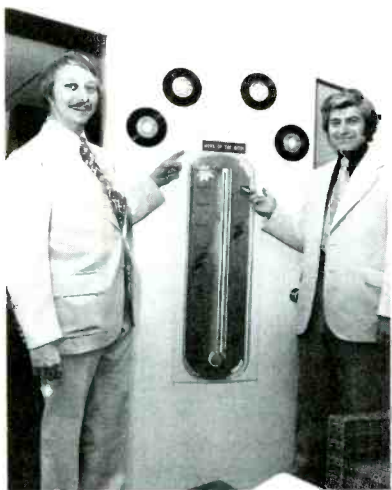
Traveling by bus to primary and secondary markets around the U.S., Black Oak has used its two months away from touring for the purposes of rehearsal and recording. But even with Europe a focal point of their concentration now, Black Oak plans to continue its American activities full steam. For them, 1975 will probably be a 13-month year.

## Discount Taps Two

■ NEW YORK—The CBS retail division's Discount Records stores has announced the appointment of Tom Seaman as director of merchandising for the chain and Michael Summers as national director of advertising.

Seaman comes to Discount after two years at Sam Goody where he was actively involved in purchasing, store merchandising, and inventory control. Summers joined Discount Records eighteen months ago in a retail capacity.

## Gold Fever



Topper Schroeder (left) and Tony Montgomery, RCA's national manager album & tape sales, and manager, national single sales respectively, pose happily with RCA's "Hot Thermometer." On the door of Montgomery's office, the gauge has "charted" no less than four certified gold singles (The Main Ingredient's "Just Don't Want To Be Lonely," William DeVaughn's "Be Thankful For What You Got," The Hues Corporation's "Rock The Boat" and "Sunshine On My Shoulders" by John Denver) in the past few months.

## Goldsboro Gala Lights Las Vegas



Feted at a recent United Artists party was recording star Bobby Goldsboro following his opening at Las Vegas' Thunderbird Hotel. In addition to his opening, a celebration was called for in honor of his 10th anniversary as a recording artist, all years spent with UA. Pictured above (from left) is Goldsboro flanked on the left by Larry Butler, UA's newly appointed creative director of country product, and on the right by Jack Mesler, national c/w sales manager and administrator of UA's Nashville office; Chris Corey (KLAV) interviewing Goldsboro while Sig Sakowicz, local television personality and WGN talk show host, looks on.

## Steve Baron: Happy 'Wanderer'

■ NEW YORK—For those who've questioned the impact of non-commercial educational television, a talk with Steve Baron (Paramount) should prove enlightening. We first met him ourselves a number of years ago hanging out at the now defunct Village Gaslight, recognizing him as a result of seeing him in a half hour concert ("The Steve Baron Quartet") on just such a station. Reminding

him at the **Record World** offices recently of that first meeting, Baron informed us that people still stop him occasionally remembering that show, even though it hasn't been aired in about ten years.

That people still recall the show says something about the lasting impression of Steve Baron's music too, though. That quartet was one of the early exponents of a folk-rock-jazz fusion and its demise was the result of a combination of factors, including the death of the record company which recorded and released their first album (Tetragrammaton), and their being several musical years ahead of their time.

Baron took a few years off, playing only a modest amount of gigs and going through some personal changes. About a year ago he went to Nashville, met Pete Drake and started to do some recording with Drake as his producer. The final outcome of the friendship and working partnership between the two was Baron's recently released album, "A Wanderer Like You." Re-recording some songs he did on a vanity label, and writing some new ones especially for "A Wanderer," he's come up with a gently rolling set of songs out of folk, jazz and country traditions.

Next on Baron's agenda is to do some wandering of his own, hopefully touring with a small band behind him. Some people will undoubtedly continue to recognize him from before—and are sure to rekindle their listening kinship—but equally important will be the picking up of new fans from among a public more prepared for what he has to say (and the way he says it) than they might have been ten years ago.

Ira Mayer

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Record World**

(Continued on page 34)

## ABC Signs Gruska

■ Jay Lasker, president of ABC Records, has announced the signing of Jay Gruska to the label.

# new york central

By IRA MAYER

■ With no worries about such things as sound checks and the like, Jerry Garcia, Merle Saunders, Bill Kreutzman and John Kahn walked into the Bottom Line Monday and Tuesday (1 and 2) for three shows. The gig, set up only four days earlier, was announced as "Merle Saunders and some friends" on a WNEW-FM spot for the club, and word-of-mouth on top of that sold more than 1200 tickets in 24 hours. Monday morning there was a line waiting for standing room at the bar, and tickets were being scalped and hawked within a three or four block radius of the club.

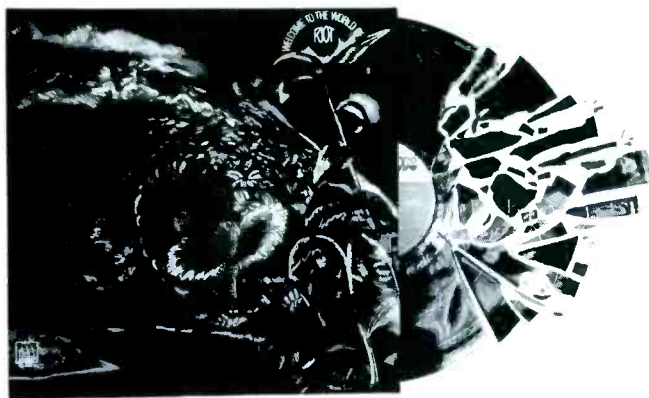
The audience was well-tempered despite a late start for the first show Monday, and somewhat upset that there was no encore after a close-to-two-hour set played almost non-stop.

The music itself was lacking in energy and direction. There were lines here and there which held promise, and there was one attempt at jazz/rock a la **Weather Report** but none of it developed into anything really interesting. Not even Maria Muldaur, joining them on vocals for "Money Honey," could lift the musical spirits off the ground.

It was relatively early, though, especially for Garcia and Kreutzman, who are used to two or three hours just to warm up during **Grateful Dead** shows; and they were all new to the room. Reports were that the 1 a.m. show was a complete turn around, with Ms. Muldaur singing more and with the band cooking onward. And when a Grateful Dead gig scheduled for Wednesday in Oshkosh fell through, the group decided to stay on another night. The added show was announced after the Tuesday set, a line formed at the box office at 9 a.m. the next morning, and 400 tickets were sold in 25 minutes, with hundreds more potential patrons turned away. Who says the underground doesn't exit anymore?

**DARTING ALONG:** Earlier Monday evening a dart tournament at Jacques in the Village was held to honor **Steeleye Span**—who opened at the Bottom Line the following night. Using modified British rules, print and radio teams took part in an elimination series which eventually sent Steeleye home with its own trophy. The event, put together by WB's **Bob Moore Merlis** and cohorts, scored well all around. Concurrently, the **Wild Magnolias**, Polydor's New Orleans rockers, greeted press and industry at the Bottom Line—suing even the waitresses in Wild Magnolia tank-top shirts and feathers.

IF YOU'RE INTO  
SANTANA  
CHICAGO  
PAUL HORN  
BLOOD SWEAT & TEARS  
WELCOME  
TO THE WORLD OF  
*RIOT.*



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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE



# 101 THE SINGLES CHART 150

JULY 13, 1974

JULY JULY  
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|     |     |  |   |
|-----|-----|--|---|
| 101 | 102 | THE MAN YOU ARE IN ME                    | JANIS IAN—Columbia 4-46034 (Frank, ASCAP)                                       |
| 102 | 105 | FLIGHT 309 TO TENNESSEE                  | VICKI BRITTON—Bell 453 (Peso/Mighty USA, BMI)                                   |
| 103 | 117 | WORSE COMES TO WORST                     | BILLY JOEL—Columbia 4-46055 (Home Grown/Tinker Street, BMI)                     |
| 104 | 123 | SECOND AVENUE                            | TIM MOORE—A Small Record Company SRA 0601 (Famous) (Burlington/Andustin, ASCAP) |
| 105 | 107 | MIDNIGHT AND YOU                         | SOLOMON BURKE—Dunhill 4388 (Very Own, BMI)                                      |
| 106 | —   | CLAP FOR THE WOLFMAN                     | GUESS WHO—RCA APBO-0324 (BLC/Walrus-Moore/Septima, BMI)                         |
| 107 | 109 | TELL ME THAT I'M WRONG                   | BLOOD, SWEAT & TEARS—Columbia 4-46059 (Blackwood/Teaumck, BMI)                  |
| 108 | 111 | LOVE TRAIN                               | BUNNY SIGLER—Phila. Intl. ZS7 3545 (Columbia) (Assorted, BMI)                   |
| 109 | 112 | HARLEM SONG                              | FADY EL KOURY—Jamie 1421 (Dandelion, BMI)                                       |
| 110 | 113 | WARMIN' UP THE BAND                      | DON EVERLY—Ode 60046 (A&M) (Jamarine, ASCAP)                                    |
| 111 | 108 | WHAT GOES UP (MUST COME DOWN)            | TYRONE DAVIS—Dakar 4543 (Brunswick) (Julio-Brian, BMI)                          |
| 112 | —   | LOVER'S CROSS                            | MELANIE—Neighborhood/NRA 4215 (Famous) (Blendingwell, ASCAP)                    |
| 113 | 129 | SONG FOR ANNA                            | HERB OHTA—A&M 1505 (Tancy/Dotted Lion/Poplico, ASCAP)                           |
| 114 | 130 | IT COULD HAVE BEEN ME                    | SAMI JO—MGM South 7034 (Senor, ASCAP)   |
| 115 | 119 | SECRETARY BETTY                          | WRIGHT—Alston 4622 (Atlantic) (Sherlyn, BMI)                                    |
| 116 | 104 | WHAT MADE AMERICA FAMOUS?                | HARRY CHAPIN—Elektra 45893 (Story Songs, ASCAP)                                 |
| 117 | 124 | GET OUT OF DENVER                        | BOB SEGER—Palladium/Reprise 1205 (WB) (Gear, ASCAP)                             |
| 118 | 121 | CAJUN MOON                               | J. J. CALE—Shelter 40238 (MCA) (Audigram, BMI)                                  |
| 119 | 127 | KALIMBA STORY                            | EARTH, WIND & FIRE—Columbia 4-46070 (Sagifire, BMI)                             |
| 120 | 128 | THE BEST TIME OF MY LIFE                 | JOE SIMON—Spring 149 (Polydor) (Gaucho/Belinda, BMI)                            |
| 121 | 126 | FAIRYTALE POINTER SISTERS                | —Blue Thumb BTS 254 (Pologrounds/Parathumb, BMI)                                |
| 122 | —   | 1-2-3                                    | THE CHAMBERS BROTHERS—Avco 4638 (Champion/Jobete/Double Diamond, BMI)           |
| 123 | 125 | BICYCLE MORNING                          | BILLY SANS—Atco 6945 (Hilltop, BMI)   |
| 124 | 132 | WHEN I NEED YOU MOST OF ALL              | TOMMY LEONETTI—Epic 5-11123 (Lou Levy, ASCAP)                                   |
| 125 | —   | ALL SHOOK UP                             | SUZI QUATRO—Bell 477 (Elvis Presley/Travis, BMI)                                |
| 126 | 135 | DANCE PARTY MUSIC                        | CARL JAMES & JACKIE IRVIN—GRC 2007 (Actone/Power House, BMI)                    |
| 127 | —   | WALK ON NEIL YOUNG                       | —Reprise 1209 (Silver Fiddle, BMI)  |
| 128 | 116 | I'M ON FIRE FOR YOU                      | BABY APRIL WINE—Big Tree BT 15006 (Atlantic) (Ackee, ASCAP)                     |
| 129 | —   | MY COO CA CHOO                           | ALVIN STARDUST—Bell 454 (Magnet, BMI)   |
| 130 | —   | WATERMELON MAN                           | HERBIE HANCOCK—Columbia 4-46073 (Hancock, BMI)                                  |
| 131 | —   | THAT'S HOW IT GOES                       | BLOODSTONE—London 1055 (Crystal Jukebox, BMI)                                   |
| 132 | —   | WALL STREET SHUFFLE                      | 10cc—UK 49203 (London) (Man-Ken Music Ltd., BMI)                                |
| 133 | 131 | (WHY CAN'T WE BE) MORE THAN JUST FRIENDS | JACKSON SISTERS—Mums ZS7 6029 (Columbia) (Landers-Roberts/April, ASCAP)         |
| 134 | —   | MAIN LINE                                | ASHFORD & SIMPSON—Warner Bros. 7811 (Nick-O-Val, ASCAP)                         |
| 135 | 120 | WHEN THE MORNING COMES                   | DARYL HALL & JOHN OATES—Atlantic 3026 (Unichappell, BMI)                        |
| 136 | 134 | MA! HE'S MAKING EYES AT ME               | LENA ZAVARONI—Stax STA 0205 (Mills, ASCAP)                                      |
| 137 | 136 | BURN DEEP PURPLE                         | —Warner Bros. 7809 (Purple, BMI)  |
| 138 | 137 | FOREVER YOUNG                            | JOAN BAEZ—A&M 1516 (Ram's Horn, ASCAP)  |
| 139 | 142 | BEACH BABY                               | FIRST CLASS—U.K. 49002 (London) (John Carter, PRS)                              |
| 140 | 145 | FAITH IN THE FAMILIES                    | POCO—Epic 5-11141 (Fool's Gold, ASCAP)  |
| 141 | 138 | ANYTIME . . .                            | BABE DAVID CLAYTON-THOMAS—RCA APBO-0296 (Famous, ASCAP)                         |
| 142 | 133 | WOVOKA                                   | REDBONE—Epic 5-11131 (Blackwood/Novalene, BMI)                                  |
| 143 | —   | FREE FRESH START                         | —Dunhill 15002 (Dona Marta/Fifth Floor/Mappo Time Period, ASCAP)                |
| 144 | 106 | SUMMERTIME                               | JAMIES—Epic 5-11120 (Templeton, ASCAP)  |
| 145 | 139 | A WALKIN' MIRACLE                        | LIMMIE & THE FAMILY COOKIN'—Avco 4637 (Planetary, ASCAP)                        |
| 146 | 140 | BLUE MONDAY                              | FRANKIE FORD—ABC 11431 (Travis, BMI)  |
| 147 | 141 | FRIDAY'S MY DAY                          | LANDSLAGET—EMI 3855 (Capitol) (Beechwood, BMI)                                  |
| 148 | 143 | YOU'LL NEVER KNOW                        | DENNY DOHERTY—Paramount-Ember 0286 (Famous) (Bregman, Vocco & Conn, ASCAP)      |
| 149 | 144 | TELL LAURA I LOVE HER                    | JOHNNY T. ANGEL—Bell 45472 (E. B. Marks, BMI)                                   |
| 150 | 146 | SWEET CHILD                              | JOHNNY MATHIS—Columbia 4-46048 (Mighty Three, BMI)                              |

|                                     |   |    |                               |   |     |
|-------------------------------------|---|----|-------------------------------|---|-----|
| AIR DISASTER                        | Hammond & Halee (Landers-Roberts/April, ASCAP)  | 82 | MY THANG                      | James Brown (Dynatone/Belinda, BMI)                     | 36  |
| ALREADY GONE                        | B. Szymczyk (Jazzbird/Benchmark, ASCAP)   | 35 | NOTHING FROM NOTHING          | Billy Preston (Almo, ASCAP)                             | 76  |
| AMERICAN GIRLS                      | Binder/Porter (Porter/Binder, ASCAP)  | 99 | OLD HOME FILLER-UP            | Sound Recorders (American Gramophone, SESAC)            | 64  |
| ANNIE'S SONG                        | Milk Okun (Cherry Lane, ASCAP)  | 4  | ON & ON                       | Curtis Mayfield (Curton, BMI)                           | 13  |
| ANOTHER PARK, ANOTHER SUNDAY        | Ted Templeman (Warner-Tamerlane, BMI)   | 66 | ONE HELL OF A WOMAN           | Rick Hall (Screen Gems/Song Painter/Sweet Glory, BMI)   | 39  |
| BALLERO                             | Jerry Goldstein (Far Out, ASCAP)  | 38 | PLEASE COME TO BOSTON         | Jerry Crutchfield (Leeds/Antique, ASCAP)                | 25  |
| BAND ON THE RUN                     | Paul McCartney (McCartney/ATV, BMI)   | 37 | PUT OUT THE LIGHT             | Jim Price (ABC-Dunhill/Speed, BMI)                      | 65  |
| BE THANKFUL FOR WHAT YOU GOT        | William De Vaughn (Coral Rock/Melomega, ASCAP)  | 3  | RADAR LOVE                    | Golden Earring (Larry Shayne, ASCAP)                    | 16  |
| BETWEEN HER GOODBYE AND MY HELLO    | J. Porter (Keca, ASCAP)   | 93 | REBEL REBEL                   | Bowie (Mainman/Chrysalis, ASCAP)                        | 72  |
| BILLY DON'T BE A HERO               | Murray & Callander (Murray/Callander, ASCAP)  | 8  | RIKKI, DON'T LOSE THAT NUMBER | Gary Katz (ABC, ASCAP)                                  | 12  |
| CALL ON ME                          | James William Guercio (Big Elk, ASCAP)  | 26 | ROCK AND ROLL HEAVEN          | Lambert & Potter (Caesars/E.H. Morris/Zapata, ASCAP)    | 9   |
| COME MONDAY                         | Don Gant (ABC/Dunhill, BMI)   | 29 | ROCK ME GENTLY                | Andy Kim (Joachim, BMI)                                 | 42  |
| COME ON SAY IT                      | Cashman & West (Sweet City, ASCAP)  | 73 | ROCK THE BOAT                 | John Florez (High Ground, BMI)                          | 1   |
| DANCE MASTER                        | Willie Henderson (La Cindy/Eighty-Nine, BMI)  | 58 | ROCK YOUR BABY                | Casey & Finch (Sherlyn, BMI)                            | 2   |
| DON'T YOU WORRY 'BOUT A THING       | Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)                                     | 71 | ROOM FULL OF ROSES            | Mickey Gilley (Hill & Range, BMI)                       | 60  |
| DON'T LET THE SUN GO DOWN ON ME     | Gus Dudgeon (Big Pig/Leeds, ASCAP)  | 14 | RUB IT IN                     | Ron Chancey (Ahab, BMI)                                 | 51  |
| FEEL LIKE MAKING LOVE               | Joel Dorn, Roberta Flack (Skyforest, BMI)   | 24 | SAVE THE LAST DANCE           | FOR ME (Walt Meskell (Hill & Range/Trio, BMI)           | 59  |
| FINALLY GOT MYSELF TOGETHER         | Ed Townsend (Cheritown, BMI)  | 21 | SHININ' ON                    | Todd Rundgren (Leftover, BMI)                           | 81  |
| FISH AIN'T BITIN'                   | McKinley Jackson (Bullet-Proof, BMI)  | 47 | SIDESHOW                      | Norman Harris (Friday's Child/Poo-Poo/Six Strings, BMI) | 15  |
| FOR THE LOVE OF MONEY               | Gamble-Huff (Mighty Three, BMI)   | 18 | SON OF SAGITTARIUS            | Wilson & Caston (Stone Diamond, BMI)                    | 61  |
| GEORGIA PORCUPINE                   | George Fischhoff (UA, ASCAP)  | 95 | SUGAR BABY                    | LOVE Wayne Bickerton (Pamscene/ATV, BMI)                | 85  |
| GOOD THINGS DON'T LAST FOREVER      | (Golden Fleece, BMI)  | 94 | SUNDOWN                       | Lenny Waronker (Moose, CAPAC)                           | 11  |
| HANG ON IN THERE                    | BABY Johnny Bristol (Bushka, ASCAP)   | 40 | SURE AS I'M SITTING HERE      | Jimmy Lenner (Tree, BMI)                                | 56  |
| HAPPINESS IS JUST AROUND THE BEND   | Silvester, Simmons & Gooding (Blackwood, BMI)   | 89 | TAKIN' CARE OF BUSINESS       | Randy Bachman (Ranbach/Top Soil, BMI)                   | 23  |
| HAVEN'T GOT TIME FOR THE PAIN       | Richard Perry (C'est/Maya, ASCAP)   | 22 | TELL ME SOMETHING GOOD        | Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)     | 31  |
| HELP ME                             | (Crazy Cow, BMI)  | 48 | THAT SONG IS DRIVING ME CRAZY | Jerry Kennedy (Hallnote, BMI)                           | 62  |
| HOLLYWOOD SWINGING                  | Kool & The Gang (Gang/Delightful, BMI)  | 7  | THE AIR THAT I BREATHE        | Richards & The Hollies (Landers-Roberts/April, ASCAP)   | 6   |
| HOW DO YOU FEEL THE MORNING AFTER   | Gerald Lynch (Gaucho/Belinda, BMI)  | 74 | THE ENTERTAINER               | Marvin Hamlisch (Multimood, BMI)                        | 68  |
| I DON'T SEE ME IN YOUR EYES ANYMORE | Chet Atkins (Music of the Times, ASCAP)   | 70 | THE NIGHT CHICAGO DIED        | Murray & Callander (Murray/Callander, ASCAP)            | 43  |
| I HATE HATE                         | (Nuarts-Hitkit, BMI)  | 96 | THE SHOW MUST GO ON           | Jimmy Lenner (Chrysalis, ASCAP)                         | 77  |
| I SHOT THE SHERIFF                  | Tom Dowd (Cayman, ASCAP)  | 86 | THE STREAK                    | Ray Stevens (Ahab, BMI)                                 | 46  |
| I WISH IT WAS ME YOU LOVED          | (Groovesville, BMI)   | 98 | THIS HEART                    | Lambert & Potter (ABC-Dunhill, BMI)                     | 30  |
| IF YOU GO AWAY                      | Terry Jacks (E.B. Marks, BMI)   | 52 | TIME FOR LIVIN'               | Sly Stone (Stoneflower, BMI)                            | 90  |
| IF YOU LOVE ME                      | John Farrar (Al Gallico, BMI)   | 5  | TOO LATE                      | Lambert & Potter (ABC-Dunhill/One of A Kind, BMI)       | 54  |
| IF YOU TALK IN YOUR SLEEP           | (Easy Nine/Elvis, BMI)  | 27 | TRAIN OF THOUGHT              | Snuff Garrett (WB, ASCAP)                               | 20  |
| IF YOU WANNA GET TO HEAVEN          | Anderle & Johns (Lost Cabin, No affiliation)  | 44 | WAKE UP AND LOVE ME           | Berry & Tempo (Broadside, BMI)                          | 92  |
| I'M COMING HOME                     | Thom Bell (Mighty Three, BMI)   | 19 | WATERLOO                      | Polar Music (Overseas, BMI)                             | 17  |
| I'M LEAVING IT (ALL) UP TO YOU      | Mike Curb (Venice, BMI)   | 79 | WHAT'S YOUR NAME              | Lloyd & Costa (Hill & Range/Rancoz, BMI)                | 88  |
| I'M THE LEADER OF THE GANG          | Morris Stevens (Duchess, BMI)   | 50 | WHEN THE MORNING COMES        | McDougall & Axton (Lady Jane, BMI)                      | 75  |
| I'VE BEEN BORN AGAIN                | D. Davis (Groovesville, BMI)  | 97 | WILD THING                    | Mike Hurst (Blackwood, BMI)                             | 53  |
| I'VE HAD IT                         | Vini Poncia (Brent, BMI)  | 78 | WILDWOOD WEED                 | Gernhard & Lobo (Parody, BMI)                           | 57  |
| JIVE TURKEY                         | Williams, Stachel, Bonner, Jones, Middlebrooks & Pierce (Ohio Players/Unichappell, BMI) | 84 | WORKIN' AT THE CAR WASH       | BLUES Cashman & West (Blendingwell/ABC, ASCAP)          | 28  |
| KEEP ON SMILIN'                     | Tom Dowd (No Exit, BMI)   | 34 | YOU AND ME AGAINST THE WORLD  | Tom Catalano (Almo, ASCAP)                              | 45  |
| KUNG FU                             | Curtis Mayfield (Camad, BMI)  | 55 | YOU CAN'T BE A BEACON         | Stan Silver (Martin Cooper/Fargo House, ASCAP)          | 87  |
| LA GRANGE                           | Bill Ham (Hamstein/Glad, BMI)   | 33 | YOU GOT TO KEEP ON BUMPIN'    | Ronald Bell (Gang/Delightful, BMI)                      | 100 |
| LOVE IS THE MESSAGE                 | Gamble-Huff (Mighty Three, BMI)   | 83 | YOU MAKE ME FEEL BRAND NEW    | Thom Bell (Mighty Three, BMI)                           | 41  |
| MACHINE GUN                         | James Carmichael (Jobete, ASCAP)  | 32 | (YOU'RE) HAVING MY BABY       | Rick Hall (Spanka, BMI)                                 | 63  |
| MIDNIGHT AT THE OASIS               | (Space Potato, ASCAP)   | 67 | YOU'RE WELCOME, STOP ON BY    | Bobby Womack (Unart/Bobby Womack, BMI)                  | 69  |
| MY GIRL                             | BILL Phil Gernhard (Kaiser/Famous/Boo, ASCAP)   | 49 | YOU WON'T SEE ME              | Brian Ahern (Maclen, BMI)                               | 10  |
| MY LOVE                             | Larry McKinley (McCartney/ATV, BMI)   | 91 | YOU'VE GOT MY SOUL ON FIRE    | Norman Whitfield (Stone Diamond, BMI)                   | 80  |

Writer/Producer

Smash Hit

"FEEL LIKE  
MAKING LOVE"

by

ROBERTA FLACK

Atlantic Records

eugene McDaniels

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







# THE SINGLES CHART

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

| TITLE, ARTIST, Label, Number, (Distributing Label)  | WKS. ON CHART |
|---|---------------|
| <b>1</b> <b>2</b> <b>ROCK THE BOAT</b><br>HUES CORP.<br>RCA APBO-0232                                   | <b>9</b>      |
| <b>2</b> <b>3</b> <b>ROCK YOUR BABY</b> GEORGE McCRAE/T.K. 1004   | <b>7</b>      |
| <b>3</b> <b>1</b> <b>BE THANKFUL FOR WHAT YOU GOT</b> WILLIAM DeVAUGHN/<br>Roxbury BRBO-0236 (Chelsea)  | <b>13</b>     |
| <b>4</b> <b>9</b> <b>ANNIE'S SONG</b> JOHN DENVER/RCA APBO-0295   | <b>7</b>      |
| <b>5</b> <b>5</b> <b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/<br>MCA 40209                  | <b>14</b>     |
| <b>6</b> <b>6</b> <b>THE AIR THAT I BREATHE</b> HOLLIES/Epic 5-11100                                    | <b>12</b>     |
| <b>7</b> <b>7</b> <b>HOLLYWOOD SWINGING</b> KOOL & THE GANG/Deluxe 561                                  | <b>13</b>     |
| <b>8</b> <b>8</b> <b>BILLY, DON'T BE A HERO</b> BO DONALDSON & THE<br>HEYWOODS/ABC 11435                | <b>15</b>     |
| <b>9</b> <b>13</b> <b>ROCK AND ROLL HEAVEN</b> RIGHTEOUS BROTHERS/<br>Haven 7003 (Capitol)              | <b>9</b>      |
| <b>10</b> <b>12</b> <b>YOU WON'T SEE ME</b> ANNE MURRAY/Capitol 3867                                    | <b>14</b>     |
| <b>11</b> <b>4</b> <b>SUNDOWN</b> GORDON LIGHTFOOT/Reprise 1194   | <b>15</b>     |
| <b>12</b> <b>17</b> <b>RIKKI, DON'T LOSE THAT NUMBER</b> STEELY DAN/ABC 11439                           | <b>10</b>     |
| <b>13</b> <b>15</b> <b>ON AND ON</b> GLADYS KNIGHT & THE PIPS/Buddah 423                                | <b>9</b>      |
| <b>14</b> <b>24</b> <b>DON'T LET THE SUN GO DOWN ON ME</b> ELTON JOHN/<br>MCA 40259                     | <b>4</b>      |
| <b>15</b> <b>20</b> <b>SIDESHOW</b> BLUE MAGIC/Atco 6961  | <b>10</b>     |
| <b>16</b> <b>25</b> <b>RADAR LOVE</b> GOLDEN EARRING/MCA 40202  | <b>8</b>      |
| <b>17</b> <b>22</b> <b>WATERLOO</b> ABBA/Atlantic 3035  | <b>8</b>      |
| <b>18</b> <b>10</b> <b>FOR THE LOVE OF MONEY</b> O'JAYS/Phila. Intl. ZS7 3544<br>(Columbia)             | <b>13</b>     |
| <b>19</b> <b>14</b> <b>I'M COMING HOME</b> SPINNERS/Atlantic 3027                                       | <b>9</b>      |
| <b>20</b> <b>18</b> <b>TRAIN OF THOUGHT</b> CHER/MCA 40245  | <b>8</b>      |
| <b>21</b> <b>26</b> <b>FINALLY GOT MYSELF TOGETHER</b> IMPRESSIONS/Curtom<br>1997 (Buddah)              | <b>12</b>     |
| <b>22</b> <b>11</b> <b>HAVEN'T GOT TIME FOR THE PAIN</b> CARLY SIMON/<br>Elektra 45887                  | <b>10</b>     |
| <b>23</b> <b>28</b> <b>TAKIN' CARE OF BUSINESS</b> BACHMAN-TURNER OVERDRIVE/<br>Mercury 73478           | <b>8</b>      |
| <b>24</b> <b>34</b> <b>FEEL LIKE MAKIN' LOVE</b> ROBERTA FLACK/Atlantic 3025                            | <b>5</b>      |
| <b>25</b> <b>32</b> <b>PLEASE COME TO BOSTON</b> DAVE LOGGINS/Epic 5-11115                              | <b>9</b>      |
| <b>26</b> <b>40</b> <b>CALL ON ME</b> CHICAGO/Columbia 4-46062  | <b>4</b>      |
| <b>27</b> <b>33</b> <b>IF YOU TALK IN YOUR SLEEP</b> ELVIS PRESLEY/RCA<br>APBO-0280                     | <b>7</b>      |
| <b>28</b> <b>35</b> <b>WORKIN' AT THE CAR WASH</b> BLUES JIM CROCE/ ABC 11447                           | <b>6</b>      |
| <b>29</b> <b>30</b> <b>COME MONDAY</b> JIMMY BUFFETT/Dunhill D 4385                                     | <b>9</b>      |
| <b>30</b> <b>37</b> <b>THIS HEART</b> GENE REDDING/Haven 7000 (Capitol)                                 | <b>10</b>     |
| <b>31</b> <b>39</b> <b>TELL ME SOMETHING GOOD</b> RUFUS/ABC 11427                                       | <b>6</b>      |
| <b>32</b> <b>45</b> <b>MACHINE GUN</b> COMMODORES/Motown M1307F   | <b>5</b>      |
| <b>33</b> <b>36</b> <b>LA GRANGE</b> Z Z TOP/London 203   | <b>14</b>     |
| <b>34</b> <b>38</b> <b>KEEP ON SMILIN'</b> WET WILLIE/Capricorn 0043 (WB)                               | <b>8</b>      |
| <b>35</b> <b>19</b> <b>ALREADY GONE</b> EAGLES/Asylum 11036   | <b>11</b>     |
| <b>36</b> <b>41</b> <b>MY THANG</b> JAMES BROWN/Polydor 14244   | <b>6</b>      |
| <b>37</b> <b>23</b> <b>BAND ON THE RUN</b> PAUL McCARTNEY & WINGS/<br>Apple 1873                        | <b>14</b>     |
| <b>38</b> <b>46</b> <b>BALLERO</b> WAR/UA XW432-W   | <b>5</b>      |
| <b>39</b> <b>21</b> <b>ONE HELL OF A WOMAN</b> MAC DAVIS/Columbia 4-46004                               | <b>15</b>     |
| <b>40</b> <b>52</b> <b>HANG ON IN THERE</b> BABY JOHNNY BRISTOL/MGM 14715                               | <b>3</b>      |
| <b>41</b> <b>16</b> <b>YOU MAKE ME FEEL BRAND NEW</b> STYLISTICS/Avco 4634                              | <b>16</b>     |
| <b>42</b> <b>51</b> <b>ROCK ME GENTLY</b> ANDY KIM/Capitol 3895   | <b>5</b>      |
| <b>43</b> <b>58</b> <b>THE NIGHT CHICAGO DIED</b> PAPER LACE/Mercury 73492                              | <b>4</b>      |
| <b>44</b> <b>27</b> <b>IF YOU WANNA GET TO HEAVEN</b> OZARK MOUNTAIN<br>DAREDEVILS/A&M 1515             | <b>11</b>     |
| <b>45</b> <b>55</b> <b>YOU AND ME AGAINST THE WORLD</b> HELEN REDDY/<br>Capitol 3897                    | <b>4</b>      |
| <b>46</b> <b>29</b> <b>THE STREAK</b> RAY STEVENS/Barnaby 600 (Chess/Janus)                             | <b>13</b>     |
| <b>47</b> <b>62</b> <b>FISH AIN'T BITIN'</b> LAMONT DOZIER/ABC 11438                                    | <b>4</b>      |
| <b>48</b> <b>43</b> <b>HELP ME</b> JONI MITCHELL/Asylum 11034   | <b>19</b>     |
| <b>49</b> <b>42</b> <b>MY GIRL</b> BILL JIM STAFFORD/MGM 14718  | <b>14</b>     |
| <b>50</b> <b>31</b> <b>I'M THE LEADER OF THE GANG</b> BROWNSVILLE STATION/<br>Big Tree 15001 (Atlantic) | <b>17</b>     |



|   |           |
|---|-----------|
| <b>51</b> <b>68</b> <b>RUB IT IN</b> BILLY "CRASH" CRADDOCK/ABC 11437   | <b>3</b>  |
| <b>52</b> <b>54</b> <b>IF YOU GO AWAY</b> TERRY JACKS/Bell 45467  | <b>5</b>  |
| <b>53</b> <b>61</b> <b>WILD THING</b> FANCY/Big Tree 15004 (Atlantic)   | <b>6</b>  |
| <b>54</b> <b>56</b> <b>TOO LATE</b> TAVARES/Capitol 3882  | <b>6</b>  |
| <b>55</b> <b>75</b> <b>KUNG FU</b> CURTIS MAYFIELD/Curtom 1999 (Buddah)   | <b>3</b>  |
| <b>56</b> <b>73</b> <b>SURE AS I'M SITTING HERE</b> THREE DOG NIGHT/<br>Dunhill 15001                                 | <b>2</b>  |
| <b>57</b> <b>77</b> <b>WILDWOOD WEED</b> JIM STAFFORD/MGM M14737  | <b>2</b>  |
| <b>58</b> <b>64</b> <b>DANCE MASTER</b> WILLIE HENDERSON/Playboy 50057  | <b>4</b>  |
| <b>59</b> <b>44</b> <b>SAVE THE LAST DANCE FOR ME</b> DeFRANCO FAMILY<br>FEATURING TONY DeFRANCO/20th Century TC 2088 | <b>11</b> |
| <b>60</b> <b>63</b> <b>ROOM FULL OF ROSES</b> MICKEY GILLEY/Playboy 50056   | <b>5</b>  |
| <b>61</b> <b>48</b> <b>SON OF SAGITTARIUS</b> EDDIE KENDRICKS/Tamla T54247F<br>(Motown)                               | <b>11</b> |
| <b>62</b> <b>65</b> <b>THAT SONG IS DRIVING ME CRAZY</b> TOM T. HALL/<br>Mercury 73488                                | <b>4</b>  |
| <b>63</b> <b>79</b> <b>(YOU'RE) HAVING MY BABY</b> PAUL ANKA/United Artists<br>XW454-W                                | <b>2</b>  |
| <b>64</b> <b>76</b> <b>OLD HOME FILLER UP AN' KEEP ON A TRUCKIN' CAFE</b><br>C. W. McCALL/MGM 14738                   | <b>3</b>  |
| <b>65</b> <b>69</b> <b>PUT OUT THE LIGHT</b> JOE COCKER/A&M 1539  | <b>3</b>  |
| <b>66</b> <b>49</b> <b>ANOTHER PARK, ANOTHER SUNDAY</b> DOOBIE BROTHERS/<br>Warner Bros. 7795                         | <b>14</b> |
| <b>67</b> <b>47</b> <b>MIDNIGHT AT THE OASIS</b> MARIA MULDAUR/Reprise 1172   | <b>23</b> |
| <b>68</b> <b>50</b> <b>THE ENTERTAINER</b> MARVIN HAMLISCH/MCA 40174  | <b>16</b> |
| <b>69</b> <b>88</b> <b>YOU'RE WELCOME, STOP ON BY</b> BOBBY WOMACK/<br>UA XW439-W                                     | <b>2</b>  |
| <b>70</b> <b>57</b> <b>I DON'T SEE ME IN YOUR EYES ANYMORE</b> CHARLIE RICH/<br>RCA APBO-0260                         | <b>9</b>  |
| <b>71</b> <b>60</b> <b>DON'T YOU WORRY 'BOUT A THING</b> STEVIE WONDER/<br>Tamla T54245F (Motown)                     | <b>16</b> |
| <b>72</b> <b>72</b> <b>REBEL REBEL</b> BOWIE/RCA APBO-0287  | <b>6</b>  |
| <b>73</b> <b>82</b> <b>COME ON SAY IT</b> HENRY GROSS/A&M 1534  | <b>2</b>  |
| <b>74</b> <b>80</b> <b>HOW DO YOU FEEL THE MORNING AFTER</b> MILLIE JACKSON/<br>Spring 147 (Polydor)                  | <b>6</b>  |
| <b>75</b> <b>75</b> <b>WHEN THE MORNING COMES</b> HOYT AXTON/A&M 1497   | <b>5</b>  |

### CHARTMAKER OF THE WEEK

**76** — **NOTHING FROM NOTHING**  
BILLY PRESTON  
A&M 1544



|  |           |
|--|-----------|
| <b>77</b> <b>53</b> <b>THE SHOW MUST GO ON</b> THREE DOG NIGHT/Dunhill 4382                                    | <b>13</b> |
| <b>78</b> <b>84</b> <b>I'VE HAD IT</b> FANNY/Casablanca NEB 0009 (WB)  | <b>5</b>  |
| <b>79</b> — <b>I'M LEAVING IT (ALL) UP TO YOU</b> DONNY & MARIE<br>OSMOND/MGM 14735                            | <b>1</b>  |
| <b>80</b> <b>83</b> <b>YOU'VE GOT MY SOUL ON FIRE</b> TEMPTATIONS/<br>Gordy G7136F (Motown)                    | <b>4</b>  |
| <b>81</b> — <b>SHININ' ON</b> GRAND FUNK/Capitol 3917  | <b>1</b>  |
| <b>82</b> — <b>AIR DISASTER</b> ALBERT HAMMOND/Mums ZS7 6030 (Col)   | <b>1</b>  |
| <b>83</b> <b>94</b> <b>LOVE IS THE MESSAGE</b> MFSB/Phila. Intl. ZS7 3547 (Col)                                | <b>2</b>  |
| <b>84</b> <b>78</b> <b>JIVE TURKEY</b> OHIO PLAYERS/Mercury 73480  | <b>6</b>  |
| <b>85</b> <b>99</b> <b>SUGAR BABY LOVE</b> RUBETTES/Polydor 14089  | <b>2</b>  |
| <b>86</b> — <b>I SHOT THE SHERIFF</b> ERIC CLAPTON/RSO 409 (Atlantic)  | <b>1</b>  |
| <b>87</b> <b>89</b> <b>YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE)</b><br>DONNA FARGO/Dot 17506 (Famous) | <b>3</b>  |
| <b>88</b> <b>95</b> <b>WHAT'S YOUR NAME</b> ANDY & DAVID WILLIAMS/<br>Barnaby 601                              | <b>3</b>  |
| <b>89</b> <b>96</b> <b>HAPPINESS IS JUST AROUND THE BEND</b> MAIN INGREDIENT/<br>RCA APBO-0305                 | <b>2</b>  |
| <b>90</b> — <b>TIME FOR LIVIN'</b> SLY & THE FAMILY STONE/Epic 5-11140   | <b>1</b>  |
| <b>91</b> <b>97</b> <b>MY LOVE</b> MARGIE JOSEPH/Atlantic 3032   | <b>2</b>  |
| <b>92</b> <b>90</b> <b>WAKE UP AND LOVE ME</b> APRIL/A&M 1528  | <b>4</b>  |
| <b>93</b> <b>98</b> <b>BETWEEN HER GOODBYE AND MY HELLO</b> GLADYS KNIGHT<br>& THE PIPS/Soul S35111F (Motown)  | <b>2</b>  |
| <b>94</b> — <b>GOOD THINGS DON'T LAST FOREVER</b> ECSTASY, PASSION &<br>PAIN/Roulette 7145                     | <b>1</b>  |
| <b>95</b> <b>86</b> <b>GEORGIA PORCUPINE</b> GEORGE FISCHOFF/UA XW410-W  | <b>4</b>  |
| <b>96</b> <b>70</b> <b>I HATE HATE</b> RAZZY/MGM 14728   | <b>4</b>  |
| <b>97</b> — <b>I'VE BEEN BORN AGAIN</b> JOHNNIE TAYLOR/Stax STA 0208   | <b>1</b>  |
| <b>98</b> <b>100</b> <b>I WISH IT WAS ME YOU LOVED</b> THE DELLS/Cadet 5702                                    | <b>2</b>  |
| <b>99</b> — <b>AMERICAN GIRLS</b> RICK SPRINGFIELD/Columbia 4-46057  | <b>1</b>  |
| <b>100</b> — <b>YOU GOT TO KEEP ON BUMPIN'</b> KAY GEES/Gang 321<br>(Delite)                                   | <b>1</b>  |

## FLASHMAKER OF THE WEEK



**FROM THE MARS HOTEL**  
GRATEFUL DEAD  
Grateful Dead

### TOP FM AIRPLAY THIS WEEK

- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- SHEET MUSIC**—10cc—UK

### WNEW-FM/NEW YORK

- FANTASTIC FEDORA**—Duke Williams & The Extremes—Capricorn
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- HAMBURGER CONCERTO**—Focus—Polydor (Import)
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- LIVE IN LONDON**—O'Jays—Phila. Intl.
- ONE MAN BAND** (single)—Leo Sayer—WB
- SHEET MUSIC**—10cc—UK
- STEPSON**—ABC
- SOUTHERN HILLMAN FURAY BAND**—Asylum
- WATCHING TV**—Barefoot Jerry—Monument

### WBCN-FM/BOSTON

- AFRICA BRASS SESSIONS, VOL. II**—John Coltrane—Impulse
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- DREAMER**—Bobby Bland—Dunhill
- FACES IN REFLECTION**—George Duke—BASF
- FANTASTIC FEDORA**—Duke Williams & The Extremes—Capricorn
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- I WANNA BE SELFISH**—Ashford & Simpson—WB
- LEAVING THIS PLANET**—Charles Earland—Prestige
- ROOTS**—Ian Carr's Nucleus—Vertigo (Import)

### WMMR-FM/PHILADELPHIA

- BAD COMPANY**—Swan Song
- ENDLESS SUMMER**—Beach Boys—Capitol
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- GROOVERS' PARADISE** (single)—Doug Sahm—WB
- NEW ORLEANS STREET PARADE**—Original Olympia Brass Band—BASF
- RHINOS, WINOS & LUNATICS**—Man—UA
- SHEET MUSIC**—10cc—UK
- SOUTHERN HILLMAN FURAY BAND**—Asylum
- WALK ON** (single)—Neil Young—Reprise

### WLIR-FM/LONG ISLAND

- ADVENTURES OF VALENTINE VOX THE VENTRILOQUIST**—Chris Jagger—Asylum
- BACK HOME AGAIN**—John Denver—RCA
- FANTASTIC FEDORA**—Duke Williams & The Extremes—Capricorn
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- RAMPANT**—Nazareth—A&M
- SHEET MUSIC**—10cc—UK
- SIX STAR GENERAL**—Vinegar Joe—Island (Import)
- SOUTHERN HILLMAN FURAY BAND**—Asylum
- THIS TOWN AIN'T BIG ENOUGH FOR THE BOTH OF US** (single)—Sparks—Island

### WPHD-FM/BUFFALO

- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- I'LL BE THERE**—Matthew Fisher—RCA
- MARTHA REEVES**—MCA
- ORANGE**—Al Stewart—CBS (Import)
- WALKING MAN**—James Taylor—WB

### WCMF-FM/ROCHESTER

- BAD COMPANY**—Swan Song
- DARYL WAY'S WOLF**—London
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- HOLIDAY**—America—WB
- SOLO CONCERTS**—Keith Jarrett—ECM
- SYREETA**—Motown
- WALKING MAN**—James Taylor—WB
- YOU'RE GONNA LOVE YOURSELF IN THE MORNING**—Bonnie Koloc—Ovation

### WPLR-FM/NEW HAVEN

- BAD COMPANY**—Swan Song
- FANTASTIC FEDORA**—Duke Williams & The Extremes—Capricorn
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- KING BISCUIT BOY**—Epic
- MAGIC & MOVEMENT**—John Klemmer—Impulse
- SHEET MUSIC**—10cc—UK
- STANDING ON THE VERGE OF GETTIN' IT ON**—Funkadelic—Westbound
- TREASURE ISLAND**—Keith Jarrett—Impulse
- YOU'RE GONNA LOVE YOURSELF IN THE MORNING**—Bonnie Koloc—Ovation

### WOWI-FM/NORFOLK

- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- DREAMER**—Bobby Bland—Dunhill
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- OORA**—Edgar Broughton Band—Capitol
- PERFECT ANGEL**—Minnie Riperton—Epic
- SOLO CONCERTS**—Keith Jarrett—ECM
- STRUGGLING MAN**—Jimmy Cliff—Island
- THE WONDER OF IT ALL**—Heartsfield—Mercury
- WALKING MAN**—James Taylor—WB

### WORJ-FM/ORLANDO

- BE THANKFUL FOR WHAT YOU GOT**—William DeVaughn—Roxbury
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- GYPSY SYMPHONY**—Wendy Waldman—WB

### I CAME TO HEAR THE MUSIC—

- Mickey Newbury—Elektra
- ILLUSIONS ON A DOUBLE DIMPLE**—Triumverate—Harvest
- SHEET MUSIC**—10cc—UK
- SYREETA**—Motown
- THIS TOWN AIN'T BIG ENOUGH FOR THE BOTH OF US** (single)—Sparks—Island

### WEBN-FM/CINCINNATI

- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- KING BISCUIT BOY**—Epic
- LET IT FLOW**—Elvin Bishop—Capricorn
- PERFECT ANGEL**—Minnie Riperton—Epic
- SENSE OF DIRECTION**—Climax Blues Band—Sire
- WALK ON** (single)—Neil Young—Reprise

### WABX-FM/DETROIT

- ADVENTURES OF VALENTINE VOX THE VENTRILOQUIST**—Chris Jagger—Asylum
- SOLO CONCERTS**—Keith Jarrett—ECM
- DREAMER**—Bobby Bland—Dunhill
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- MAGICIANS HOLIDAY**—Gap Band—Shelter
- MARVIN GAYE LIVE**—Motown
- STANDING ON THE VERGE OF GETTIN' IT ON**—Funkadelic—Westbound
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- STRUGGLING MAN**—Jimmy Cliff—Island

### FM SLEEPER OF THE WEEK:



### BAD COMPANY

Swan Song

### WXRT-FM/CHICAGO

- DARYL WAY'S WOLF**—London
- DUCKS DELUXE**—RCA
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- HOW COME** (single)—Ronnie Lane—A&M
- RAMPANT**—Nazareth—A&M
- THINGS TO COME**—Seventh Wave—Gull (Import)
- TWICE AROUND THE HOUSES**—Jonathan Kelly—RCA
- WALK ON** (single)—Neil Young—Reprise
- WALL STREET SHUFFLE** (single)—10cc—UK

### KSHE-FM/ST. LOUIS

- BAD COMPANY**—Swan Song
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- LET IT FLOW**—Elvin Bishop—Capricorn
- STARS & STRIPES FOREVER**—Nitty Gritty Dirt Band—UA
- THE WONDER OF IT ALL**—Heartsfield—Mercury

### KBPI-FM/DENVER

- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- CARIBOU**—Elton John—MCA
- DREAMER**—Bobby Bland—Dunhill
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- HOLIDAY**—America—WB
- SHEET MUSIC**—10cc—UK
- WALKING MAN**—James Taylor—WB

### KDKB-FM/PHOENIX

- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- FANTASY FILM WORLD OF BERNARD HERMANN**—Phase 4
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- HONEST TO GOODNESS**—Grinderswitch—Capricorn
- I CAME TO HEAR THE MUSIC**—Mickey Newbury—Elektra
- SAVING GRACE**—Jerry Riopelle—ABC
- SHEET MUSIC**—10cc—UK
- THE WONDER OF IT ALL**—Heartsfield—Mercury
- UNDER MY OWN DISGUISE**—Chris Darrow—UA (Import)

### KRMH-FM/AUSTIN

- BACK HOME AGAIN**—John Denver—RCA
- BAD COMPANY**—Swan Song
- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- CARIBOU**—Elton John—MCA
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- GYPSY SYMPHONY**—Wendy Waldman—WB
- I'LL BE THERE**—Matthew Fisher—RCA
- LET IT FLOW**—Elvin Bishop—Capricorn
- STRUGGLING MAN**—Jimmy Cliff—Island
- TROPIC APPETITE**—Carla Bley—Watt

### KPRI-FM/SAN DIEGO

- BEFORE THE FLOOD**—Bob Dylan & The Band—Asylum
- FREEDOM FOR THE STALLION**—Hues Corp.—RCA
- RAGS TO RUFUS**—Rufus—ABC
- WALKING MAN**—James Taylor—WB

### KMET-FM/LOS ANGELES

- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- ONE**—Bob James—CTI
- SOUTHERN HILLMAN FURAY BAND**—Asylum

### KSAN-FM/SAN FRANCISCO

- BAD COMPANY**—Swan Song
- 461 OCEAN BLVD.**—Eric Clapton—RSO
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- RAMPANT**—Nazareth—A&M
- SHEET MUSIC**—10cc—UK
- WALK ON** (single)—Neil Young—Reprise

### KZEL-FM/EUGENE, ORE.

- CHICKEN HEAD**—Mighty Joe Young—Ovation
- FROM THE MARS HOTEL**—Grateful Dead—Grateful Dead
- MARVIN GAYE LIVE**—Motown
- STU GARDNER & THE SANCTIFIED SOUND**—Volt
- SYREETA**—Motown
- WALK ON** (single)—Neil Young—Reprise

## Dialogue *(Continued from page 10)*

editing of the music has to be thought out. A great deal of time and agony goes into it, and of course we are aware of what the K-Tel's have done with the medium.

I think the form is going to change, with more record company involvement because of the pin-point response it generates. You can't get that sense of immediacy off a radio spot; but naturally the relative costs have a great deal of effect on the ultimate choice of media. But television can also be used to generate catalog sales profitably, and we are now planning our first spots around Bobby Womack with probably War, Ike & Tina Turner and Ferrante & Teicher to follow. I'd also like to do one on the Blue Note catalog.

**RW:** What about radio spots?

**Cato:** Well, let's take it back a bit. I think a lot of it is amateurish, pre-conceived. I don't think that they are as inventive nor as memory-making as they could be. I would like to take some time with my group to develop new ways of getting us a radio image.

If you were to take a week's output in terms of radio spots by the major companies in this business, you would see that they're pretty diverse. A lot of them are very well done; but I just always know there is another way to go, another way to turn the corner. There are always other ways of tackling problems and you must never believe you've reached the end.

**RW:** You've just brought up the concept of innovation, a very integral part of the creative process. How does one establish a climate that allows it to flourish?

**Cato:** My copywriter is into acting and theater: He goes to workshops twice a week and it's all improvisational stuff. I have a designer who is again an "improvisational designer"—very free and very explosive stuff. He did the War billboard on Sunset Strip which I can say has accounted for three automobile accidents in front of the Continental Hyatt House because people were so absolutely taken aback by it. So I have the basic ingredients already with this kind of development and you can become infected with it.

**RW:** The effects of many of the projects coming out of a creative services department, infused with all the spontaneity desirable, are, perhaps paradoxically, hard to evaluate in quantitative terms. For example, how can you evaluate the effectiveness of a poster?

**Cato:** The function of the in-store poster or a mailer really has to do, in my mind, with an image-making situation, one that has to be done with a great deal of taste and a great deal of quality. It's here that you really get involved in corporate image and corporate concern. You can show your concern by the quality of the kind of image you present. We did one for Blue Note called "Jazz For Art's Sake." We listed the names of the artists on the label but the graphics had nothing whatsoever to do with the music. It's a painting by a Mexican artist, Francisco Toledo, who recently had an exhibition at the Martha Jackson Gallery and sold out. His international reputation and the cost of his paintings soared—the one that we bought doubled in price since we used it. I think it's imperative that a graphic designer—when I was a teacher I made this part of the program—be sensitive to and aware of the other arts. I think it's an absolute necessity. Without it, he's not really fulfilling his role in any business. He has to have as much information at his fingertips as any researcher. You have to have a broad spectrum of interests. As a teacher, my students and I did very little graphics and a great deal of looking about.

**RW:** Would this kind of "looking about" help the musician as well?

**Cato:** Both the record man and the musician become so involved in the everyday, you sometimes don't have the opportunity to draw back, search through your own philosophy and reawaken things that basically make you tick. But there's a very specific example of what that can mean in one of our recording artists, Vernon Burch. When our a&r man Spencer Proffer said he wanted to sign Vernon, I called creative services together, my entire staff and the marketing people, and I said "Here is where we begin. This is the first exercise where we've started at ground zero. We have an opportunity to exercise something that I've done before and I believe in—and I feel is very important to the industry."

So from the day that Vernon Burch was signed, our publicity director Allen Levy spends a certain time every week with him. My photographer does the same: either at his house, at the studio, on Sundays, at movies. I spend at least one night a week with Vernon. He comes over to my house and I cook, or we go out to dinner, or the theater. I remember going out to see Yehudi Menuhin and Ravi Shankar one night, sitting in the audience and suddenly feeling so bad because I'd forgotten to

*(Continued on page 30)*

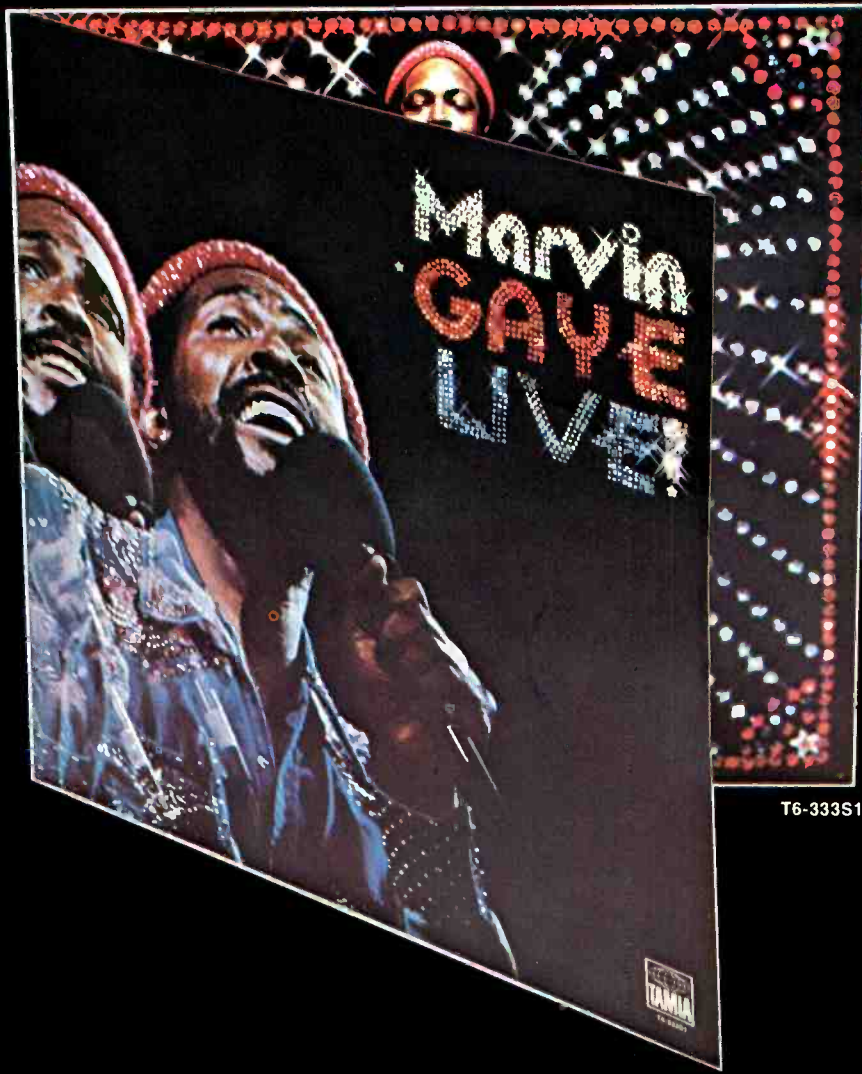


# THE ECONOMY LP CHART

JULY 13, 1974

1. **HIGH WATERS** BEACH BOYS/Pickwick SPTP 2059
2. **BIG COUNTRY HITS** COUNTRY ROAD/Hilltop JS 6142
3. **20 ROCKIN' ORIGINALS** VARIOUS ARTISTS/Pickwick SPTP 2060
4. **WOW! GREAT CONCERT!** BEACH BOYS/Pickwick SPC 3309
5. **ANOTHER DAY, ANOTHER TOWN** JIM & INGRID CROCE/  
Pickwick SPC 3332
6. **DUELING BANJOS** FROM DELIVERANCE/Pickwick SPC 3372
7. **RAGTIME MUSIC OF THE STING** DICK WELLSTOOD/Pickwick SPC 3376
8. **JOHNNY B. GOODE** CHUCK BERRY/Pickwick SPTP 3327
9. **GREAT MOVIE THEMES**/Pickwick SPC 375
10. **MONSTER MASH** PETER PAN SINGERS/Peter Pan PP 8126
11. **YOUR PARADE OF HITS** TEENAGE FLAMES/Pickwick SPC 3368
12. **A BUSHEL OF CHARLEY PRIDE HITS** THE QUINN BROTHERS/  
Hipptop JS 6122
13. **TAKE OFFS & PUT ONS** GEORGE CARLIN/Camden CAS 2566
14. **HITS FROM MOVIES VOL. 1** ELVIS PRESLEY/Camden CAS 2567
15. **FLASHBACK** CHUCK BERRY/Pickwick SPTP 2061
16. **LONELY WEEKENDS** CHARLIE RICH/Hilltop JS 6139
17. **SEPARATE WAYS** ELVIS PRESLEY/Camden CAS 2611
18. **YOU'LL NEVER WALK ALONE** ELVIS PRESLEY/Camden CALX 2472
19. **THE INCOMPARABLE CHARLEY PRIDE**/Camden CAS 2684
20. **SURFER GIRL** BEACH BOYS/Pickwick SPC 3351
21. **ROCK VERSION OF THE LORD'S PRAYER** J. ST. ANNE & NEW CHRISTIANS  
Pickwick SPC 3373
22. **ORIGINAL SUPERCHARGED ROCK 'N ROLL** VARIOUS ARTISTS/  
Pickwick SPC 3316
23. **FAMOUS MONSTERS SPEAK** VARIOUS ARTISTS/Golden AR-3
24. **CHAINED MEMORY** EDDY ARNOLD/Camden CXS 9007
25. **ELVIS PRESLEY'S GOLDEN HITS** BIG ROSS & MEMPHIS SOUND/  
Pickwick SPC 3292
26. **STORY SONGS FROM ROBIN HOOD** VARIOUS ARTISTS/  
Disneyland ST 3810
27. **GOOD VIBRATIONS** BEACH BOYS/Pickwick SPC 3269
28. **THERE WON'T BE ANYMORE** CHARLIE RICH/Power Pak PO 241
29. **JESUS LOVES ME** TENNESSEE ERNIE FORD/Pickwick SPC 3275
30. **BLUEGRASS SPECIAL** VARIOUS ARTISTS/Camden ADL 20292
31. **HAPPY HONKY TONK**/Pickwick SPC 3371
32. **FLOWER OF LOVE** LYNN ANDERSON/Pickwick SPC 3267
33. **BLUEGRASS SPECIAL** VARIOUS ARTISTS/Hilltop JS 6140
34. **THE ORIGINALS**/Pickwick SPC 3311
35. **SESAME STREET I** CHILDREN'S RECORDS OF AMERICA/CTW 22064
36. **ALLEY CAT** GUY LOMBARDO/Pickwick SPC 3358
37. **JUST THE WAY I AM** DOLLY PARTON/Camden CAS 2583
38. **THE HYMNS OF TENNESSEE** ERNIE FORD/Pickwick SPTP 2050
39. **LYNN ANDERSON**/Pickwick SPTP 2049
40. **A BUSHEL OF FIVE STRING BANJOS**/Hilltop JS 6111
41. **ALMOST IN LOVE** ELVIS PRESLEY/Camden CAS 2440
42. **MISTY BLUE** EDDY ARNOLD/Camden ACL 10458
43. **LYNN ANDERSON**/Mountain Dew S7047
44. **FOGGY MOUNTAIN BREAKDOWN** FLATT & SCRUGGS/Hilltop JS 6093
45. **COUNTRY MUSIC HALL OF FAME** PATSY CLINE/Hilltop JS 6148
46. **BURNING LOVE & OTHER MOVIE HITS** ELVIS PRESLEY/Camden  
CAS 2595
47. **STRING OF PEARLS** GLENN MILLER/Camden ADL 20168
48. **FAVORITES FROM NASHVILLE**/Camden CXS 9019
49. **PRECIOUS MEMORIES**/Camden CXS 9020
50. **CHILLING SOUNDS OF HAUNTED HOUSE** VARIOUS ARTISTS/  
Disneyland DQ 1257

# MARVIN GAYE



T6-33351



# A Y E L I V E



**“Marvin Gaye’s return was not a concert, it was an event.”**

*John L. Wasserman, San Francisco Chronicle*

Oakland Coliseum. A jam-packed Arena. His first public appearance in more than four years, and Motown’s microphones captured all of the excitement. The hits as well as the new. Not just an album. An event.



© 1974 Motown Record Corporation

# Who In The World:

## TV Gets Hooked on Mac Davis

■ LOS ANGELES — Mac Davis, whose smiling face has become a familiar one to the at-home audience via numerous television appearances on virtually every variety show, headlines his own musical-variety show this Summer. The NBC-TV series is scheduled to run for eight weeks, debuting Thursday, July 11 at 8 p.m.

Bob Henry, the show's producer,

## Shore to Receive Humanitarian Award

(Continued from page 3)

cancer treatment, research and education providing its services free to all in need.

Dinner chairman Jack Grossman (president, Jack Grossman Enterprises) and honorary chairman Cy Leslie (chairman of the board, Pickwick International) are both past recipients of the award. Other past honorees are Robert B. Sour, Alvin Cooperman, Mortimer Berl, Melvyn Douglas and Judy Holliday. It was the late Ms. Holliday for whom the dinner was initially named.

Executive dinner chairman Floyd S. Glinert, marketing VP of Shorewood Packaging Corporation, stated that "although invitations and tickets have not yet formally been mailed the initial response has been an enthusiastic one and we expect a large crowd."

Father of four and much decorated World War II veteran, Paul Shore was born and raised in Brooklyn, New York. His career in the printing and packaging industry began as a lithographer. Shore's creative abilities were later to distinguish him as one of the industry's most gifted innovators. From a small operation which he founded in 1948, Shore now heads Shoreco International, a global network of Shorewood companies spanning the U.S., Canada, England and Holland.

A co-founder and guiding light of the Fred Shore Chapter of Leukemia for the past 10 years, Shore is constantly active in his own community where he was honored by the Great Neck Synagogue. He is also an active member and contributor to the Music and Performing Arts Lodge of B'nai B'rith, the Anti-Defamation League, the United Jewish Appeal and the Friars Club.

Tickets for the black-tie affair are \$100 per person and will be available through AMC's office at 516 Fifth Avenue, New York, N.Y. 10036, (212) 697-1220. Tickets and additional information are also available through Glinert, (212) 371-1500.

specified that the emphasis will go beyond Davis' music, and will accentuate his good-natured, comedic personality, an attribute that has endeared him to audiences nationally since his thrust into the limelight with "Baby Don't Get Hooked On Me," which topped The Record World Singles Chart in September of 1972.

The show's premier performance will include guests Carol Lawrence, Ken Berry and Jerry Van Dyke joining the host for a blend of musical and comedic sketches. Forthcoming shows will tap the talents of Helen Reddy, Nanette Fabray, Raymond Burr, Olivia Newton-John, Rich Little and Loretta Swit.

### Concerts Set

Davis' activities have remained in constant motion, with both the performing and recording aspects of his career blossoming. His most recent Columbia album, "Stop and Smell the Roses," has been a steady sales contender since its release several months ago, and the single culled from the package, "One Hell of a Woman" (a former top 20 hit), is currently in its 15th week on The Record World Singles Chart. Concert-wise, Davis will begin another series of appearances the day after the wind-up of production of his summer series.

As a writer, Davis' activity is ceaseless, and he has garnered countless awards for his oft-covered compositions. His "I Believe In Music" has become a musical standard recorded by hundreds of artists the world over.

## Nash-ville



Johnny Nash is shown with Record World west coasters Beverly Magid and Spence Berland, when the singer-composer dropped by to discuss his upcoming northwest promotion tour being sponsored by Epic Records. On the tour, Nash will also discuss his upcoming Epic album, "Celebrate Life," scheduled to be released after the Columbia sales convention in Los Angeles later this month.

## Dialogue (Continued from page 27)

ask Vernon. Because I knew, and I cry very readily—the tears came to the back of my eyes—because I knew what it would have done for this tall, black talented man who plays with such beauty and sings with such vitality. To have experienced those two worlds meeting would have been an absolute revelation. I had to go over to his house after the concert to at least tell him about it.

So what we can do with this kind of youth and original thinking in general is to assume some kind of responsibility of making a dialogue which will be meaningful. Out of that human thing can come everything. Hanging out with the artists has been an experience for all of us: to relate to an artist, to communicate, to come to have his kind of enthusiasm. He then feels there are people who are concerned, which is one of the problems in the record business. Artists don't feel a relationship with the company. The company's just a big place where you deal with a lot of people who are just there to make their little scam . . . but the artist needs more.

**RW:** From your viewpoint as both a creator and as a businessman, what do you perceive to be at the root of this kind of problem? Are there other difficulties at the base of it all?

**"A designer . . . has to have as much information at his fingertips as any researcher. You have to have a broad spectrum of interest."**

**Cato:** I think that even though the music industry at this juncture is in a crisis—two or three crises at different levels—crises seem to awaken dull realizations; I'm just wondering how long the realization is going to stay dull. That is what my primary concern is about the industry. Mine is not only for UA, mine is not only for Columbia: it's the state of the art that I really care about and I really am concerned about because we are dealing with, interestingly enough—I think I can say it—a very precious commodity. This springs forth from sources of inspiration within individuals that have been held hallowed for many centuries before there was this media by which we can expose millions of people to it. There is a big responsibility that this industry has become aware of. This is a big piece of business and has to be looked into.

I don't think I've ever experienced anything like the '60s. Creativity in the theater, in photography, in painting—and in music. It was just unbelievable to see the response of millions and millions of young and older people to this level of creativity. The obvious problem in the '70s is the obvious material shortages—vinyl and paper. But there have also been too many records—too much in general. The regiment of selectivity, the concern about quality, really lies in the hands of the company. They must develop a positive awareness so they can participate with the artist and the producer.

**RW:** But certainly it's not just a problem of time, per se. This is hardly a nine to five business. There are so many executives in the industry who seem to spend almost their whole lives in their offices.

**Cato:** There are many businessmen like that, but their real challenge is how creative they are going to be. Yes, there are a lot of machinations to get through. ELO's on tour—why don't I have Can records in New York—why aren't there more War tickets in St. Louis? You can't press a button to solve these kinds of basic problems—they take time. I don't think there is any business that takes more out of you because of your direct involvement. The core of gentlemen who have the responsibility of making a company today have the inner wit, the tenacity and a great deal of concern about what they are doing. What more could you possibly ask of anybody you're working with? I'm talking about UA, but I've been around too many organizations where it all revolves around just one guy.

I would like one of these days to have the opportunity to put together a conference—a group meeting on an industry-wide scale. There is a lot to be said, and I think we haven't yet found the right forum. The basic concern of that group has to be right.

**RW:** Would the attendees at your conference then *not* be company presidents?

**Cato:** I wouldn't say they would be record company presidents, but certainly one should be represented. I think there are many people outside of the field of music who could make an incredible contribution to it, but it would have to be a very sensitive thing to invite the right outside people. It's all too easy to ask the head of the Harvard Law School: that kind of thing has been done thousands of times and very seldom have they been successful. But this is the time for the music industry to evaluate and assess things. I've been thinking about it; I know there are many others who feel the same way . . . and it will be done. ☺



# THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

## SALESMAKER OF THE WEEK



**CARIBOU**  
ELTON JOHN  
MCA

### TOP RETAIL SALES THIS WEEK

- CARIBOU—Elton John—MCA
- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- WALKING MAN—James Taylor—WB
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M

### MUSICLAND/NATIONAL

- ANTHOLOGY—Diana Ross & The Supremes—Motown
- BACK HOME AGAIN—John Denver—RCA
- CARIBOU—Elton John—MCA
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LIVE IN LONDON—O'Jays—Phila. Intl.
- WALKING MAN—James Taylor—WB
- WONDERWORLD—Uriah Heep—WB

### RECORD BAR/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MOONTAN—Golden Earring—MCA
- SECOND HELPING—Lynyrd Skynyrd—Sounds of the South
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- SUNDOWN—Gordon Lightfoot—Reprise
- THE STING (Soundtrack)—MCA
- WALKING MAN—James Taylor—WB

### KORVETTES/NATIONAL

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- HOLIDAY—America—WB
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LET'S PUT IT ALL TOGETHER—Stylistics—Avco
- LIVE—Marvin Gaye—Tamla
- SUNDOWN—Gordon Lightfoot—Reprise
- WALKING MAN—James Taylor—WB

### SAM GOODY/EAST COAST

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- BLACKBYRDS—Fantasy

- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- ON STAGE—Loggins & Messina—Col
- SUNDOWN—Gordon Lightfoot—Reprise
- WALKING MAN—James Taylor—WB

### TWO GUYS/EAST COAST

- APOCALYPSE—Mahavishnu Orchestra—Col
- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- CARIBOU—Elton John—MCA
- DIANA ROSS LIVE AT CAESAR'S PALACE—Motown
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- ON STAGE—Loggins & Messina—Col
- SHOCK TREATMENT—Edgar Winter Group—Epic
- THE HOOPLE—Mott The Hoople—Col

### DISCOUNT/BOSTON

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- BLACKBYRDS—Fantasy
- CLAUDINE (Soundtrack)—Gladys Knight & The Pips—Buddah
- DIAMOND DOGS—Bowie—RCA
- EVERYTHING MAN—Jimmy Castor Bunch—Atlantic
- MARTHA REEVES—MCA
- MIGHTY LOVE—Spinners—Atlantic
- SKIN TIGHT—Ohio Players—Mercury
- WINTER IN AMERICA—Gil-Scott Heron—Strata East

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

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- BLUE MAGIC—Atco
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- FROM THE MARS HOTEL—Grateful Dead
- GARCIA—Jerry Garcia—Round
- LIVE IN LONDON—O'Jays—Phila. Intl.
- ON STAGE—Loggins & Messina—Col

### KING KAROL/N.Y.

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- FROM THE MARS HOTEL—Grateful Dead
- HOLIDAY—America—WB
- I'LL BE THERE—Matthew Fisher—MCA
- MOONTAN—Golden Earring—MCA
- RAMPANT—Nazareth—A&M
- SKIN TIGHT—Ohio Players—Mercury
- WONDERWORLD—Uriah Heep—WB

### FOR THE RECORD/BALTIMORE

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- FROM THE MARS HOTEL—Grateful Dead
- LIVE—Marvin Gaye—Tamla
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MYSTERIOUS TRAVELLER—Weather Report—Col

- NOT JUST ANOTHER BUNCH OF PRETTY FACES—If—Capitol
- STANDING ON THE VERGE OF GETTIN' IT ON—Funkadelic—Westbound
- THAT NIGGER'S CRAZY—Richard Pryor—Partee

### GARY'S/RICHMOND

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- GARCIA—Jerry Garcia—Round
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- KEEP ON SMILIN'—Wet Willie—Capricorn
- LIVE IN LONDON—O'Jays—Phila. Intl.
- MOONTAN—Golden Earring—MCA
- SUNDOWN—Gordon Lightfoot—Reprise

### POPLAR TUNES/MEMPHIS

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- LIVE IN LONDON—O'Jays—Phila. Intl.
- LIVE IN MEMPHIS—Elvis Presley—RCA
- MIGHTY LOVE—Spinners—Atlantic
- OKIE—J. J. Cale—Shelter
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- THAT NIGGER'S CRAZY—Richard Pryor—Partee

### NATL. RECORD MART/MIDWEST

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- GARCIA—Jerry Garcia—Round
- HOLIDAY—America—WB
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- MA HE'S MAKING EYES AT ME—Lena Zavaroni—Stax
- MOONTAN—Golden Earring—MCA
- WALKING MAN—James Taylor—WB

### RECORD REVOLUTION/CLEVE.

- BAD COMPANY—Island (Import)
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- FROM THE MARS HOTEL—Grateful Dead
- HOLIDAY—America—WB
- LIVE—Marvin Gaye—Tamla
- RAMPANT—Nazareth—A&M
- RUSH—Moon (Canada)
- STANDING ON THE VERGE OF GETTIN' IT ON—Funkadelic—Westbound
- STRUGGLING MAN—Jimmy Cliff—Island
- SYREETA—Motown

### ONE OCTAVE HIGHER/CHICAGO

- BACHMAN-TURNER OVERDRIVE—Mercury
- BACHMAN-TURNER OVERDRIVE II—Mercury
- BACK HOME AGAIN—John Denver—RCA
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- CARIBOU—Elton John—MCA
- KANSAS—Kirshner
- LIVE—Marvin Gaye—Tamla
- PRETZEL LOGIC—Steely Dan—ABC
- ROAD FOOD—Guess Who—RCA

- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- TRES HOMBRES—Z Z Top—London

### MUSHROOM/NEW ORLEANS

- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- DIAMOND DOGS—Bowie—RCA
- FROM THE MARS HOTEL—Grateful Dead
- GARCIA—Jerry Garcia—Round
- LIVE—Marvin Gaye—Tamla
- STARS & STRIPES FOREVER—Nitty Gritty Dirt Band—UA
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- THE WORLD BECAME THE WORLD—PFM—Manticore
- WALKING MAN—James Taylor—WB

### CIRCLES/PHOENIX

- BACK HOME AGAIN—John Denver—RCA
- BE THANKFUL FOR WHAT YOU GOT—William DeVaughn—Roxbury
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- BODY HEAT—Quincy Jones—A&M
- CARIBOU—Elton John—MCA
- FINALLY GOT MYSELF TOGETHER—Impressions—Curtom
- FROM THE MARS HOTEL—Grateful Dead
- LIVE—Marvin Gaye—Tamla
- GARCIA—Jerry Garcia—Round
- LIVE IN LONDON—O'Jays—Phila. Intl.

### WHEREHOUSE/CALIFORNIA

- BACK HOME AGAIN—John Denver—RCA
- BAND ON THE RUN—Paul McCartney & Wings—Apple
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- ENDLESS SUMMER—Beach Boys—Capitol
- FREEDOM FOR THE STALLION—Hues Corporation—RCA
- HOLIDAY—America—WB
- LET IT FLOW—Elvin Bishop—Capricorn
- LOVE SONG—Anne Murray—Capitol
- WALKING MAN—James Taylor—WB

### TOWER/LOS ANGELES

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CANDIDE (Soundtrack)—Col
- CARIBOU—Elton John—MCA
- COME A LITTLE BIT CLOSER—Etta James—Chess
- LIVE—Marvin Gaye—Tamla
- PHAEDRA—Tangerine Dream—Virgin
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- THE WORLD BECAME THE WORLD—PFM—Manticore
- WALKING MAN—James Taylor—WB

### LICORICE PIZZA/LOS ANGELES

- BACK HOME AGAIN—John Denver—RCA
- BEFORE THE FLOOD—Bob Dylan & The Band—Asylum
- CARIBOU—Elton John—MCA
- ENDLESS SUMMER—Beach Boys—Capitol
- FROM THE MARS HOTEL—Grateful Dead
- JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman—A&M
- LOVE SONG—Anne Murray—Capitol
- MOONTAN—Golden Earring—Track
- STOP ALL THAT JAZZ—Leon Russell—Shelter
- WALKING MAN—James Taylor—WB



# THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

| JULY 13 | JULY 6 |  |  |          |    |   |  |  |  |
|---------|--------|--|--|----------|----|---|--|--|--|
| 1       | 15     | <b>CARIBOU</b>                             | ELTON JOHN                                   | MCA 2116 |    |   |  |  |  |
|         |        |  |  |          |    |   |  |  |  |
| 2       | 1      | <b>BAND ON THE RUN</b>                     | PAUL McCARTNEY & WINGS/<br>Apple SO 3415     |          | 31 | B |  |  |  |
| 3       | 18     | <b>BACK HOME AGAIN</b>                     | JOHN DENVER/RCA CPL1-0548                    |          | 2  | B |  |  |  |
| 4       | 2      | <b>SUNDOWN</b>                             | GORDON LIGHTFOOT/Reprise MS 2177             |          | 22 | B |  |  |  |
| 5       | 5      | <b>JOHN DENVER'S GREATEST HITS</b>         | RCA CPL1-0374                                |          | 31 | B |  |  |  |
| 6       | 6      | <b>DIAMOND DOGS</b>                        | BOWIE/RCA CPL1-0576                          |          | 6  | B |  |  |  |
| 7       | 7      | <b>ON STAGE</b>                            | LOGGINS & MESSINA/Columbia PG 32848          |          | 9  | C |  |  |  |
| 8       | 14     | <b>JOURNEY TO THE CENTRE OF THE EARTH</b>  | RICK WAKEMAN/<br>A&M SP 3621                 |          | 5  | B |  |  |  |
| 9       | 3      | <b>THE STING ORIGINAL SOUNDTRACK</b>       | MCA 2040                                     |          | 29 | B |  |  |  |
| 10      | 10     | <b>BACHMAN-TURNER OVERDRIVE II</b>         | Mercury SRM 1-697                            |          | 23 | B |  |  |  |
| 11      | 11     | <b>SKIN TIGHT OHIO PLAYERS</b>             | Mercury SRM 1-705                            |          | 9  | B |  |  |  |
| 12      | 4      | <b>COURT AND SPARK</b>                     | JONI MITCHELL/Asylum 7E-1001                 |          | 24 | B |  |  |  |
| 13      | 12     | <b>SHOCK TREATMENT</b>                     | EDGAR WINTER GROUP/ Epic PE 32461            |          | 8  | B |  |  |  |
| 14      | 20     | <b>MOONTAN</b>                             | GOLDEN EARRING/MCA 396                       |          | 7  | B |  |  |  |
| 15      | 16     | <b>LET'S PUT IT ALL TOGETHER</b>           | STYLISTICS/Avco AV 69001                     |          | 7  | B |  |  |  |
| 16      | 17     | <b>TRES HOMBRES</b>                        | Z Z TOP/London XPS 631                       |          | 9  | B |  |  |  |
| 17      | 9      | <b>GOODBYE YELLOW BRICK ROAD</b>           | ELTON JOHN/<br>MCA 2-10003                   |          | 39 | E |  |  |  |
| 18      | 13     | <b>BRIDGE OF SIGHS</b>                     | ROBIN TROWER/Chrysalis CHS 1057 (WB)         |          | 12 | B |  |  |  |
| 19      | 8      | <b>BUDDHA AND THE CHOCOLATE BOX</b>        | CAT STEVENS/<br>A&M SP 3623                  |          | 14 | B |  |  |  |
| 20      | 29     | <b>HIS 12 GREATEST HITS</b>                | NEIL DIAMOND/MCA 2106                        |          | 4  | B |  |  |  |
| 21      | 23     | <b>IF YOU LOVE ME (LET ME KNOW)</b>        | OLIVIA NEWTON-JOHN/<br>MCA 411               |          | 4  | B |  |  |  |
| 22      | 19     | <b>PRETZEL LOGIC</b>                       | STEELY DAN/ABC ABCD 808                      |          | 15 | B |  |  |  |
| 23      | 22     | <b>ON THE BORDER</b>                       | EAGLES/Asylum 7E-1004                        |          | 13 | B |  |  |  |
| 24      | 21     | <b>BEHIND CLOSED DOORS</b>                 | CHARLIE RICH/Epic KE 32247                   |          | 45 | A |  |  |  |
| 25      | 24     | <b>MARIA MULDAUR</b>                       | Reprise MS 2148                              |          | 29 | B |  |  |  |
| 26      | 25     | <b>SHININ' ON</b>                          | GRAND FUNK/Capitol SWAL 11278                |          | 16 | B |  |  |  |
| 27      | 26     | <b>APOSTROPHE'</b>                         | FRANK ZAPPA/DiscReet DS 2175 (WB)            |          | 13 | B |  |  |  |
| 28      | 28     | <b>OZARK MOUNTAIN DAREDEVILS</b>           | A&M SP 4411                                  |          | 8  | A |  |  |  |
| 29      | 27     | <b>MIGHTY LOVE</b>                         | SPINNERS/Atlantic SD 7296                    |          | 17 | B |  |  |  |
| 30      | 30     | <b>AMERICAN GRAFFITI SOUNDTRACK</b>        | MCA 2-8001                                   |          | 40 | D |  |  |  |
| 31      | 31     | <b>SWEET EXORCIST</b>                      | CURTIS MAYFIELD/Curtom CRS 8601<br>(Buddah)  |          | 8  | B |  |  |  |
| 32      | 32     | <b>CHICAGO VII</b>                         | Columbia C2-32810                            |          | 16 | D |  |  |  |
| 33      | 36     | <b>CLAUDINE SOUNDTRACK</b>                 | GLADYS KNIGHT & THE PIPS/<br>Buddah BDS 5602 |          | 6  | B |  |  |  |
| 34      | 43     | <b>STOP ALL THAT JAZZ</b>                  | LEON RUSSELL/Shelster SR 2108 (MCA)          |          | 4  | B |  |  |  |
| 35      | 39     | <b>WHAT WERE ONCE VICES ARE NOW HABITS</b> | DOOBIE BROTHERS/Warner Bros. W 2750          |          | 19 | B |  |  |  |
| 36      | 55     | <b>WALKING MAN</b>                         | JAMES TAYLOR/Warner Bros. W 2794             |          | 2  | B |  |  |  |
| 37      | 37     | <b>BODY HEAT</b>                           | QUINCY JONES/A&M SP 3617                     |          | 6  | B |  |  |  |



WKS. ON CHART  
2 | B

**CHARTMAKER OF THE WEEK**

|    |   |                         |                      |               |  |  |  |  |  |
|----|---|-------------------------|----------------------|---------------|--|--|--|--|--|
| 38 | — | <b>BEFORE THE FLOOD</b> | BOB DYLAN & THE BAND | Asylum AB 201 |  |  |  |  |  |
|----|---|-------------------------|----------------------|---------------|--|--|--|--|--|



|    |    |                       |  |  |    |   |  |  |  |
|----|----|-----------------------|--|--|----|---|--|--|--|
| 39 | 38 | <b>SECOND HELPING</b> | LYNYRD SKYNYRD/Sounds of the South 413 (MCA) |  | 11 | B |  |  |  |
| 40 | 33 | <b>OPEN OUR EYES</b>  | EARTH, WIND & FIRE/Columbia KC 32712         |  | 17 | A |  |  |  |
| 41 | 34 | <b>INNERVISIONS</b>   | STEVIE WONDER/Tamla T326L (Motown)           |  | 47 | A |  |  |  |
| 42 | 35 | <b>CROSSWINDS</b>     | BILLY COBHAM/Atlantic SD 7300                |  | 11 | B |  |  |  |
| 43 | 40 | <b>THE HOOPLE</b>     | MOTT THE HOOPLE/Columbia PC 32871            |  | 12 | B |  |  |  |
| 44 | 41 | <b>HEADHUNTERS</b>    | HERBIE HANCOCK/Columbia KC 32731             |  | 23 | A |  |  |  |
| 45 | 75 | <b>LIVE IN LONDON</b> | O'JAYS/Phila. Intl. KZ 32953 (Columbia)      |  | 2  | A |  |  |  |
| 46 | 46 | <b>HOTCAKES</b>       | CARLY SIMON/Elektra 7E-1002                  |  | 24 | B |  |  |  |

|     |     |   |   |  |    |   |  |  |  |
|-----|-----|---|---|--|----|---|--|--|--|
| 47  | 48  | <b>APOCALYPSE</b>                               | MAHAVISHNU ORCHESTRA/Columbia KC 32957                            |  | 5  | A |  |  |  |
| 48  | 58  | <b>THAT NIGGER'S CRAZY</b>                      | RICHARD PRYOR/Partee PBS 2404 (Stax)                              |  | 4  | B |  |  |  |
| 49  | 50  | <b>BEST OF BREAD VOL. TWO</b>                   | ELEKTRA 7E-1005   |  | 6  | B |  |  |  |
| 50  | 71  | <b>GARCIA JERRY</b>                             | GARCIA/Round RX 102   |  | 3  | B |  |  |  |
| 51  | 54  | <b>DARK LADY</b>                                | CHER/MCA 2113   |  | 4  | B |  |  |  |
| 52  | 53  | <b>POEMS, PRAYERS &amp; PROMISES</b>            | JOHN DENVER/RCA LSP 4499  |  | 54 | A |  |  |  |
| 53  | 52  | <b>YOU DON'T MESS AROUND WITH JIM</b>           | JIM CROCE/ ABC ABCD 756   |  | 58 | B |  |  |  |
| 54  | 44  | <b>TUBULAR BELLS</b>                            | MIKE OLDFIELD/Virgin VR 13-104 (Atlantic)                         |  | 31 | B |  |  |  |
| 55  | 49  | <b>LOVE IS THE MESSAGE</b>                      | MFSB/Phila. Intl. KZ 32707  |  | 22 | A |  |  |  |
| 56  | 52  | <b>SHIP AHOY</b>                                | O'JAYS/Phila. Intl. KZ 32408 (Columbia)                           |  | 33 | A |  |  |  |
| 57  | 51  | <b>SPOOKY LADY'S SIDESHOW</b>                   | KRIS KRISTOFFERSON/<br>Monument PZ 32914 (Columbia)               |  | 8  | B |  |  |  |
| 58  | 70  | <b>MYSTERIOUS TRAVELLER</b>                     | WEATHER REPORT/Columbia KC 32494                                  |  | 2  | A |  |  |  |
| 59  | 64  | <b>DARK SIDE OF THE MOON</b>                    | PINK FLOYD/Harvest SMAS 11247 (Capitol)                           |  | 64 | A |  |  |  |
| 60  | 57  | <b>LOVE SONG FOR JEFFREY</b>                    | HELEN REDDY/Capitol SO 11284                                      |  | 13 | B |  |  |  |
| 61  | 81  | <b>FREEDOM FOR THE STALLION</b>                 | HUES CORP./RCA APL1-0323  |  | 2  | A |  |  |  |
| 62  | 66  | <b>FALL INTO SPRING</b>                         | RITA COOLIDGE/A&M SP 3627   |  | 5  | B |  |  |  |
| 63  | 79  | <b>PIANO RAGS: SCOTT JOPLIN VOLS. 1 &amp; 2</b> | JOSHUA RIFKIN/<br>Nonesuch HB 73026 (Elektra)                     |  | 2  | B |  |  |  |
| 64  | 56  | <b>IMAGINATION</b>                              | GLADYS KNIGHT & THE PIPS/Buddah BDS 5141                          |  | 38 | B |  |  |  |
| 65  | 65  | <b>I GOT A NAME</b>                             | JIM CROCE/ABC ABCD 797  |  | 31 | B |  |  |  |
| 66  | 89  | <b>LOVE SONG</b>                                | ANNE MURRAY/Capitol ST 11266                                      |  | 17 | A |  |  |  |
| 67  | 67  | <b>ROAD FOOD</b>                                | GUESS WHO/RCA APL1-0405   |  | 8  | A |  |  |  |
| 68  | 78  | <b>SENSE OF DIRECTION</b>                       | CLIMAX BLUES BAND/Sire SAS 7501 (Famous)                          |  | 2  | B |  |  |  |
| 69  | 80  | <b>THE HOLLIES</b>                              | Epic KE 32514   |  | 2  | A |  |  |  |
| 70  | 83  | <b>DIANA ROSS LIVE AT CAESAR'S PALACE</b>       | Motown M6 801S1   |  | 3  | B |  |  |  |
| 71  | 110 | <b>WONDERWORLD</b>                              | URIAH HEEP/Warner Bros. W 2800                                    |  | 1  | B |  |  |  |
| 72  | 60  | <b>UNBORN CHILD</b>                             | SEALS & CROFTS/Warner Bros. W 2761                                |  | 20 | B |  |  |  |
| 73  | 59  | <b>WAR LIVE</b>                                 | United Artists LA 193-J2  |  | 16 | D |  |  |  |
| 74  | 45  | <b>THE BEST OF CHARLIE RICH</b>                 | Epic KE 31933   |  | 9  | A |  |  |  |
| 75  | —   | <b>SCOTT JOPLIN: THE RED BACK BOOK</b>          | NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE/Angel S 36060 (Capitol) |  | 1  | B |  |  |  |
| 76  | 86  | <b>BLUE MAGIC</b>                               | Atco SD 7038  |  | 17 | B |  |  |  |
| 77  | 82  | <b>BACHMAN-TURNER OVERDRIVE</b>                 | Mercury SRM 1-673   |  | 3  | B |  |  |  |
| 78  | 87  | <b>ROCK AND ROLL QUEEN</b>                      | MOTT THE HOOPLE/Atlantic SD 7297                                  |  | 2  | B |  |  |  |
| 79  | 47  | <b>QUEEN II</b>                                 | Elektra EKS 75082   |  | 10 | B |  |  |  |
| 80  | —   | <b>FROM THE MARS HOTEL</b>                      | GRATEFUL DEAD/Grateful Dead GD 102                                |  | 1  | B |  |  |  |
| 81  | 69  | <b>EUPHRATES RIVER</b>                          | MAIN INGREDIENT/RCA APL1-0335                                     |  | 18 | A |  |  |  |
| 82  | 62  | <b>VERY SPECIAL LOVE SONGS</b>                  | CHARLIE RICH/Epic KE 32531  |  | 16 | A |  |  |  |
| 83  | 63  | <b>STARLESS &amp; BIBLE BLACK</b>               | KING CRIMSON/Atlantic SD 7298                                     |  | 9  | B |  |  |  |
| 84  | —   | <b>MARVIN GAYE LIVE</b>                         | Tamla T6-333S1 (Motown)   |  | 1  | B |  |  |  |
| 85  | 88  | <b>MONKEY GRIP</b>                              | BILL WYMAN/Rolling Stone COC 79100 (Atlantic)                     |  | 2  | B |  |  |  |
| 86  | 73  | <b>HARD LABOR</b>                               | THREE DOG NIGHT/Dunhill DSD 50168                                 |  | 14 | B |  |  |  |
| 87  | 76  | <b>SEVEN POCO</b>                               | Epic KE 32895   |  | 6  | A |  |  |  |
| 88  | —   | <b>LYNYRD SKYNYRD</b>                           | Sounds of the South 363 (MCA)                                     |  | 1  | B |  |  |  |
| 89  | 93  | <b>SAVE THE LAST DANCE FOR ME</b>               | DeFRANCO FAMILY FEATURING TONY DeFRANCO/20th Century T441         |  | 2  | B |  |  |  |
| 90  | 68  | <b>PIANO MAN</b>                                | BILLY JOEL/Columbia KC 32544                                      |  | 21 | A |  |  |  |
| 91  | 84  | <b>THE SINGLES 1969-73</b>                      | CARPENTERS/A&M SP 3601  |  | 32 | B |  |  |  |
| 92  | —   | <b>HOLIDAY AMERICA</b>                          | Warner Bros. W 2808   |  | 1  | B |  |  |  |
| 93  | 77  | <b>TALKING BOOK</b>                             | STEVIE WONDER/Tamla T319L (Motown)                                |  | 63 | A |  |  |  |
| 94  | 94  | <b>BEST OF BREAD</b>                            | Elektra EKS 75056   |  | 52 | B |  |  |  |
| 95  | 95  | <b>A NEW LIFE</b>                               | MARSHALL TUCKER BAND/Capricorn CP 0124 (WB)                       |  | 19 | B |  |  |  |
| 96  | 72  | <b>SECRET TREATIES</b>                          | BLUE OYSTER CULT/Columbia KC 32858                                |  | 10 | A |  |  |  |
| 97  | 74  | <b>YOU SMILE—THE SONG BEGINS</b>                | HERB ALPERT & THE T.J.B./A&M SP 3520                              |  | 5  | B |  |  |  |
| 98  | 61  | <b>LET ME IN YOUR LIFE</b>                      | ARETHA FRANKLIN/Atlantic SD 7292                                  |  | 18 | B |  |  |  |
| 99  | 90  | <b>BURN DEEP PURPLE</b>                         | Warner Bros. W 2766   |  | 20 | B |  |  |  |
| 100 | 85  | <b>THE WAY WE WERE</b>                          | BARBRA STREISAND/Columbia PC 32801                                |  | 21 | B |  |  |  |



William E. McEuen presents

# Stars & Stripes Forever

A documentary of American Music  
by the

# Nitty Gritty Dirt Band



Featuring the best on-stage performances of the Nitty Gritty Dirt Band, plus documentary and portrait photography and a giant full color poster.

The word "live" does not appear anywhere on the jacket but this is in fact perhaps the most elaborately packaged live LP ever issued, complete with a huge poster montage of the Dirt Band in action. The music ranges from NGDB's good-time energetic treatments of country-bluegrass which has always been their staple, to their handful of hit singles and some fine rock oldies satire. Some informative talk cuts too. **Best cuts:** "Cosmic Cowboy," "Honky Tonkin'." **Dealers:** Group went gold with a three-disk set last time out due to long and steady sales. Expect history to repeat.

-BILLBOARD

'William E. McEuen presents' once again becomes an honored phrase as the Nitty Gritty Dirt Band bows their latest album, a live two record set containing an incredible selection of tunes ranging from "Jambalaya (On The Bayou)," "Mr. Bojangles," "Honky Tonkin'," and "Oh Boy" to interviews with the Dirt Band and Vassar Clements, "Cripple Creek," "Battle of New Orleans," "House at Pooh Corner," and "The Mountain Whiporwill." Throughout the album, the wit, humor and musical dedication that have been hallmarks of the group shine through exquisitely.

-CASH BOX

Long-standing countrified rock band comes forth with a long-awaited compilation of vibrant live performances interspersed with documentary-styled interviews. An unpretentious ambience stays afloat throughout the me'low two-record set, highlighted by their hit version of "Mr. Bojangles."

UA-LA184-J2 (\$9.98) -RECORD WORLD

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On United Artists  
Records and Tapes

"Emphasis Added"

Produced by William E. McEuen  
for the Aspen Recording Society, Colorado



# 101 THE ALBUM CHART 150

JULY 13, 1974

JULY 13 JULY 6

|     |     |                                |  |
|-----|-----|--------------------------------|--|
| 101 | 128 | ANTHOLOGY                      | DIANA ROSS & THE SUPREMES/Motown M9 794A3            |
| 102 | 108 | TALES OF THE GREAT RUM RUNNERS | ROBERT HUNTER/Round RX 101                           |
| 103 | 114 | KEEP ON SMILIN'                | WET WILLIE/Capricorn CP 0128 (WB)                    |
| 104 | 106 | LIVE                           | GENESIS/Charisma CAS 1666 (Buddah)                   |
| 105 | 105 | PRESERVATION ACT 2             | KINKS/RCA CPL2-5040                                  |
| 106 | 91  | ANTHOLOGY                      | MARVIN GAYE/Motown M8 791A3                          |
| 107 | 113 | STOP AND SMELL THE ROSES       | MAC DAVIS/Columbia KC 32582                          |
| 108 | 98  | WILD AND PEACEFUL              | KOOL & THE GANG/Delite DEP 2013                      |
| 109 | 96  | STREET LADY                    | DONALD BYRD/Blue Note BN LA142-G (UA)                |
| 110 | 101 | STRAIGHT AHEAD                 | BRIAN AUGER'S OBLIVION EXPRESS/RCA APL1-0454         |
| 111 | 97  | THE PAYBACK                    | JAMES BROWN/Polydor 2-3007                           |
| 112 | 112 | DAMN RIGHT I AM SOMEBODY       | FRED WESLEY & THE J.B.'s/People PE 6602 (Polydor)    |
| 113 | 99  | BRAIN SALAD SURGERY            | EMERSON, LAKE & PALMER/Manticore MC 66669 (Atlantic) |
| 114 | 124 | TOGETHER BROTHERS              | ORIGINAL SOUNDTRACK/20th Century ST-101              |
| 115 | 92  | GRAHAM CENTRAL STATION         | /Warner Bros. BS 2763                                |
| 116 | 104 | SABBATH BLOODY SABBATH         | BLACK SABBATH/Warner Bros. BS 2695                   |
| 117 | 118 | THAT'S ENTERTAINMENT           | SOUNDTRACK/MCA 2-11002                               |
| 118 | 120 | LIFE AND TIMES                 | JIM CROCE/ABC ABCD 769                               |
| 119 | 129 | I WANNA BE SELFISH             | ASHFORD & SIMPSON/Warner Bros. BS 2789               |
| 120 | 117 | LOS COCHINOS                   | CHEECH & CHONG/Ode SP 77019 (A&M)                    |
| 121 | 125 | OKIE                           | J. J. CALE/Shelter SR 2107 (MCA)                     |
| 122 | 107 | LIGHT SHINE                    | JESSE COLIN YOUNG/Warner Bros. BS 2790               |
| 123 | 109 | JIM STAFFORD                   | /MGM SE 4947   |
| 124 | 119 | IT'S BEEN A LONG TIME          | NEW BIRTH/RCA APL1-0285                              |
| 125 | 135 | MA! HE'S MAKING EYES AT ME     | LENA ZAVARONI/Stax STS 5511                          |
| 126 | 111 | LONG HARD CLIMB                | HELEN REDDY/Capitol SMAS 11213                       |
| 127 | 123 | POSITIVE VIBRATIONS            | TEN YEARS AFTER/Columbia PC 32851                    |
| 128 | 103 | HOME, HOME ON THE ROAD         | NEW RIDERS OF THE PURPLE SAGE/Columbia PC 32870      |
| 129 | 100 | WHIRLWINDS                     | DEODATO/MCA 410                                      |
| 130 | 149 | RAGS TO RUFUS                  | RUFUS/ABC ABCX 809                                   |
| 131 | 102 | BACK TO OAKLAND                | TOWER OF POWER/Warner Bros. BS 2790                  |
| 132 | 133 | BOOGITY, BOOGITY               | RAY STEVENS/Barnaby BR 6003 (Chess/Janus)            |
| 133 | 136 | KANSAS                         | /Kirshner KZ 32817 (Columbia)                        |
| 134 | 134 | LED ZEPPELIN 4                 | /Atlantic SD 7208                                    |
| 135 | —   | ENDLESS SUMMER                 | BEACH BOYS/Capitol SVBB 11307                        |
| 136 | 115 | PURE SMOKEY                    | SMOKEY ROBINSON/Tamla T6 331S1 (Motown)              |
| 137 | 140 | ARLO GUTHRIE                   | /Reprise MS 2183                                     |
| 138 | 138 | PARADISE & LUNCH               | RY COODER/Reprise MS 2178                            |
| 139 | 141 | TURN OF THE CARDS              | RENAISSANCE/Sire SAS 7502 (Famous)                   |
| 140 | 116 | THERE WON'T BE ANYMORE         | CHARLIE RICH/RCA APL1-0433                           |
| 141 | —   | STARS AND STRIPES FOREVER      | NITTY GRITTY DIRT BAND/United Artists UA LA184-J2    |
| 142 | 150 | MONTROSE                       | /Warner Bros. BS 2740                                |
| 143 | 126 | BIG FUN                        | MILES DAVIS/Columbia PC 32866                        |
| 144 | 130 | THE WAY WE WERE                | SOUNDTRACK/Columbia KS 32830                         |
| 145 | —   | RAMPANT                        | NAZARETH/A&M SP 3641                                 |
| 146 | 146 | LAI D BACK                     | GREGG ALLMAN/Capricorn CP 0116 (WB)                  |
| 147 | 147 | TAPESTRY                       | CAROLE KING/Ode SP 77009 (A&M)                       |
| 148 | 121 | BOOGIE DOWN                    | EDDIE KENDRICKS/Tamla T330VI (Motown)                |
| 149 | —   | MR. NATURAL                    | BEE GEES/RSO SO 4800 (Atlantic)                      |
| 150 | —   | THE BEST OF DAVE MASON         | /Blue Thumb BTS 6013                                 |

## New York Central

(Continued from page 22)

FANTASTIC VOYAGE: Due for formal release in this country September 1 is "Rock Dreams," a book of paintings by Belgian artist **Guy Peelaert**, with commentary by English rock writer **Nik Cohn**. The English and French editions, out for some months already, have turned into collector's items in this country, and for good reason: The paintings are incredibly searing fantasies tracing the history of rock through the absurdities, the pains and the pleasures of its personalities. To be released by Popular Library Publishers at a \$7.95, the over-sized full-color paperback will undoubtedly prove a big seller. Project director on behalf of the publishers is **Dominic Sicilia**.

IN PRINT: Another change-of-the-face of stand-up comedy piece in the Sunday N.Y. Times, giving front page Arts & Leisure section coverage to **Robert Klein**. . . . A NY Post interview with **Gato Barbieri** interestingly tied into the death of **Juan Peron**—president of the saxophonist's native land, and pre-dating Barbieri's Newport Jazz Festival appearance . . . A New Yorker overview of a WABC playlist meeting with star participant **Rick Sklar** the focus.

NOTED: **Eric Andersen** signed to Bell. . . . The Musicland store in Emporia, Kansas, destroyed by a recent tornado.

## THE ALBUM CHART ARTISTS CROSS REFERENCE

|                                |             |                              |                 |
|--------------------------------|-------------|------------------------------|-----------------|
| GREGG ALLMAN                   | 146         | MFSB                         | 55              |
| HERB ALPERT                    | 97          | MAHAVISHNU ORCHESTRA         | 47              |
| AMERICA                        | 92          | MAIN INGREDIENT              | 81              |
| ASHFORD & SIMPSON              | 119         | MARSHALL TUCKER BAND         | 95              |
| BRIAN AUGER'S OBLIVION EXPRESS | 110         | CURTIS MAYFIELD              | 31              |
| BACHMAN-TURNER OVERDRIVE       | 10, 77      | PAUL McCARTNEY & WINGS       | 2               |
| BEACH BOYS                     | 135         | JONI MITCHELL                | 12              |
| BEE GEES                       | 149         | MONTROSE                     | 142             |
| BLACK SABBATH                  | 116         | MOTT THE HOOPLE              | 44, 78          |
| BLUE MAGIC                     | 76          | MARIA MULDAUR                | 25              |
| BLUE OYSTER CULT               | 96          | ANNE MURRAY                  | 66              |
| BOWIE                          | 6           | NAZARETH                     | 145             |
| BREAD                          | 49, 94      | NRPS                         | 128             |
| JAMES BROWN                    | 111         | NEW BIRTH                    | 124             |
| DONALD BYRD                    | 109         | NEW ENGLAND RAGTIME ENSEMBLE | 75              |
| J. J. CALE                     | 121         | OLIVIA NEWTON-JOHN           | 21              |
| CARPENTERS                     | 91          | NITTY GRITTY DIRT BAND       | 141             |
| CHEECH & CHONG                 | 120         | OHIO PLAYERS                 | 11              |
| CHER                           | 51          | O'JAYS                       | 45, 56          |
| CHICAGO                        | 22          | MIKE OLDFIELD                | 54              |
| CLIMAX BLUES BAND              | 68          | OZARK MOUNTAIN DAREDEVILS    | 28              |
| BILLY COBHAM                   | 42          | PINK FLOYD                   | 59              |
| RY COODER                      | 138         | POCO                         | 87              |
| RITA COOLIDGE                  | 12          | RICHARD PRYOR                | 48              |
| JIM CROCE                      | 53, 65, 118 | QUEEN                        | 79              |
| MAC DAVIS                      | 107         | HELEN REDDY                  | 60, 126         |
| MILES DAVIS                    | 143         | RENAISSANCE                  | 139             |
| DEEP PURPLE                    | 99          | CHARLIE RICH                 | 24, 74, 82, 140 |
| DeFRANCO FAMILY                | 89          | JOSHUA RIFKIN                | 63              |
| JOHN DENVER                    | 3, 5, 52    | SMOKEY ROBINSON              | 136             |
| DEODATO                        | 129         | DIANA ROSS                   | 20              |
| NEIL DIAMOND                   | 20          | RUFUS                        | 130             |
| DOOBIE BROTHERS                | 35          | LEON RUSSELL                 | 34              |
| BOB DYLAN                      | 38          | SEALS & CROFTS               | 72              |
| EAGLES                         | 23          | CARLY SIMON                  | 46              |
| EARTH, WIND & FIRE             | 40          | SOUNDTRACKS:                 |                 |
| EDGAR WINTER GROUP             | 13          | AMERICAN GRAFITTI            | 30              |
| EMERSON LAKE & PALMER          | 113         | CLAUDINE                     | 33              |
| ARETHA FRANKLIN                | 98          | THAT'S ENTERTAINMENT         | 117             |
| JERRY GARCIA                   | 50          | THE STING                    | 9               |
| MARVIN GAYE                    | 84, 106     | THE WAY WE WERE              | 144             |
| GENESIS                        | 104         | TOGETHER BROTHERS            | 114             |
| GOLDEN EARRING                 | 14          | SPINNERS                     | 29              |
| GRAHAM CENTRAL STATION         | 115         | JIM STAFFORD                 | 123             |
| GRAND FUNK                     | 26          | RAY STEVENS                  | 131             |
| GRATEFUL DEAD                  | 80          | STEELY DAN                   | 22              |
| GUESS WHO                      | 67          | CAT STEVENS                  | 19              |
| ARLO GUTHRIE                   | 137         | BARBRA STREISAND             | 100             |
| HERBIE HANCOCK                 | 44          | STYLISTICS                   | 15              |
| HOLLIES                        | 69          | JAMES TAYLOR                 | 36              |
| HUES CORPORATION               | 61          | THREE DOG NIGHT              | 86              |
| ROBERT HUNTER                  | 102         | TEN YEARS AFTER              | 127             |
| BILLY JOEL                     | 90          | TOWER OF POWER               | 131             |
| ELTON JOHN                     | 1, 17       | ROBIN TROWER                 | 18              |
| QUINCY JONES                   | 37          | URIAH HEEP                   | 71              |
| KANSAS                         | 133         | RICK WAKEMAN                 | 8               |
| EDDIE KENDRICKS                | 148         | WAR                          | 73              |
| CAROLE KING                    | 147         | WEATHER REPORT               | 58              |
| KING CRIMSON                   | 83          | FRED WESLEY & THE J.B.'s     | 112             |
| KINKS                          | 105         | WET WILLIE                   | 103             |
| GLADYS KNIGHT & THE PIPS       | 33, 64      | BILL WYMAN                   | 85              |
| KOOL & THE GANG                | 108         | STEVIE WONDER                | 41, 93          |
| KRIS KRISTOFFERSON             | 57          | JESSE COLIN YOUNG            | 122             |
| LED ZEPPELIN                   | 134         | ZZ TOP                       | 16              |
| LOGGINS & MESSINA              | 7           | FRANK ZAPPA                  | 27              |
| GORDON LIGHTFOOT               | 4           | LENA ZAVARONI                | 125             |
| LYNYRD SKYNYRD                 | 39, 88      |                              |                 |

## Tony Camillo—At Home in the Studio

(Continued from page 17)

Hopkins and Richie Havens with his newly formed band, Fresh Flavor, some of whom will appear on Camillo's recently-pacted Buddah label, Venture. In addition to all of that, Camillo has, of late, formed a commercial company called Ad-Venture, with associate Roberta Arnold. Camillo is writing and/or producing the commercials while Ms.

## Florida Radio

(Continued from page 21)

The ratings have recently shown that Y100 has begun to encroach on WQAM numbers if you go by the Miami/Ft. Lauderdale/Hollywood books. Y100 is strong in teens and WSHE came out strong in 18-34, especially in men. But with all the rock competition, WIOD (MOR) and WLYF (Schulke) remain on top. The Pulse ethnic breakdown shows that the younger Spanish speaking population is listening to contemporary radio, as opposed to their elders who stick to Spanish radio.

### Pulse Figures

The Pulse for Miami/Ft. Lauderdale/Hollywood, Monday-Friday, 6 a.m.-midnight (Oct.-Dec. figures in parentheses) show, Totals 12+: WIOD 9 (9); WSHE 7 (7); WQAM 7 (7); Y100 7 (6); WFUN 3 (3); WAXY 4 (2); WMYQ 3 (3). Teens: WIOD 15 (14); WQAM 13 (17); Y100 29 (17); WFUN 4 (11); WAXY 3 (1); and WMYQ 7 (5).

The ARBs for Miami/Ft. Lauderdale/Hollywood, Monday-Sunday, 6 a.m.-midnight, show, Totals 12+: WLYF 11.0; WIOD/WQBA 6.2; Y100 6.0; WAXY 2.2; WQAM 5.6; WSHE 5.2; WMYQ 2.0; WFUN 2.3. Teens show: Y100 25.3; WAXY 1.4; WQAM 13.6; WSHE 13.3; WMYQ 6.0; and WFUN 6.5. Adults 18-34 show: Y100 6.6; WAXY 6.0; WQAM 9.2; WSHE 12.3; WMYQ 3.4; and WFUN 4.4.

### Changing Factors

That the advertising is getting tougher, the shares are getting smaller, the stories of changing formats and stations changing owners (WMYQ is reportedly being bought by an oil company from Jacksonville), all means that when the war is over some heads are going to be either bloody or missing. While some people insist that the day of the big giveaway is over, Y100 remains committed to giving away lots more money. Everyone is playing the hits, but who's left to listen? The area is growing, and if the rating services keep putting books together, the markets may eventually merge and stations with lesser signals may suffer. Meanwhile, the audience gets treated to a lot of rock and roll.

Arnold is handling the business aspect, with a Burger King package as well as some others, already scheduled. And he is presently living out his future fantasies of film scoring via his soundtrack for the recently released Laurence Harvey film "Arrow Beach" and another effort with Bill Elliott, "Hank Up," which has not yet been released.

### Future Plans

Camillo's future plans include all of the above with special emphasis on the 'scoring' aspect of his multifaceted career. As for the time being, he's got lots 'n lots to keep him busy!

## Gibson to KMET

(Continued from page 21)

coordinator and unit publicist for the J. Walter Thomspon, Michael White production of the "Speak Easy" TV show. She also worked for Kama Sutra Records in N.Y. as production coordinator with the Lovin' Spoonful before coming to L.A. to continue as production coordinator for Bill Drake's 48 hour History of Rock and Roll and remained at KHJ for over two years. Following that she worked for the producer of that show, Ron Jacobs, as a researchist on his Cruisin, A History of Rock Radio series and his syndicated 12 hour "Elvis Presley Story." Recently she did a year's stint at Atlantic Records in N.Y. as head of publicity.



Sandy Gibson

In addition to her duties as Programming Coordinator Ms. Gibson's publicity firm "Cries and Whispers" will continue to generate publicity for KMET as well. Ms. Gibson's associate in this branch of the company is Sandy Pollock. The firm represents Ned Doheny, Speak Easy TV, The Heywoods, and Joe Wisert.

## Stephen Schwartz (Continued from page 6)

Schwartz' first music business job was in the a&r department of RCA, where he served for two years as a co-ordinator of all label talent auditions. That experience gave him both the confidence and skills necessary to translate his on-paper, on-stage composing talents into hit recorded product. He has also been signed to Atlantic as an artist, set to record an album, "Prestidigitation," under the production aegis of Joel Dorn. "I'm frightened about having to make personal appearances as an artist, but I realize I'm going to owe that to the record company that has invested their money in my talent. So I don't think about it much."

### Criticism

For all his fame, Schwartz does have his critics. There are those who wish he would orchestrate and write in the Rodgers & Hammerstein school, so as to bring back "the golden days of the musical." And after two hit-filled scores, there are a few "high-brow" Broadway critics who found his current score "somewhat flat." But with his reasoned calm, he answers both barbs:

### Schwartz Retorts

"I myself feel that if you can't be truly touched, you ought to be royally entertained. That's how I've approached the books I've worked with so far. When another 'My Fair Lady' comes along, there may be some changes made. But so far, I haven't found it . . . My new score has a lot of music that many critics cannot deal with,

## Bob Spitz

(Continued from page 18)

signed with the music complex on American labels; the team of Shepley & Brand represents the firm's first American group project, and according to DJM's U.S. spokesman, it's just the beginning.

### Open Ear Policy

Not content to sit on their catalogue (including all Elton John material through the "Goodbye Yellow Brick Road" album, the bulk of Shawn Phillip's copyrights, and those of Arthur Brown, Al Stewart, Cookaway Music and Pacemaker Music), Spitz and his staff are constantly seeking new sources of hit material. Whether it be a club opening or just being open to the songwriter who happens to walk in the door, Spitz feels he simply "can't afford not to listen to everybody."

In a way, he has inverted the E. F. Hutton strategy. When Bob Spitz listens, everybody talks — and in this way, he always has his pulse on the total music scene.

simply because they are not familiar with its points of reference. What do many of them know from Bette Midler ("Solid Silver Platform Shoes") or from reggae ("Style")?"

Like "Godspell" and "Pippin," "The Magic Show" has found its own audience, a new theater-going public which may very well revitalize the entire concept of the Broadway musical. And as many of these ticket-buyers are also contemporary record buyers, before long the still under-30 Schwartz may yet earn another distinction: the biggest-selling composer in the history of original cast recording.

## Robinson to Europe For Screen Gems Meets

NEW YORK—Irwin Z. Robinson, vice president and general manager, Screen Gems-Columbia/Colgems Music, will hold a series of high level meetings on the continent July 7-21. The conferences are indicative of the company's European expansion plans.

In Sweden, Robinson will confer with Stig Anderson, Screen Gems' representative and with members of the local performing rights society and Nordisk Copyright Bureau. He may be reached at the Grand Hotel in Stockholm July 8-12.

Robinson's schedule in England includes meetings with Ray Walter, Screen Gem's managing director there, and with the heads of the Screen Gems organizations in Spain, Italy, Belgium and Germany. Meetings are also set with Chappell Print representatives and with Michael Levy, president of Magnet Music represented by Screen Gems-Columbia/Colgems in the U.S. Robinson will be staying at the Inn On The Park in London, July 12-21.

## Green-ery



Pictured in front of the Forum Theater in New York during run of "Two Men of Karamoja" are Ranwood recording artist Charles Randolph Green (left) and Stanley Mills of Galahad Music, which has the publishing rights to "Two Men . . ." Green, who penned the score for the film, recently cut the movie's theme as a single release.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Can't Get Enough" — Barry White (20th Century). Exiting from the norm, White has scored once again, only not with the monologue, but with a funky track. Sure to be more than a million seller.

**DEDE'S DITTIES TO WATCH:** "Then Came You" — Dionne Warwick and Spinners (Atlantic-MUPT); "You Did Something To Me" — Otis Clay (Hi-UPT); "Love Makes It Right" —

(Continued on page 38)

# RECORD WORLD THE R&B SINGLES CHART

JULY 13, 1974

| JULY 13 | JULY 6 |
|---------|--------|
| 1       | 2      |
| 2       | 1      |
| 3       | 4      |
| 4       | 7      |
| 5       | 17     |
| 6       | 3      |
| 7       | 5      |
| 8       | 6      |
| 9       | 8      |
| 10      | 20     |

|    |    |  |    |    |   |
|----|----|--|----|----|---|
| 11 | 11 | WHAT GOES UP (MUST COME DOWN)<br>TYRONE DAVIS—Dakar 4532 (Brunswick)             | 44 | 51 | HANG ON IN THERE BABY<br>JOHNNY BRISTOL—MGM 14715   |
| 12 | 13 | TOO LATE<br>TAVARES—Capitol 3882   | 45 | 32 | IT'S HER TURN TO LIVE<br>SMOKEY ROBINSON—<br>Tamla T54246F (Motown)                       |
| 13 | 15 | I'VE BEEN BORN AGAIN<br>JOHNNIE TAYLOR—<br>Stax STA 0208                         | 46 | 54 | RAINDROPS<br>BARBARA ACKLIN—Capitol 3892  |
| 14 | 14 | JIVE TURKEY<br>OHIO PLAYERS—Mercury 73480  | 47 | 49 | STANDING ON THE VERGE<br>OF GETTIN' IT ON<br>FUNKADELIC—Westbound 224                     |
| 15 | 18 | HOW DO YOU FEEL THE<br>MORNING AFTER<br>MILLIE JACKSON—Spring 147 (Polydor)      | 48 | —  | CITY IN THE SKY<br>STAPLE SINGERS—Stax STA 0215   |
| 16 | 19 | MY LOVE<br>MARGIE JOSEPH—Atlantic 3032   | 49 | 57 | LOVE IS THE MESSAGE<br>MFSB—Phila. Intl. Z57 3547 (Col)                                   |
| 17 | 23 | YOU'RE WELCOME, STOP<br>ON BY<br>BOBBY WOMACK—UA XW439-W                         | 50 | 53 | BINGO<br>WHISPERS—Janus 238   |
| 18 | 21 | BALLERO<br>WAR—UA XW432-W  | 51 | 38 | I'M IN LOVE<br>ARETHA FRANKLIN—<br>Atlantic 2999  |
| 19 | 24 | YOU'VE GOT MY SOUL<br>ON FIRE<br>TEMPTATIONS—Gordy G7146F                        | 52 | 43 | BE THANKFUL FOR WHAT<br>YOU GOT<br>WILLIAM DE VAUGHN—<br>Roxbury BRBO-0236 (Chelsea)      |
| 20 | 10 | SIDESHOW<br>BLUE MAGIC—Atco 6961   | 53 | 63 | BLOW THE WHISTLE<br>SOUL SEARCHERS—Sussex 517   |
| 21 | 27 | TELL ME SOMETHING GOOD<br>RUFUS—ABC 11427  | 54 | —  | DON'T KNOCK MY LOVE<br>DIANA ROSS & MARVIN<br>GAYE—Motown M1296                           |
| 22 | 34 | MIDNIGHT AND YOU<br>SOLOMON BURKE—Dunhill 4388                                   | 55 | 56 | I'VE BEEN SEARCHIN'<br>O.V. WRIGHT—Back Beat 531 (ABC)                                    |
| 23 | 28 | GOOD THINGS DON'T<br>LAST FOREVER<br>ECSTASY, PASSION & PAIN—<br>Roulette R 7156 | 56 | 62 | THAT'S NOT HOW IT GOES<br>BLOODSTONE—London 1055  |
| 24 | 30 | FEEL LIKE MAKIN' LOVE<br>ROBERTA FLACK—Atlantic 3025                             | 57 | 59 | DO IT OVER<br>OLYMPIC RUNNERS—London 202  |
| 25 | 33 | FUNKY PARTY<br>CLARENCE REID—Alston 4621   | 58 | 68 | BETWEEN HER GOODBYE<br>AND MY HELLO<br>GLADYS KNIGHT & THE PIPS—<br>Soul S35111F (Motown) |
| 26 | 26 | DAMN RIGHT I AM<br>SOMEBODY<br>FRED WESLEY & THE J.B.'s—<br>People 638 (Polydor) | 59 | 61 | I FEEL LIKE DYNAMITE<br>KING FLOYD—Chimeyville<br>CH 10202                                |
| 27 | 41 | SECRETARY<br>BETTY WRIGHT—Alston 4622  | 60 | 70 | YOU'VE GOT TO KEEP ON<br>BUMPIN'<br>KAY-GEES—Gang 321 (Delite)                            |
| 28 | 39 | HAPPINESS IS JUST AROUND<br>THE BEND<br>MAIN INGREDIENT—<br>RCA APBO-0305        | 61 | 64 | GRAPE VINES WILL LIE<br>SOMETIMES<br>ROSCHELL ANDERSON—<br>Sunburst 529                   |
| 29 | 42 | CHOOSING UP ON YOU<br>DRAMATICS—Cadet 5704<br>(Chess/Janus)                      | 62 | 66 | YOUR LOVE IS PARADISE<br>EXECUTIVE SUITE—Babylon 1113                                     |
| 30 | 36 | TIME FOR LIVIN'<br>SLY & THE FAMILY STONE—<br>Epic 5-11140                       | 63 | 65 | WHAT GOES AROUND<br>(COMES AROUND)<br>BLACK IVORY—Kwanza 7800<br>(WB)                     |
| 31 | 31 | IT'S BETTER TO HAVE AND<br>DON'T NEED<br>DON COVAY—Mercury 73469                 | 64 | 67 | SWEET LADY<br>MOMENTS—Stang 5054<br>(All Platinum)  |
| 32 | 40 | DANCE MASTER<br>WILLIE HENDERSON—<br>Playboy 50057                               | 65 | —  | NOTHING FROM NOTHING<br>BILLY PRESTON—A&M 1544  |
| 33 | 29 | POSITIVE THING<br>MANDRILL—Polydor 14235   | 66 | 69 | MAIN LIFE<br>ASHFORD & SIMPSON—<br>Warner Bros. 7811                                      |
| 34 | 46 | KUNG FU<br>CURTIS MAYFIELD—Curtom 1999<br>(Buddah)                               | 67 | —  | KALIMBA STORY<br>EARTH, WIND & FIRE—<br>Columbia 4-46070                                  |
| 35 | 35 | WHO ARE YOU<br>B.B. KING—ABC 11433   | 68 | —  | FUNKY MUSIC SHO' NUFF<br>TURNS ME ON<br>YVONNE FAIR—Motown M 1306F                        |
| 36 | 44 | LOVE TRAIN<br>BUNNY SIGLER—<br>Phila. Intl. Z57 3545 (Col)                       | 69 | 72 | UP FOR THE DOWN STROKE<br>PARLIAMENT—<br>Casablanca NEB 0013 (WB)                         |
| 37 | 37 | A FUNKY SONG<br>RIPPLE—GRC 2017  | 70 | 71 | LYING TO MYSELF<br>DELPHONICS—Philly Groove 184<br>(Bell)                                 |
| 38 | 47 | THE BEST TIME OF MY LIFE<br>JOE SIMON—Spring 149<br>(Polydor)                    | 71 | 55 | WHERE DO WE GO<br>FROM HERE<br>TRAMMPS—Golden Fleece Z57<br>3254 (Columbia)               |
| 39 | 9  | THERE WILL NEVER BE<br>ANY PEACE<br>CHI-LITES—Brunswick 55512                    | 72 | —  | LOVIN' MAN<br>HODGES, JAMES & SMITH—<br>20th Century TC 2099                              |
| 40 | 12 | I WISH IT WAS ME<br>YOU LOVED<br>THE DELLS—Cadet 5702                            | 73 | 74 | LATIN STRUT<br>JOE BATAAN—Mericana 7157   |
| 41 | 16 | WILDFLOWER<br>NEW BIRTH—RCA APBO 0265  | 74 | 75 | FEAR NO EVIL<br>MISSION—Paramount 0288<br>(Famous)  |
| 42 | 25 | BEHIND CLOSED DOORS<br>LITTLE MILTON—Stax STA 0210                               | 75 | —  | MAKE UP FOR LOST TIME<br>MONTCLAIRS—Paula 381   |
| 43 | 22 | HOLLYWOOD SWINGING<br>KOOL & THE GANG—Delite 561                                 |    |    |   |

## THE HEAT'S ON!

### HOT!

TED TAYLOR

"SHE LOVES TO DO IT  
AS WELL AS YOU"

Ronn #77

### HOTTER!

LITTLE JOHNNY TAYLOR

"YOU'RE SAVIN' YOUR  
BEST LOVING FOR ME"

Ronn #78

(from the LP "Open House At My House")

Ronn #7532

## TOO HOT TO

### COOL!

THE MONTCLAIRS

"MAKE UP FOR  
LOST TIME"

Paula #381

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Be Any Peace”**

**CHI-LITES**

BR 55512

From Their L.P.

**TOBY**

BR 754200

---

**“What Goes Up”**

**TYRONE DAVIS**

DK 4532

From His L.P.

**“IT’S ALL IN THE GAME”**

DK 76909

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE

JULY 13, 1974

1. **LET'S PUT IT ALL TOGETHER**  
 STYLISTICS—Avco AV 69001
2. **SWEET EXORCIST**  
 CURTIS MAYFIELD—Curtom CRS 8601
3. **SKIN TIGHT**  
 OHIO PLAYERS—Mercury SRM 1-705
4. **CLAUDINE SOUNDTRACK**  
 GLADYS KNIGHT & THE PIPS—  
 Buddah BDS 5062
5. **OPEN OUR EYES**  
 EARTH, WIND & FIRE—Columbia KC 32712
6. **MIGHTY LOVE**  
 SPINNERS—Atlantic SD 7296
7. **SHIP AHOY**  
 O'JAYS—Phila. Intl. KZ 32408 (Col)
8. **BODY HEAT**  
 QUINCY JONES—A&M SP 3617
9. **HEADHUNTERS**  
 HERBIE HANCOCK—Columbia KC 32731
10. **LIVE IN LONDON**  
 O'JAYS—Phila. Intl. KZ 32953 (Columbia)
11. **BLUE MAGIC**  
 Atco SD 7038
12. **THAT NIGGER'S CRAZY**  
 RICHARD PRYOR—Partee PBS 2404 (Stax)
13. **WAR LIVE**  
 WAR—UA LA 193-J2
14. **FREEDOM FOR THE STALLION**  
 HUES CORP.—RCA APL 1-0323
15. **INNERVISIONS**  
 STEVIE WONDER—Tamlam T326L (Motown)
16. **IMAGINATION**  
 GLADYS KNIGHT & THE PIPS—  
 Buddah BDS 5141
17. **LOVE IS THE MESSAGE**  
 MFSB—Phila. Intl. KZ 32707 (Columbia)
18. **WILD AND PEACEFUL**  
 KOOL & THE GANG—Delite DEP-2013
19. **DAMN RIGHT I AM SOMEBODY**  
 FRED WESLEY & THE J.B.'s—  
 People PE 6602 (Polydor)
20. **RAGS TO RUFUS**  
 RUFUS—ABC ABCX 809
21. **THE PAYBACK**  
 JAMES BROWN—Polydor PD 2-3007
22. **LET ME IN YOUR LIFE**  
 ARETHA FRANKLIN—Atlantic SD 7292
23. **CROSSWINDS**  
 BILLY COBHAM—Atlantic SD 7300
24. **BOOGIE DOWN**  
 EDDIE KENDRICKS—Tamlam T330V1
25. **LIVE AT CAESAR'S PALACE**  
 DIANA ROSS—Motown M6-80151
26. **TOGETHER BROTHERS**  
 ORIGINAL SOUNDTRACK—  
 20th Century ST-101
27. **FINALLY GOT MYSELF TOGETHER**  
 IMPRESSIONS—Curtom CRS 8091
28. **I WANNA BE SELFISH**  
 ASHFORD & SIMPSON—  
 Warner Bros. BS 2789
29. **THAT'S HOW LONG I'LL BE**  
 BUNNY SIGLER—Phila. Intl. KZ 32859
30. **FRITION**  
 SOUL CHILDREN—Stax STS 5507
31. **STREET LADY**  
 DONALD BYRD—Blue Note BN LA040-F
32. **EUPHRATES RIVER**  
 MAIN INGREDIENT—RCA APL1-0335
33. **IT'S BEEN A LONG TIME**  
 NEW BIRTH—RCA APL 1-0248
34. **BLACKBYRDS**  
 Fantasy F 9444
35. **STANDING ON THE VERGE OF**  
**GETTING IT ON**  
 FUNKADELIC—Westbound WB 1001
36. **MARGIE JOSEPH**  
 Atlantic SD 7277
37. **TOUGH GUYS**  
 ORIGINAL SOUNDTRACK/ISAAC  
 HAYES—Enterprise ENS 7504 (Stax)
38. **BEST THING THAT EVER HAPPENED**  
**TO ME**  
 PERSUADERS—Atco SD 7046
39. **SUPER TAYLOR**  
 JOHNNY TAYLOR—Stax STS 5509
40. **LIVE IN EUROPE**  
 BILLY PAUL—Phila. Intl. KZ 32952 (Col)

## GRC Names Anderson to R&B Post

■ ATLANTA — General Recording Corporation (GRC) president Michael Thevis has announced a major corporate expansion within the firm's r&b division with the appointment of Les Anderson to the position of midwest r&b marketing manager.

Anderson will be responsible for the midwest region including pro-

motion, sales and merchandising of GRC, Aware and Hotlanta label product in Chicago, Cleveland, Columbus, Detroit, Milwaukee, St. Louis, Buffalo and Toledo.

Prior to joining the GRC record complex, Anderson was an independent promoter for several major record labels.

## Soul Truth (Continued from page 36)

The Soul Children (Stax-SLO). DISCO POTENTIALS: "Do It Fluid" — Blackbyrds (Fantasy); "Don't Boom Boom" — Lillian Hale (Fretone).

Grace Spann is a young lady hailing from Atlanta, Georgia. She is currently handling regional promotion for Paramount Records -- another woman to make this business a totally unique experience. She has already made exceptional inroads.

Looking for a job? Jack Harris, now with WAMM-AM in Flint, Michigan, would like to have an uptempo jock employed at his station. For further details please contact Harris at (313) 239-8631.

Jimmy Brooks has come a long way since his deejay days. Brooks has just been named director of the black department of Paramount Records. This title entails heading promotion and handling some a&r.

The Congressional Black Caucus Fourth Annual Dinner will be held September 27, starting a weekend of entertainment and education. The weekend will terminate with a dinner at the Washington-Hilton. The honorees will be this year, in a tribute to black women, Mrs. Martin Luther King, Jr., Mrs. Malcom X, Mrs. Medgar Evars and Mrs. Whitney Young. For further details you may contact Modeen Broughton at (212) 787-0583. Pictured here (from left) are Nathan McCalla, CBC entertainment coordinator; 1973 dinner chairman, Harvey Russell of Pepsico, Inc.; HUD Assistant Secretary, Dr. Gloria Toote, and Morris Levy, president of Roulette Records, also 1974 dinner committee chairman.

We understand Van McCoy is once again in the studio with the Stylistics, producing along with Hugo and Luigi. This lp will be on Avco.

An extension of "the iceman's" talent, Jerry Butler can and will be heard through the latest production of Oscar Brown Jr.'s newest album, soon to be released on Atlantic.

Larry Maxwell has exited United Artists Records to enter another facet of the recording industry. More news from this producer and promo man will be forthcoming shortly.

Roshon is the name of a radio announcer looking for a position; he is willing to relocate. The vital statistics look like this: formerly with WBMX-FM in Chicago, left there to handle production at his recent affiliation, WHNN-AM in Saginaw, Michigan. You may contact him at (312) 783-2653.

## Brown's Back



Pictured at a recent press conference at Madison Square Garden held in anticipation of his concert on July 4 are James Brown (left) and National Youth Movement spokesman, Reverend Shrapton. The NYM, which recently presented Brown with his first "Black Record" award prepared a special salute to James Brown for his live show.

## Alligator Records Adds 3 Distributors

■ CHICAGO — Alligator Records has increased its representation to a total of twenty-two independent distributors by adding three new distributors. Bruce Iglauer, president of Alligator, announced the appointments of Heilicher Bros. of Chicago, Tropical Record Dist. (Miami, Fla.) and Tom Diamant Dist. (San Francisco).

## Father Figure



Roebuck "Pop" Staples (right), father, founder and leader of Stax recording artists the Staple Singers, received a surprise Father's Day commendation from the honorable Mayor Tom Bradley of Los Angeles at Magic Mountain Amusement Park. Reverend C. Garnett Hennings (left), a Los Angeles City Commissioner and executive vice president of the Southern Christian Leadership Conference-West, is shown presenting a commendation to "Pop" Staples for his work in keeping the values expressed by Dr. Martin Luther King alive through music, while setting an example for fathers worldwide (performing by the side of his daughters, Mavis, Cleo and Yvonne) as well as guiding their music careers.

**JOE BATAAN**  
**THE ORIGINAL LATIN SOUL BROTHER**  
**HAS A NEW SMASH SINGLE**  
**"LATIN STRUT"**  
**FROM THE HIT ALBUM**  
**"SALSOUL"**



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## Record World en Ecuador

By MARCELO NAJERA

■ Volvemos con novedades de nuestro movimiento discográfico y para referirnos a un sencillo del Estellar, que se ha merecido la acogida de los compra-discos, ubicándolo así como uno de los mejor-ventas al momento. "Canto De Amor Nacido En La Guerra" (V.H. Silva-C. Lozano) y "La Ultima Cancion" (R. Carlos-E. Carlos). El primer tema es muy posible sea seleccionado al igual que su intérprete **Darwin**, para el próximo "festival Bolivariano de la Voz." ¡Sería un gran acierto! . . . Retorna **Hugo Enriquez** "La Voz Del Ecuador" con un extraordinario album pensado en los Estados Unidos para el sello West-Side, grabado originalmente en Madrid-España con temas como: "Por Ese Amor" (Ramos Prada-Santamaria) que además da el título para este larga duración, "Ser Feliz," "Sigue Una Vereda," "Mi Primer Amor," originales composiciones de **Armando Manzanero**. "Al Recordar Ese Amor" (Agüero) Los músicos que colaboraron en la realización de este disco: Rafael Ferro, **Agustín Serrano** y **Gerard Bercy**, españoles. Una buena obra de nuestro embajador musical . . . Apareció también el volumen 9 de "Don Merdardo y Sus Players" acostumbrados a sus buenos ritmos y arreglos, destacamos sus éxitos: "Si No Me Das De Beber," "Playas De Mi Tierra," "La Carajera," "Llego La Banda," así se titula este nuevo como alegre disco al que se suma el sabor y el ambiente de **Gustavo Velasquez** y los muchachos capitalinos, intergrantes de este popular conjunto (sello Merdaluz) . . . Otro de los impactos en el mercado nacional, lo constituye el primer larga duración del triunfador **Marcos Molina**. Un ele pe que reúne temas de

calidad como: "Cualquiera Puede Ser," "Nunca Supe Mas De Ti," "Amada Mia," "El Mas Feliz Del Mundo," . . . Con el cotizado artista **Leonard Chavez**, de sutil sensibilidad para interpretar el "Folklore" Nacional, se grabó una placa para el sello Rondador, dos temas que se han filtrado entre las favoritas de su género, estos son: "Usted Ya Me Olvido" y "Viejo Amigo De Mi Padre" . . . Orgullosamente Ronador brindó a los discómanos la oportunidad para que puedan conservar en discos la tierna voz de **Sonia Silva**, interprete de dos preciosos temas nacionales: "Dulce Amor" y "Vecinita" . . . El incomparable profesionalismo original de **Eduardo Franco** y **Los Iracundos**, les ha servido para mantener en la cima del éxito otro acierto de su creatividad: "Y Te Has Quedado Solo" ha alcanzado cifras importantes . . . Otro número que apareció meteoricamente entre los primeros en popularidad es el de **Gigliola Cinquetti**; "A Las Puertas Del Cielo" . . . **Demis Roussos** por su parte triunfa con mucha clase y con su tema "Mi Unico Encanto."

Los lanzamientos internacionales que también merecen ser mencionados son: "La Fiesta De Blas" del Grupo Español **Formula V** . . . "Seasons In The Sun" por el Canadiense **Terry Jacks**, tema que por varias semanas ocupó el primer lugar en USA . . . "Band On The Run" de **Paul McCartney & Wings** y el impactante "The Show Must Go On" por **Three Dog Night** . . . Como noticia de último momento acaba de retornar cargada de trofeos ganados en los Estados Unidos nuestra estrella internacional **Hilda Murillo** . . . De esto y de más noticias les hablaremos en nuestra próxima nota . . . ¡Gracias!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Los primeros anuncios de un aumento de los discos simples (45 r.p.m.) en el mercado norteamericano a un precio estimado de \$1.29 por varias etiquetas, provocó la natural reacción expectativa. Ya es un hecho este aumento y practicamente todos los distribuidores en Estados Unidos le están haciendo saber a sus clientes el nuevo precio que registrará a partir de las próximas semanas. El mercado latino también está sufriendo los rigores de nuevas estructuras de precios que irán desde los 45 r.p.m. a los long playings. De aquí que Fania Records va en sus nuevos "releases" a un precio de lista sugerido de \$5.98, que practicamente ha sido aceptado como de \$4.98. Fué el mercado neoyorkino el primero que recibió el impacto de nuevo precio de Fania y otras etiquetas están mirando con ojos dubitativos el aumento en sus precios que ya luce inevitable. Todo ello, más los aumentos naturales en los costos de promoción y distribución hacen pensar que la industria latina se enfrentará a otra grave crisis sin haber terminado todavía la anterior . . . Recibió **Ismael Rivera** "El Sonero Mayor", un Disco de Oro de manos de **Joe Cain** a nombre de Tico Records, durante la celebración del Concierto que dicho sello ofreciera en el Carnegie Hall. Ismael está grabando un nuevo long playing y brindará un concierto en este mes en el Roberto Clemente Stadium de Puerto Rico. Este concierto también será grabado en "vivo" para un futuro "re-release" del sonero puertorriqueño . . . Fué un éxito **Ednita Nazario** en el Crystal Room del Hotel Hyatt Regency de Houston . . . Va recibiendo **Raúl Mar. rero** promoción con su "Quiero Besarte" . . . Los dos grandes promociones planeadas con caracter internacional lo son **Paulo Sergio** del Brasil con "Hice," y "Yo no sé Como Voy a Vivir Tan Triste" y **Larry Moreno** de Argentina con "La Más Hermosa Tentación." El primer artista es Beverly de Brasil y la segunda de RCA Argentina.



Ismael Rivera

El popular disc jockey **Carlos Luís Brito**, que se desarrollara a través de la WBNX y WADO de Nueva York y la WQBA en Miami, ha pasado a formar parte del "staff" de WCMQ FM92 de Miami, lanzada al aire recientemente ante el triunfo de la programación en AM de esta emisora que cubre hasta la "caída del sol" con un formato de salsa, boleros y baladas. Al retirarse del aire su AM, la FM va a una mayor programación de sala en contraste con las horas del día durante las cuales su formato es de música internacional. **Carlos Luís Brito** es voz que atrae a miles de oyentes y no dudamos de su absoluto triunfo en estas nuevas responsabilidades en que cubre con su presencia el horario de 12 del mediodía a 6 de la tarde . . . Otra emisora que va tomando de nuevo su paso as la WFAB que recibió cierto impacto al verse forzada a efectuar cambios en su cupero ejecutivo.



Paulo Sergio

**Leopoldo Justo** actúa como Gerente General de la emisora en estos momentos y todo hace suponer que su presencia y capacidad volverán a situar a la popular emisora en el tope de popularidad . . . WQBA es sin lugar a dudas la emisora que se encuentra como No. 1 en los "surveys" acreditados en el país, aun cuando gran parte de su programación es ofrecida en forma de novelas radiales. La acertada programación musical de **Mario Ruíz** da el toque imprescindible para que la emisora siga en el tope de popularidad . . . WOCN Radio, que fuera recientemente a una programación latina, en su mayor parte cubierta por música instrumental y éxitos latinos del ayer va tomando cierta vigencia entre los amantes latinos de lo instrumental.



Carlos Luis Brito

(Continued on page 41)



### FANIA ALL STARS

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# LATIN AMERICAN HIT PARADE

## New York (Salsoul)

By JOE GAINES—WEVD

1. **NO HAY AMIGO**  
ORCH. HARLOW—Fania
2. **AVISALE A MI CONTRARIO**  
ROBERTO ROENA Y SU APOLLO SOUND  
—International
3. **ORGULLOSA**  
ISMAEL RIVERA—Tico
4. **MUJER MIA**  
JOE BATAAN—Mericana
5. **LA ESCALERA**  
CHEO FELICIANO—Vaya
6. **MI MUJER PIDE MAS**  
NACHO SANABRIA—Borinquen
7. **ASI NO SE QUIERE A NADIE**  
TIPICA 73—Inca
8. **VO SO**  
WILLIE COLON—Fania
9. **NO HACE FALTA PAPEL**  
THE CESTA ALLSTARS—Cesta
10. **EL KIKIRIKI**  
ORCH. COLON—Rico

## Los Angeles

By KWKW

1. **ME CASO EL SABADO**  
VICENTE FERNANDEZ—Caytronics
2. **PAPELES SIN VALOR**  
POLO MARQUEZ—Zzelesta
3. **CON TADO EL CORAZON**  
LOS MONCHIS—Latin Int.
4. **SIGUELO**  
JAVIER VAZQUEZ—Alegre
5. **ESTRELLITA QUE ALUMBRA**  
PABLO GARZA—Onda Musical
6. **SI ACASO VUELVES**  
LOS FREDDY'S—Peerless
7. **BUSCANDO AMORES**  
MIKEY & THE MEX-TEX—Orfeon
8. **MUEVE EL ESQUELETO**  
HERMES NINO—Latin Int.
9. **CUATRO PARES**  
ALONSO ROBLEDO—Musimex
10. **CUANDO ALGUN ADIOS**  
ALICIA JUAREZ—RCA

## Nuestro Rincon

(Continued from page 40)

En relación con esta emisora, es lamentable que siga ciertos ejemplos estadounidenses de mal gusto, al lanzar los temas al aire sin darles crédito ni a los autores ni aún tan siquiera a los intérpretes. Negar paternidad y crédito a los creadores es a más de política de mal gusto y descortesía, una canallada inexcusable . . . WRHC, empresa radial propiedad y dirigida en su totalidad por latinos ha ido tomando su parte del mercado en horas de día, en la cual se escuchan voces muy relacionadas con la comunidad latina de esta plaza por anteriores posiciones en otras plantas. Vaya mi felicitación a **Pimentel Molina** que está ocupando gran parte del horario de esta emisora conjuntamente con el también muy popular **Ricardo Jorge**. En horas de la tarde, **Art "Arturito" Kapper** sale al aire con su show "bilingüe" integrado en gran parte por música sales, norteamericana y onda juvenil. Con ello, el popular discjockey norteamericano ha logrado colocarse en ventajosa posición entre los radioventes jóvenes que asimilan ampliamente la bondad del uso de ambos idiomas, tanto en labores de locución como en programación musical. Mis felicitaciones a todos los amigos de la radio de Miami, Fla., que tanto han realizado a favor del engrandecimiento de la comunidad latina del Sur del la Florida. **Richard Vila**, voz muy identificada a través de los años ha vuelto y los microfones de WFAB, amen de estar a cargo de las relaciones públicas nacionales de la emisora de **Richard Eaton**.

**Ronald Goldfarb**, anteriormente con Ronnies One Stop Record ha pasado a formar parte del "staff" de Budisco Record Sales de Miami y Jacksonville en carácter de Gerente General . . . **Antonio Aguilar** está terminando en los estudios de Discos Musart de México un nuevo long playing, en el cual ha incluido exclusivamente canciones de autores de Puerto Rico y que lleva como objetivo principal satisfacer la demanda en ese mercado que Antonio abrió desde hace tiempo . . . Y ahora . . . Hasta la próxima!

Announcements regarding increases in the list price of singles in the American market to \$1.29 are becoming a reality. Distributors all over the States are informing their clients that prices will go up in early July. On the other hand, Latin record manufacturers are observing the whole matter with great doubt, not only concerning singles prices, which do not represent such a great percent of their market, but albums, which are the great sales power. Fania has already announced their new releases going up to a \$5.98 list price, although the records will be re-tailed at \$4.98. Other manufacturers should follow. The big problem will come when rack jobbers of Latin product are forced to create a new classification in their retail prices, since this price structure has not been

(Continued on page 42)

## Chicago (Salsoul)

By WEDC (JUAN MONTENEGRO)

1. **PEACE, FRIENDSHIP, SOLIDARITY**  
J. BATAAN—Mericana
2. **YO TENGO UN AMOR**  
R. BARRETTO—Fania
3. **NO PIENSES ASI**  
E. PALMIERI—Coco
4. **AQUI SE PAGA**  
LOS SATELITES—Discolando
5. **POPO PA MI**  
HARLOW—Fania
6. **EVERYBODY KNOWS**  
LOUIR RAMIREZ—UA Latino
7. **EL CARTERO**  
TIPICA NOVEL—TR
8. **NO HACE FALTA PAPEL**  
CESTA ALL STARS—Coco
9. **FRUTAS DEL PAIS**  
JUSTICIA—Ebirrac
10. **VO SO**  
WILLIE COLON—Fania

## Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **ROMPAMOS EL CONTRATO**  
PELLIN RODRIGUEZ
2. **LO NUESTRO HA TERMINADO**  
TEDDY TRINIDAD
3. **PELIZ COMPLEANOS MI AMOR**  
NELSON NED
4. **SONE**  
TATA RAMOS
5. **ME MUERO POR ESTAR CONTIGO**  
PATRICIA GONZALEZ
6. **MATANDOME SUAVEMENTE**  
LISSETTE
7. **CAMAS GEMELAS**  
BLANCA ROSA GIL
8. **VAN CUATRO NOCHES**  
TEDDY TRINIDAD
9. **PRUEBA DE AMOR**  
TANIA
10. **LA NINA TUVO MOTIVOS**  
JAIRO

## Ecuador

By MARCELO NAJERA

1. **LA ULTIMA CANCION**  
DARWIN—Estelar
2. **Y TE HAS QUEDADO SOLA**  
LOS IRACUNDOS—RCA
3. **EL ARRAPAO**  
LOS JOCKER—Estelar
4. **ME ESTOY ENAMORANDO DE TI**  
HILDA MURILLO—Onix
5. **EL DIA QUE ME QUIERAS**  
ROBERTO CARLOS—CBS
6. **HOLA SOLEDAD**  
ROLANDO LASERIE—Musart
7. **VOLVER VOLVER**  
CAMILO SESTO—Ariola
8. **ELIMINACION DE FEOS**  
GRAN COMBO—EGC
9. **THE SHOW MUST GO ON**  
THREE DOG NIGHT—ABC/Dunhill
10. **A LAS PUERTAS DEL CIELO**  
GIBLIOLA CINQUETTI—CBS

## Record World En Colombia

By LAZARO VANEGAS V.

En E. U. se encuentra **Armando Osorio Herrera**, alto ejecutivo del Nucleo Musical Caracol (Primera Cadena radial Colombiana) con el fin de realizar contactos con casas disqueras y empresas fonográficas y así robustecer la programación de Colombia. Una misión especial que le dió este corresponsal es felicitar personalmente a **Tomás Fundora** por su nuevo cargo ejecutivo en **Record World**.

Sin pena ni gloria por acá **Andy Russell**. Dos días en el lujoso Hotel Tequendama y listo.

Otra vez **Joan Manuel Serrat**. Ya ha estado dos veces pero tres es más que cansón. Su empresario está convencido que se vá a llenar de dinero en esta vez.

**Favio Prieto** es el empresario más dinámico de nuestro país. Se le debe la traída de **Piero**, **Yaco Monti**, **Silvana Di Lorenzo** etc . . . Ahora se propone traer posiblemente a **Raphael** para fin de año. El español ya nos visitó una vez con gran repercusión.

El mejor cantante de Venezuela **Rudy Marquez**, de visita. Fueron dos días. Gusto mucho aunque no estuvo muy promocionado por

(Continued on page 42)

## New York (Salsoul)

By EMILIO GARCIA

1. **BOBINE**  
JOHNNY VENTURA—Mata
2. **NO HAY AMIGO**  
ORQUESTA HARLOW—Fania
3. **EL SON DE SANTURCE**  
GRAN COMBO—EGC
4. **EL CARTERO**  
ORQUESTA NOVEL SUPER TIPICA—TR
5. **LAS CUARENTA**  
ISMAEL MIRANDO—Fania
6. **EL DIA DE SUERTE**  
WILLIE COLON—Fania
7. **ASI NO SE QUIERE A NADIE**  
TIPICA 73—Inca
8. **INDESTRUCTIBLE**  
RAY BARRETO—Fania
9. **ORGULLOSA**  
ISMAEL RIVERA—Tico
10. **NO ME DIGAS**  
JOHNNY ZAMOT—Mericana



"Lo Mas Duro En Musica Latina"

Proudly Presents

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"ELECTRO DURO"

(CLP: III)



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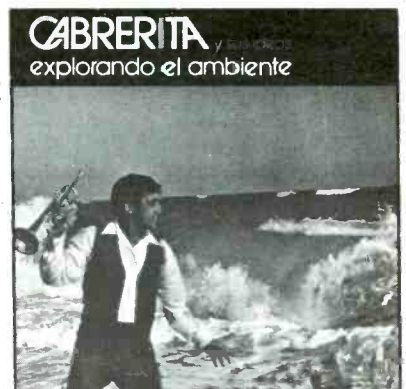
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**TICO-ALLEGRE ALL STARS** PRONTO LLEGARAN

# Nuestro Rincon (Continued from page 41)

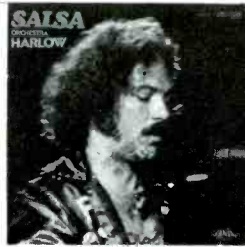
considered previously in Latin distribution . . . **Ismael Rivera** was awarded a Golden Record by Tico on the night when the Tico Alegre Concert took place at Carnegie Hall in Manhattan, due to his great sales during the year. Ismael is cutting a new lp which will be released shortly by Tico and will offer a concert this month at the **Roberto Clemente Stadium** in Puerto Rico, which will be recorded "live" . . . **Ednita Nazario** was a success at the Crystal Room, Hotel Hyatt Regency, Houston . . . **Raul Marrero** is being heavily promoted via "Quiero Besarte."

**Paulo Sergio** from Beverly, Brazil will be internationally promoted by his label via "Hice" and "Yo No sé Como Voy a Vivir Tan Triste" . . . Another artist that will be simultaneously promoted in the international market is **Larry Moreno** from RCA, Argentina, via "La Más Hermosa Tentación" . . . Very popular disc jockey **Carlos Luis Brito**, formerly with WBNX, WADO, New York and WQBA, Miami, is now with WCMQ-FM 92, Miami from 12 to 6 p.m. This radio station is on the air 24 hours, due to the great success of its parent station, WCMQ (**Herb Dolgoff**), that is on the air on AM till sundown. WCMQ is heavy on salsa although the whole programming offers a beautiful format integrated by salsa, boleros and ballads. WCMQ-FM, which is programmed during the day with international music, goes real heavy after six, when the AM station goes off the air, on salsa and uptempo music. Latins are really following the station and Carlos Luis is a personality with followers. **Tony Rivas** is programming both radio stations as a real professional, which makes the difference.

Another station that is recouping its previous great popularity is WFAB, which went thru great problems due to drastic changes in their executive staff. Now with **Leopoldo Justo** as general manager, the station is picking up again . . . WQBA is undoubtedly the no. 1 station in the Miami area. With heavy programming integrated by soap operas, and very careful musical programming selected and directed by **Mario Ruiz**, this station looks like a winner, not easy to surpass at this moment . . . WOCN Radio, which went Latin a few months ago, is concentrating their programming on Latin instrumental music and Latin oldies. Although their efforts are moving the station up, their decision regarding not mentioning or crediting the author, the interpreter or singer is really frustrating. Perhaps, for Americans, this discourtesy could be easily overlooked, but Latins consider this matter of crediting everyone with their own creations very serious. It is not only a matter of politeness but of humanity. This practice should be discontinued immediately by WOCN . . . On the other hand, WRMC, owned and managed by Latins, is picking up rapidly. Most of their radio personalities are well known in the community due mostly to the fact that they were very popular on other radio stations. This is the case of **Pimentel Molina**, previously with WFAB and now with WRHC, and **Ricardo Jorge**, formerly with WQBA. Art "**Arturito**" **Kapper**, a bilingual American deejay is coming up strongly with his show aired from 5:30 till sundown, programming mostly salsa, uptempo music and American hits. He is captivating teens and young Latins that are going completely bilingual and love the way he conducts his show. I do, anyway!

**Ronald Goldfarb**, previously with Ronnie's One Stop, is now with Budisco Record Sales of Miami and Jacksonville as general manager . . . Congratulations, Ronald! . . . **Antonio Aguilar** is recording a new lp in Mexico (Musart recording studios) in which the whole package is by Puerto Rican composers. This is a way of recapturing a good market in which Antonio had been so popular for years . . . And that's it!

# RECORD WORLD LATIN AMERICAN ALBUM PICKS



## SALSA

**ORCHESTRA HARLOW—Fania SLP 00460**

Con Junior González en los vocales, Larry Harlow y su Orquesta se lucen en "No Quiero" (A. Rodríguez), "No Hay Amigo" (E. Grenet), "El Paso de Encarnación" (R. Egües) y "Suelrame" (A. Rodríguez). Gran mezcla y sonido!

■ With Junior González at the vocals, Larry Harlow and his Orchestra offer a superb package full of stamina and rhythm. Great is "Wampo" (U. Montiel), "Silencio" (E. Angulo Marcias) and "No Quiero" (A. Rodríguez).



## TE QUIERO . . . PERO ME ARREPIENTO

**MARCO ANTONIO MUNIZ—Arcana DKL1-3263**

El siempre vendedor Marco Antonio ofrece esta nueva grabación en el tope de su carrera, reafirmando. Excelente en "A Dondequiera" (Rafi Monclova) ya éxito. También "Un Caminante" (G. Mejía Palazzi), "A Dónde Va Nuestro Amor" (Magallanes-Molina Montes) y "Te Quiero Pero Me Arrepiento" (Raffo-Fernández de Gamboa-Terreno-Croizay).

■ Muñoz is at the top of his career and this album is proof of it! Superb is "A Dondequiera," "Qué es . . .?" (G. Correa-R. Fuentes) and "Yo lo Comprendo" (R. Cantoral-D. Ramos).

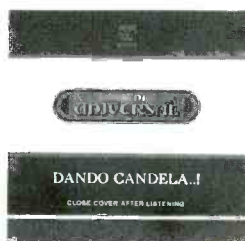


## EL PRIMERISIMO

**RODOLFO—Fuentes MFS 3257**

Rodolfo puede ampliar su campo de acción con esta nueva grabación en la cual se incluyen números de gran fuerza. Entre ellos "Sueños" (E. González), "Qué Voy a Hacer con Este Amor" (C. Vargas G.), "Contingo Quisiera Estar" (M. Martínez), y "Yo lo Comprendo" (D. Ramos-R. Cantoral).

■ Rodolfo is moving toward all markets. Outstanding package that could make it real big. "Rompamos el Contrato" (H. Nelson), "Voy a Pedirte de Rodillas" (Franco-Valdés) and "Voy a Rifar mi Corazón" (L. del Castilho-Lutinho).



## DANDO CANDELA . . . !

**CONJUNTO UNIVERSAL—Velvet LPV-1480**

El Conjunto Universal de Miami está avanzando fuerte. Gran repertorio que aplica a cualquier mercado. "Flor Amarilla, Flor Colorá" (A. Reinoso), "Conmigo no te Metas" (D.R.), "Baila como Yo" (A. Linares) y "A Quien no le Gusta Eso." Grabado en Critería, Miami y mezclado en Broadway Studios, New York. ¡Muy bueno!

■ Conjunto Universal is moving with great force. Superb package that means sales. Recorded at Critería, Miami and mixed at Broadway Studios, N.Y. Great sound and achievement! Could make it big everywhere. "Mañana" (Ch. Novarro), "Oyelo Bien" (D.R.), "Aquilino" (D.R.) and "Aprieta Suavecito" (D.R.)



## RODOLFO "EL PRIMERISIMO"

|                               |                           |
|-------------------------------|---------------------------|
| Sueños                        | Contigo Quisiera Estar    |
| Mi Primer Amor                | Rompamos El Contrato      |
| Voy A Rifar Mi Corazon        | Que Bonita Primavera      |
| Que Voy A Hacer Con Este Amor | Yo Lo Comprendo           |
| Es De Noche, Hace Frio        | Voy A Pedirte De Rodillas |
| Amor Traicionero              | De Pronto Sucedio         |



Discos Fuentes Miami Records Distr. Corp.  
Apartado aéreo 1960 2819 N. W. 7th Ave.  
Medellin, Colombia Miami, Fla. 33127

Stereo MFS-3257  
También 8 Tracks MFS-598

## En Colombia

(Continued from page 41)

parte de la disquera Orbe.

Por los lados de la Televisión, hay un "enlatado" que gusta mucho a chicos y grandes. Se trata de **Kung-Fú**. Ha despertado entusiasmo en aprender a toda máquina defensa personal hasta entre las chicas colombianas, hasta el punto de que japoneses residentes en Colombia han abierto modernos gimnasios.

## Associated Booking Signs Liverpool

■ NEW YORK — Oscar Cohen, president of Associated Booking Corp., and Jimmy Optner of the contemporary department have announced the signing of Liverpool, a Toronto-based foursome specializing in reviving the Beatles' legend through music, costuming and staging, for exclusive representation throughout the United States.

CLUB REVIEW

**Watsons and Bowers:  
Tradition at the Line**

■ NEW YORK—Doc Watson (Poppy) has come a long way from the country picker "rediscovered" during the '60s folk revival. His sets are planned, his patter basically worked out in advance, and with the addition of his son Merle (and a bass player) to full-time accompanying status, his shows today are slick cross-views of his and Merle's incredible artistic abilities.

Noted primarily for his flat-picking style, Doc Watson has established a reputation as a guitarist that few would dare to challenge. At the Bottom Line (27) he played some of the traditional country and country-blues which have always marked his performances. Of late he has even included some contemporary works, as with Tom Paxton's "Last Thing On My Mind" on this occasion. And while the show itself may be slick and detachedly cool, it is no less exciting than when Watson was first brought to the forefront of "professional" folk musicians.

Opening the bill was an as yet unsigned autoharp player and songwriter Bryan Bowers, encouraging the audience to join him in a calisthenic version of "My Bonnie Lies Over the Ocean" and yielding as many as six different melody and harmony lines at once from his autoharp. A strong songwriter as well, his major asset is an immediate likeability enhanced by an exceptionally strong stage presence.

Ira Mayer

**Motown/CTI Pact**

(Continued from page 3)

On the CTI talent roster are such artists as Esther Phillips, Bob James, Airto, Grover Washington, Jr., Milt Jackson, Hubert Laws, George Benson, Paul Desmond and Joe Farrell. Also, Jackie Cain and Roy Kral, Ron Carter, Don Sebesky, Gabor Szabo, Eric Gale, Johnny Hammond, Hank Crawford, Jim Hall, Joe Beck, Chet Baker, the Phil Upchurch and Tennyson Stephens Band, and Idris Muhammad; there is also Lou Christie, on CTI's Three Brothers label, and Jayson Lindh on the Metronome label, distributed by CTI.

Commenting on the new venture, Ewart Abner said: "We are enormously pleased with our new relationship with CTI Records, and I look forward to working with Creed Taylor. This new venture brings Motown Records into the jazz field, a very important and growing area of the recording industry. CTI has established a track record for excellence in that field, and sales of its records have reflected the quality of the CTI product."



**JAZZ**

By MICHAEL CUSCUNA



■ One of this Spring's "New and Newer Music" concerts at New York's Alice Tully Hall featured jazz oriented music by such composers as **Aaron Copland** and **Darius Milhaud**. The highlight of the affair was a spectacular performance by guest artist **Keith Jarrett** as soloist for a new **Carla Bley** composition "3/4," an orchestral piece dealing with 3/4 time in several variations. The piece will be recorded at a later date.

Jarrett, incidentally, has come up with an orchestral collection of his own, "In The Light," on ECM Records.

\* \* \*

The next release from JCOA Records will be pieces by **Roswell Rudd** and **Clifford Thornton**. Soon to be recorded will be "Echoes of Prayers for Black Saints" by trombonist-composer **Grachan Moncur** . . . **Stanley Turrentine** is readying his first album for Fantasy . . . **Gil Evans** has been signed to RCA Records for two albums . . . **Billy Taylor** has completed a successful run at the Waldorf Astoria's Peacock Alley. Although inactive for the summer, Peacock Alley has the makings of a fine jazz piano room . . . Saxophonist **Steve Grossman** has made his album debut as a leader with "Some Shapes To Come" (P.M. Records, 20 Martha St., Woodcliff Lake, New Jersey, 07675) with such distinguished company as **Gene Perla** and **Jan Hammer** . . . Columbia recording artist **Michal Urbaniak**, Polish violinist extraordinaire, has been at Max's Kansas City in New York for his first extended gig in the United States. With his wife and singer **Ursula Dudziak** and his group **Fusion**, Urbaniak is offering some spectacular sounds that should soon spread throughout the country . . . The Schwann Catalog has published a Basic Jazz library booklet that should be helpful to recent collectors and to radio stations . . . **Albert Tootie Heath** and **Phil Woods** have both completed their first albums for Muse . . . **Earl Hines** makes a guest appearance on **Ry Cooder's** new Warner Brothers album . . . Wm. Morrow & Co. is publishing "Miles Davis-A Musical Biography" by musician-teacher-journalist **Bill Cole** . . . An exceptional new drum method book "Young Rock and Jazz Drumming" by drummer **Joe Corsello** is now available through Kendor Music. The method book has been met with great enthusiasm in the musical and academic communities . . . Delmark Records is currently shipping an album of saxophone duets by **Anthony Braxton** and **Joseph Jarman**. Meanwhile, Trio in Japan has issued an album of Braxton's incredible 1972 Town Hall Concert with **Philip Wilson**, **Jeanne Lee**, **Barry Altschul** and **Dave Holland** . . . Saxophonist **Nick Brignola** released an album of his own several years ago. The excellent disc quickly became a collector's item, but a limited quantity is now available from Brignola at Box 817, Troy, New York, 12181 . . . Oak Publications will publish a volume this fall by **Rudi Blesh** detailing the history and theory of ragtime music and its major contributors, including **Scott Joplin** . . . Violinist **Joe Menuti** has finished a successful gig at Michael's Pub in New York City, and there is talk of an album for Columbia . . . **Gato Barbieri's** next album may include a big band format . . . Blues guitarist **Jimmy Dawkins**, represented by two fine Delmark albums and managed by Delmark Artists, will return to Europe this Summer, where his music and albums have been the recipient of many awards and have gained an enthusiastic following . . . The Rutgers Institute of Jazz has launched the first issue of an impressively astute and brilliant semi-annual book, "The Journal of Jazz Studies." Issues are \$4, yearly subscriptions \$7. For copies or information, write to Transaction Periodicals, Rutgers University, New Brunswick, New Jersey 08901 . . . Earthquake Records (distributed by JCOA New Music Distribution Service, 6 West 95 St., New York, N.Y. 10025) has issued an unusual album by a trio of keyboard players that call themselves **Mother Mallard's Portable Masterpiece Company**. Their live synthesizer music bridges avant-garde classical forms with modern jazz.

In discussing the agreement, Taylor stressed that "the precedent-setting association between our two companies is based on mutual respect and understanding. It also brings CTI/Kudu into the realm of mass marketing."

The distribution agreement with

Motown covers only the United States and will not affect the CTI network of international licensees. The international operations of the company will continue to be handled by John Nathan of Overseas Music Services, Inc.



JULY 13, 1974

1. **BODY HEAT**  
QUINCY JONES—A&M SP 3617
2. **HEADHUNTERS**  
HERBIE HANCOCK—Columbia KC 32731
3. **CROSSWINDS**  
BILLY COBHAM—Atlantic SD 7300
4. **STREET LADY**  
DONALD BYRD—Blue Note LA040-F (UA)
5. **WHIRLWINDS**  
DEODATO—MCA 410
6. **SCOTT JOPLIN: THE RED BACK BOOK**  
GUNTHER SCHULLER—Angel S 36060 (Capitol)
7. **SPECTRUM**  
BILLY COBHAM—Atlantic SD 7268
8. **MYSTERIOUS TRAVELLER**  
WEATHER REPORT—Columbia KC 32494
9. **SCRATCH**  
CRUSADERS—Blue Thumb BTS 6010
10. **APOCALYPSE**  
MAHAVISHNU Orchestra—Columbia KC 32957
11. **BIG FUN**  
MILES DAVIS—Columbia PG 32866
12. **DEODATO**  
EUMIR DEODATO—CTI 6029
13. **STRAIGHT AHEAD**  
BRIAN AUGER'S OBLIVION EXPRESS—RCA APLI-0454
14. **JAMALCA**  
AHMAD JAMAL—20th Century T 432
15. **POWER OF SOUL**  
IDRIS MUHAMMAD—Kudu KU 917
16. **LAYERS**  
LES McCANN—Atlantic SD-1642
17. **VISIONS**  
PAUL HORN—Epic KE 32837
18. **SCOTT JOPLIN: PIANO RAGS, VOLS. 1 & 2**  
JOSHUA RIFKIN—Nonesuch 71248
19. **WINTER IN AMERICA**  
GIL SCOTT-HERON—Strata-East 19742
20. **I AM NOT AFRAID**  
HUGH MASEKELA—Blue Thumb BTS 6015
21. **LOVE IS THE MESSAGE**  
MFSB—Phila. Intl. KZ 32707 (Columbia)
22. **LONDON UNDERGROUND**  
HERBIE MANN—Atlantic SD 1648
23. **LIVE AT CARNEGIE HALL**  
CLEO LAINE—RCA LPL1-5015
24. **BLACKBYRDS**  
Fantasy F 9444
25. **LOVE, SEX AND THE ZODIAC**  
CANNONBALL ADDERLEY—Fantasy F 9445
26. **TREASURE ISLAND**  
KEITH JARRETT—Impulse AS 9274 (ABC)
27. **HYMN OF THE SEVENTH GALAXY**  
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
28. **SOLAR WIND**  
RAMSEY LEWIS—Columbia KC 32897
29. **SALT PEANUTS**  
SUPERSAX—Capitol ST 11271
30. **INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**  
Vanguard VSD 79342
31. **BRIGHT MOMENTS**  
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
32. **BLACK BYRD**  
DONALD BYRD—Blue Note LA047-F (UA)
33. **IN CONCERT**  
DEODATO-AIRTO—CTI 6041
34. **YESTERDAYS**  
GATO BARBIERI—Flying Dutchman 8DL1-0550
35. **BUTTERFLY DREAMS**  
FLORA PURIM—Milestone 9052 (Fantasy)
36. **BLACKS AND BLUES**  
BOBBY HUMPHREY—Blue Note BN LA126-G (UA)
37. **MAGICIAN**  
ERROLL GARNER—London APS 640
38. **IN CONCERT**  
FREDDIE HUBBARD & STANLEY TURRENTINE—CTI 6044
39. **UN Sung HEROES**  
CRUSADERS—Blue Thumb BTS 6007
40. **E.H. IN THE U.K.**  
EDDIE HARRIS—Atlantic SD 1647

## ENGLAND

By RON MCCREIGHT

■ LONDON—As a further development of EMI's new international division, several new staff appointments have been made, including that of **Brian Jeffery** as general manager for the USA section. In addition, managing director **Gerry Oord** has announced that the EMI International label will be launched shortly with singles by **100% Pure Poison**, **Vicki Lawrence** and **Trini Lopez**. Further changes involve **Colin Burn**, who switches to marketing manager for the US division, **David Muns**, who takes responsibility for US MOR product, and **Charles Webster**, formerly with Decca, who is press officer for the new label.

Plans are underway for a MIDEM-style gathering here in September. **Arthur Holdsworth**, director of Contemporary Exhibitions, has announced that the company will stage a record/music business convention, which will also be open to the general public, annually, and, depending on the success of the first show this year, possibly every six months. Several record companies are reported to have confirmed their interest in participating in the event.

Big future in the UK for American visitors **Lobo** and **Tim Moore** who both recently came in for short promotional tours. Lobo has the distinction of having a hit single with "I'd Love You to Want Me" on **Jonathan King's** UK label and an album on Philips, who hosted a lunch party to celebrate his recent success and to launch the album "Of a Simple Man." King's great belief in the single inspired him to seek the rights and subsequently break it nationally. Tim Moore completed several radio and TV dates to launch his album and single, "When You Close Your Eyes," which the B&C group has issued on their Mooncrest label.

Recent chart toppers the **Rubettes** ("Sugar Baby Love"—Polydor) are set to make their stage debut on August 2 at the Newcastle Mayfair. More dates have also been set for the **Sutherland Brothers & Quiver**, who join the impressive Pop Proms bill from which **Buffy Ste-Marie** exited; **Seventh Wave**, who play one show in town on July 26 at Nash House; **Isotope**, also part of the Proms line-up; and **Savoy Brown**, who include two shows at the Marquee as part of their current tour. Meanwhile, **Linda Lewis** is in the States where she concludes her world-wide tour with **Cat Stevens** on July 17 at Madison Square Garden, and **Refuge**, recently signed by Atlantic, arrive in New York on July 13 for the Schaffer Festival following an appearance with **Sha Na Na** at Rhode Island. Finally, **Johnny Mathis** will undertake a nationwide UK tour in the fall with ex-**New Seeker Lyn Paul** in support, and the Lyceum rock concerts resume in July with shows by **Caravan**, **Mungo Jerry**, **Medicine Head** and **Tir Na Nog**.

Records "featuring" children's TV characters, the **Wombles**, are rapidly taking over the top 50: Their first two singles, "The Wombling Song" (Continued on page 45)

## Ten Years After Gold



Following their sold out concert at the Palais des Sports of Paris, WEA Filipacchi gave Ten Years After a gold album commemorating sales exceeding 100,000 copies of their double "Live" album in France. Pictured from left are Chris Wright, manager and head of Chrysalis; Alvin Lee, Leo Lyons, Ric Lee and Chick Churchill of Ten Years After; Dominic Lamblin (manager, intl. dept.); Bernard de Bosson (general manager); and Benoit V. Gautier (head of intl. promotion), all from WEA Filipacchi Music.

## GERMANY

By PAUL SIEGEL



■ BERLIN—NEWS OF THE WEEK: Munich served as the meeting place for GEMA's annual gathering. The records show an increase in local writers' royalties but foreign publishers and authors again took a huge slice of GEMA royalty earnings. Director **Erich Schulze** presided over the meetings.

SINGLES OF THE WEEK: American success **John Denver** has not been well-known in Germany but it looks like his latest RCA release, "Annie's Song," is going to break the ice . . . The 'B' side of **Maren's** new BASF single sounds like it could be a biggie, with **Werner Twardy** and **Fred Weyrich** garnering writer credit . . . Keep your ears open for **Daisy Door's** latest release, "Mein Paradies Im Sonnenschien" (My Paradise In Sunshine) under Edition Marbot's flag.

ALBUMS OF THE WEEK: EMI/Electrola's "Diana Ross Live" is a dazzling set . . . Teldec hot on the classical trail with **Serge Rachmaninoff's** Piano Concerto No. 3 in D Minor with **Vladimir Horowitz** performing.

TRADESTERS CORNER: The Peer-Southern Organization will be doing some celebrating to honor the marriage of **Mrs. Monique Peer** and **Gene Nash**, composer and film director. They married in Vienna, Austria with 18th century surroundings . . . **Melanie's** new disc on Electrola is "Love To Lose Again."

LETTERS TO MY BERLIN DESK: Thanks go to **Eddie Barclay** in Paris, **Geof Heath** and **Murray Deutsch** . . . Auf Wiederseh'n 'til next week!

## Prime Time TVer Set For Zavaroni

■ LOS ANGELES — Lena Zavaroni, 10-year-old Stax recording artist, has signed for her first prime time television variety show appearance on next season's "Carol Burnett Show" on CBS-TV, announced Philip Solomon, Lena's manager.

## Tokyo Winners

(Continued from page 3)

Joan Collins presented the foreign judge's award to Hiroshi Itswiki.

Best arranger award went to Francis Lai for "El Ce Soir Tu Telephones."

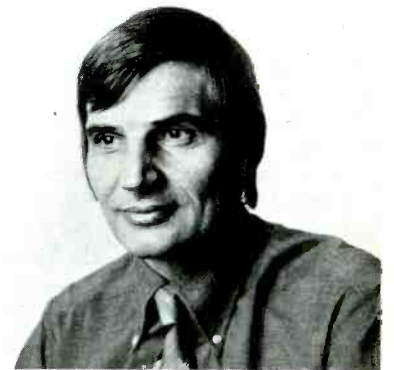
Best interpretation of a song went to Freda Payne.

The TBS award went to the following five artists: Mary Travers (U.S.), Simon and Bettina (West Germany), the Gimmicks (Sweden), Gold and Silver (England) and Muslim Magomayev (U.S.S.R.).

Record World publisher Bob Austin served as an advisor. Ryoichi Hattori was chairman. The judges were Augusto Auguero (Spain); Takis Cambas (Greece); Eiryō Ashiwara and Tadasu Okano (Japan); Salvatore T. Chiantia, Frances Preston and Tay Tanaka (U.S.); Denise Glase (France); and Danny O'Donovan (England).

## RCA Appoints Baum

■ NEW YORK—Hans-Georg Baum has been appointed managing director of RCA Schallplatten, GmpH, effective immediately, announced Robert Summer, division vice president, international, to whom he will report.



Hans-Georg Baum

In the record business for close to twenty five years, Baum has served as general sales manager for both Philips and CBS. Prior to his new position he was general marketing manager for Philips, a post he held since 1971.

## CAM/Sugar Pact

■ NEW YORK—CAM has been appointed sub-publishers for all film score rights from the extensive catalogue of Sugar Music of Milan. The territories included in the agreement will cover the United States and Canada.

## Laid Back Inks Roberts

■ LOS ANGELES—Laid Back Productions has signed Chicago artist Judy Roberts to an exclusive management contract, announced Bob Glassenberg, principal of the firm. Laid Back Productions will be representing Ms. Roberts in all fields of music.

Ms. Roberts, a keyboard musician, writes and performs her own material. Dan Spellens of Associated Booking Corporation will be handling Ms. Roberts' club and concert appearances.

## MGM Inks Great Pride

■ LOS ANGELES — MGM Records has signed recording artist Great Pride to its label via a production agreement with producer Walt Kahn and management company Sunshine Productions, Unltd.

MGM has scheduled an immediate release titled "She's A Lady." Gerat Pride is a seven man rock and soul group, which hails from Juxtaposition, a suburb of Philadelphia.

## Knuckle Sandwich



It doesn't look good for young Francis Chick Powers of radio station WHBI-FM in New York, as the assembled might of Sha Na Na moves in for the great rub-out. Actually, the Sha have no reason to complain—Powers did the group proud. Breaking his format, he recently devoted an entire show to a single group—Sha Na Na. To celebrate this historic honor, Powers consented to be photographed with the group, at the offices of The Buddah Group in New York City. Seen here in front of a mini-poster advertising the Sha's latest Kama Sutra lp "Hot Sox," are: (from left) Denny, Barry Fiedel (Buddah's New York promotion man), Francis Chick Powers, Bowzer, Jocko, Tony Santini, Ed Goodgold (the group's manager) and (kneeling) Screamin' Scott Simon.

## RCA Appointments

(Continued from page 4)

television in Australia. In 1969, Mace returned to England as European product coordinator for Philips. He left that post to join Famous Music as European manager of their International office. Mace became RCA's manager of classical repertoire in the United Kingdom in 1972, a post he's held until now.

## James Ricks Dies

■ NEW YORK — James Ricks, lead bass vocalist for the Ravens, died here at Memorial Hospital (2) of a heart attack. He was 49.

### The Ravens

The Ravens were a popular recording act in the late '40s and early '50s who helped bridge the gap between "race" music and r&b through their million-selling versions of such pop standards as "Ol' Man River" and "Summertime" for the black market. While the late '50s saw their recording career hit a downward trend, the group remained together as a stage act until 1971, when Ricks dissolved the act and joined the Count Basie band as a vocalist.

## Styx Does 4th Disc

■ NEW YORK — Wooden Nickel recording group Styx has just gone into the studios to record their fourth album for the RCA Records manufactured and distributed label.

### Production

Entitled "Man of Miracles," the album will be produced by John Ryan, who produced the first two Styx albums.

"Man of Miracles" is scheduled for release later in the year.

## Distributors Move On Price Increases

(Continued from page 3)

petitive one-stop field, the prices are between \$.66 and \$.70, a few cents lower for those one-stops that are COD and do not accept returns. Last to fix their new prices are rack jobbers, who are understood to be billing their accounts in the \$.80 range, although many of the jobber increases have yet to take effect. A chain by chain survey of retail selling prices appears on page 46.

## He Knows 'The Way'



Neil McIntyre (center), program director of WPIX-FM, New York holds his limited edition facsimile of the sheet music of "The Way We Were." The award was presented to McIntyre and 19 others for their efforts in helping make the record a hit. Flanking McIntyre are Irwin Robinson (left), vice president and general manager of Screen Gems-Columbia/Colgems Music and Irwin Schuster, vice president and director of professional activities Screen Gems-Columbia/Colgems Music, New York.

## Truly Fine Feller



Bronaugh, Missouri-born Dick Feller (left), newly signed to Asylum Records, stopped by the Record World offices to chat with Roberta Skopp. A Nashville resident since '66, Feller was in town to accept his BMI award for penning the Jerry Reed hit "Lord Mr. Ford." Feller's new album, "No Word on Me," is scheduled for imminent release and his single, "Makin' the Best of a Bad Situation," is breaking simultaneously on the pop and country charts. Joining in on the scene is Fred DeMann, E/A national promotion coordinator.

## Deodato Tours

■ NEW YORK — According to George Lee, MCA vice president, eastern operations, the reaction to Deodato's recent Carnegie Hall concert on June 20 has created a tremendous impact with bookings for Deodato and his group throughout the country.

Sid Bernstein, Deodato's personal manager, is currently mapping out an extensive tour of the U.S. and Japan.

## Alligator Taps Filson

■ CHICAGO—Bruce Iglauer, president of Alligator Records, has announced the appointment of Roy Filson as director of sales and marketing for the label. Filson formerly served as Chicago area promotion man for M.S. Distributors.

## Lippin Joins MS&I

■ LOS ANGELES — Ronnie Lippin has joined the staff of McFaden, Strauss & Irwin, Inc. public relations as an account executive for that company's music and variety department.

## England

(Continued from page 44)

and "Remember, You're a Womble," are still selling and their new CBS single, "Banana Rock," is at 24 after 2 weeks. The Wombles increased their popularity at a CBS reception to launch their album "Remember You're a Womble."

Unlikely that Charles Aznavour would ever replace Gary Glitter at No. 1, but it's happened with "She" (RCA). Potential hits this week come from Paul McCartney and Wings, whose stateside no. 1 "Band On the Run," is out on EMI; Canadian Ian Thomas, whose "Painted Ladies" (DJM) could break him here; and Hrach, who debuts on EMI with his own title "You." Albums of the week are Elton John's "Caribou" (DJM) and If's "Not Just Another Bunch of Pretty Faces" (Gull).

Melanie and Peter Schekeryk were kept busy during their seven days in the country which commenced with a concert at the Theatre Royal, Drury Lane. Although many of her hits were missing, the audience loved every minute, with the Incredible String Band also proving popular as back-up musicians.

## The Williams Brothers: Twin Teenage Tunesters

■ LOS ANGELES—Although Andy and David Williams (Barnaby) have not been idle recently, having just completed tours of Japan, England, Ireland and Germany and having appeared on television shows in those countries as well as the Dick Clark Bandstand and the Democratic National Telethon, they are most excited about their new single.

The old 1961 hit, "What's Your Name," is getting good radio response in such markets as Los Angeles, Seattle, Miami and Cleveland, and has hit the RW charts.

Being fifteen-year old teen idols also keeps them busy, although neither seems to be too impressed with the feminine adulation as yet. More important at the moment, in addition to the record, is their up-coming film produced by the Flockler Enterprises, "The Treasure Chase," which will be shot on location in the Yucatan, and involves scenes with a panther, shark and a tarantula. The boys, identical twins, did not know yet which would be the lucky twin to play those scenes, but each was quick to volunteer the other. It's not that they are not animal lovers, since they have three cats and one crazy dog named Heathcliff, but neither Andy nor David seems to want to add sharks, tarantulas or panthers to their list of favorites. They would rather save their energies to record their forthcoming album, which will also include some old hit favorites along with some newer material.

### Beverly Magid



Andy & David Williams

## Price Increases (Continued from page 3)

their \$5.98 catalogue to \$6.98, with the exception of the Dot line, which remained at \$5.98. Famous also modified their distributor price increase, reducing distributor album prices from those previously announced by approximately one percent. Takoma Records also raised their catalogue prices from \$5.98 to \$6.98, all of them joining MCA and Chess/Janus, whose increases were announced last week (**Record World**, July 6), to across-the-board \$6.98 list. With the exception of the Chess/Janus increase, which takes effect July 15, all of the other increases are effective immediately.

### Classical

On the classical front, Columbia Records has notified their accounts that effective August 1, the price of their entire classical catalogue will be increased from \$5.98 to \$6.98. Dealers have already been notified and will be able to "buy in" at the old price before the new price takes effect. In addition, Phonogram/Mercury increased the list on their Philips Classics line to \$7.98. These increases join the previously announced RCA Camden and Victrola increases and the increase on Nonesuch product from \$2.98 to \$3.48. In addition, Polydor has increased to \$7.98 the list price on all classical tape product, with tapes joining the albums that had previously been raised from \$6.98 to \$7.98.

In other album price increases:

- RCA Records, in addition to Camden and Victrola, has raised the price of all quad albums to \$7.98. Albums in the ABD1 and ATD1 series were increased from \$6.98 to \$7.98, while the compatible quad-radios that were originally issued at \$5.98, have been jumped \$2 to \$7.98.

- Buddah Records increased the price of their Gladys Knight & the Pips "Imagination" album from \$5.98 to \$6.98. There were reports from some independent distributors that Buddah had increased their entire catalogue.

- Muse/Onyx increased their list price to \$6.98.

- Blue Thumb has increased both their 6000 and 7000 lines to \$8.98.

- GRT Tapes has increased the distributor cost on their \$6.98 tapes from \$3.51 to \$3.65.

### Singles

In singles pricing news, Phonodisc, Famous Music, Nashboro, Musicor and Crossover have joined the list of labels raising their list price to \$1.29. From Phonodisc comes the announcement that all new MGM and Polydor single releases will be at \$1.29, and both labels are raising the list on approximately 25 current titles, including releases

by Donny & Marie Osmond, James Brown, Joe Simon and Millie Jackson, among others. Also increased are the MGM, Verve and Hickory oldies series. United Artists is going to \$1.29 on new releases effective July 8, and releases after that date will begin with the number 500. All prior releases on UA, below 500, will remain at the old \$.98 singles price. In addition, UA has raised their oldie "Silver Spotlight" series to \$1.29.

The comprehensive list of those labels that have gone to \$1.29 is: ABC, CBS Group, RCA, MCA, Bell, London, 20th Century, Phonogram, Roulette, Avco, Sussex, Brunswick, *(Continued on page 48)*

## Chart Analysis of Pricing (Continued from page 3)

three, MCA three, and London and Buddah upped one each. Of the remaining 23 albums on the Top 100 priced at \$5.98, 14 belong to Columbia, four to RCA, two each to Capitol and Motown, and one to A&M.

The 101-150 album chart showed a dramatic increase as well. Last week, there were 25 albums at \$6.98 or higher; this week, the figure jumps to 38, an increase of 52 percent. Of the 13 albums that increased to \$6.98 on the 101 chart, ten were from Warner Bros., two from Atlantic and one from MCA. All told, 115 of the top 150 are now at or over \$6.98, including the entire top 20.

As a result of the price increases, retailers and rack jobbers have been busily changing in-store prices during the past week. And since implementation of the price increases varies from label to label, the accounting departments of wholesalers and retailers have been adjusting their billing procedures in accordance with the terms of the various increases. Similarly, singles-oriented one-stops and rack jobbers have been closely monitoring the price increase announcements of the various labels, to enable them to determine where they will fix their own prices. (For a chain-by-chain analysis of old and new singles prices see separate story.)

### \$ Inventory Up

Retailers estimate that with the catalogue increases, the value of their in-store stock has increased by roughly 20 percent. And for those retailers who have to maintain a specific dollar figure in inventory, the increases mean they must cut down on their stock with catalog and specialty items the first to go. Other retailers told **Record World** it was still too early to assess the impact on inventory that the price increases will have. They did appreciate, however, the fact that the increases came so close to July 1, when many retailers and distributors took their twice-annual inventory.

### Future Increases?

Other trends being closely monitored by retailers is what overall effect the increases are going to have on sales, and what further increases are coming. There are still many in the industry who believe in the variable pricing concept and feel that you can charge an extra dollar on the "superstar" artists, and it is rumored that single albums by superstar artists will begin appearing with a \$7.98 price tag before the end of the year.

## Solti on the Square



A neon promotional sign lights up King Karol's Times Square store in New York, part of a campaign plugging the Georg Solti/Chicago Symphony recording of Berlioz' "Symphonie Fantastique" on London Records. Pictured from left: Dick Bungay, national promotion manager, classical product; John Harper, London director of classical sales; and Charlie Latman, manager King Karol Broadway/Times Square store.

## Singles Prices at Retail Chains

■ NEW YORK—The following is a comprehensive survey of 34 major retail record store chains, covering 690 outlets, revealing their old and new singles selling prices, along with the location and number of stores in the chain. The prices, supplied by the chains themselves, may vary when taking into account competitive market situations. In addition, many stores indicated they would be raising the price of oldie 45 singles from \$1 to approximately \$1.25.

| Store and Location             | Old Single Price | New Single Price | No. Stores in Chain |
|--------------------------------|------------------|------------------|---------------------|
| Alexander's (N.Y.-N.J.-Conn.)  | \$.69-\$.74      | \$.99            | 12                  |
| Camelot Music (National)       | .93              | 1.19             | 34                  |
| Disc Records (National)        | .93              | 1.19             | 28                  |
| Discount Records (National)    | .79-.89          | †                | 78                  |
| For The Record (Baltimore)     | .69              | .94              | 4                   |
| Franklin Music (Phila.-Atl.)   | .77              | 1.09             | 8                   |
| Gary's (Richmond)              | .77              | .98              | 3                   |
| Globe Records (Cincinnati)     | .77              | .95              | 3                   |
| Harmony Huts (Washington)      | .79              | 1.09             | 12                  |
| King Karol (N.Y.)              | .93              | 1.25             | 6                   |
| Korvettes (National)           | .79              | *                | 56                  |
| Licorice Pizza (Los Angeles)   | .78              | .98              | 11                  |
| Lyric Music (Indianapolis)     | .88              | 1.10             | 10                  |
| Music City (Boston)            | .87              | .97‡             | 4                   |
| Musicland (National)           | .87-.89          | 1.17             | 130                 |
| Natl. Record Mart (Midwest)    | .79              | .98§             | 37                  |
| Odyssey Records (California)   | .89              | *                | 5                   |
| One Octave Higher (Chicago)    | .79-.89          | .99              | 4                   |
| Poplar Tunes (Memphis)         | .95              | 1.19             | 2                   |
| Record Bar (National)          | .89              | .99¶             | 46                  |
| Record Factory (San Francisco) | .79-.89          | .89-.99          | 7                   |
| Record & Tape Coll. (Balt.)    | .81              | .94              | 4                   |
| Record Museum (Philadelphia)   | .79              | .99              | 14                  |
| Record Rendezvous (Cleveland)  | .99              | 1.09             | 3                   |
| Recordland (Midwest)           | .79              | .99              | 14                  |
| Rose Records (Chicago)         | .79              | .99              | 2                   |
| Sam Goody (East Coast)         | .79-.89          | .98              | 19                  |
| Spec's (Florida)               | .86              | 1.06             | 6                   |
| Two Guys (East Coast)          | .79              | *                | 53                  |
| Tower (California)             | .75              | *                | 6                   |
| Variety Records (Kentucky)     | .99              | 1.19             | 5                   |
| Wallich's (California)         | .98              | *                | 7                   |
| Waxie-Maxie (Washington, D.C.) | .77              | .96              | 13                  |
| Wherehouse (California)        | .69              | .89              | 46                  |

\* Not available

† Will probably go over \$1

‡ Tentative, no less than

§ 3 singles for \$2.75

¶ Will rise over \$1 soon

## For Connoisseurs—And Others

By SPEIGHT JENKINS

■ NEW YORK—"If we could bring out a great record just once a month we could appeal to the connoisseur market, and the local record dealer would feature us to his special customers." In a nutshell E. Alan Silver so stated the founding idea behind one of America's fast burgeoning smaller labels, the Connoisseur Society. Operating out of their apartment on upper Broadway, E. Alan and Rosana Silver have expanded beyond the original projection made in 1961 to an output averaging three records per month, and their society's name is girdling the globe.

Since "Connoisseur" music can mean anything from medieval lute to the sounds of their area of interest, "We try to find music we personally like which in general is not overrecorded, and we find someone we admire as an artist. Above all, we strive for an unusual point of view." To date, their catalog contains 80 items, 14 of which are quadrasonic, and the list covers a good bit of piano music ("We are both pianists"), an unusual amount of Indian music, much performed by Ali Akbar Khan, a lot of flamenco guitar numbers and a good bit of chamber music. The string repertory has such outstanding items as the Franck Sonata by Wanda Wilkomirska, an Honorable Mention in RW's 1973 Classical Awards. Chopin and Scriabin appear more frequently in their list, than, say, Bach or Brahms.

Though the Connoisseur Society began as a small operation in 1961, its list is now distributed in Japan by Philips and in Germany by Membran. Japan's response has amazed Rosana, who is marketing director. The dark-haired, olive-skinned Brazilian-born beauty smiled as she recounted: "The Japanese asked for photographs. I sent them black-and-whites of the sessions. It turned out they wanted color for 4-color magazine ads and thirty days after a recent record was issued, the largest Japanese TV outlet flew some of our artists over for a big show. The promotion and sale of classical music in Japan is exactly the way pop is handled here. And as for the Germans," she looked incredulous, "they ordered a good many copies of each record of the whole line. After a month or so I was worried that they had overbought and wrote them. The letter crossed with one of theirs in the mail

saying that they had sold 85 percent of everything and wanted more."

In the United States, Connoisseur has been picked up by the large rack jobbers for the past 18 months. "We try to orient some of our product to what they want, such as 'My Favorite Chopin' by Ivan Moravec, or the 'Great Hits You Played When You Were Young.'" Her husband, Alan, picked up the story. "Including Volumes III and IV, which are just coming out, the 'Hits' series encompasses much of what many young pianists play in their first several recitals. Following the release of the first two volumes in May, we had a flood of mail. Everybody writes in to say 'Why don't we include this or that piece which my uncle or grandmother or cousin used to play?'"

Other records coming out this month and next include another Gershwin record by the piano team of Veri and Jamanis, this one including three preludes and several of the composer's original transcriptions not before recorded. The Society also soon issues the three sonatas for violin and piano by Frederick Delius. Wanda Wilkomirska is the player. In August in London Miss Wilkomirska will record the remainder of the Szymanowski music for solo violin.

When Alan Silver talks of the society he often speaks in the first person plural. The reason is not royal but rather that he has two silent partners who have been with him from the first. One is connected to an electronics firm and the other has an important musical position in New York journalism. But Silver does all the work for Connoisseur as he has from the beginning. Having produced its classical selections for Kapp Records for several years, Silver decided to open his own company, and in the beginning there was an elaborate, heavy, handsomely designed jacket. The first record was unique in another way: it was a 33 rpm size at 45 rpm speed. "In this period we wanted to arrange for a U.S. debut for Ivan Moravec," Silver added. "I sent his first piano recital to George Szell in Cleveland, and Szell wrote me back politely, saying that there had been a terrible mistake, that the whole record was recorded a fourth low. When I explained, he

(Continued on page 48)

## CLASSICAL RETAIL REPORT

JULY 13, 1974

### CLASSIC OF THE WEEK



HALEVY

LA JUIVE

ARROYO, MOFFO, TUCKER,  
GAIOTTI, DE ALMEIDA

RCA

### BEST SELLERS OF THE WEEK

HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

TOMITA: SNOWFLAKES ARE DANCING—RCA

### SAM GOODY/EAST COAST

ADAGIO—Karajan—DG

BERLIOZ: LA DAMNATION DE FAUST—Veasey, Gedda, Bastin, Davis—Philips

DELIUS: SEA DRIFT—Groves—Angel

CARLOS: SWITCHED-ON BACH—Columbia

HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA

HANDEL: COMPLETE FLUTE SONATAS—Rampal—Odyssey

MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Davis—Philips

LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

TOMITA: SNOWFLAKES ARE DANCING—RCA

VERDI: I VESPRE SICILIANI—Arroyo, Tucker, Milnes, Raimondi, Levine—RCA

### FRANKLIN MUSIC/PHILA.

BACH: TRANSCRIPTIONS—Stokowski—London

BERLIOZ: ROMEO ET JULIETTE—Maazel—London

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

THE ART OF JUSSI BJOERLING, VOL. II—Seraphim

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

DELIUS: KOANGA—Groves—Angel

HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA

KAY: MARKINGS—Freeman—Columbia

SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA

TIPPETT: VISION OF ST. AUGUSTINE—Tippett—RCA

### RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: TRANSCRIPTIONS—Stokowski—London

BETHOVEN: PIANO CONCERTO NO. 5—Eschenbach, Ozawa—DG

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

BERNSTEIN: CANDIDE—New Broadway Cast—Columbia

HANDEL: WATER AND ROYAL FIREWORKS MUSIC—Ormandy—Columbia

MACDOWELL: SUITES FOR ORCHESTRA—Hanson—Mercury Golden Imports

MOZART: EARLY SYMPHONIES—Marriner—Philips

RACHMANINOFF: PIANO CONCERTO NO. 3—Orozco, De Waart—Philips

SAINT-SAENS: SYMPHONY NO. 3—Fox, Ormandy—RCA

TOMITA: SNOWFLAKES ARE DANCING—RCA

### TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—Ristenpart—Nonesuch

BERLIOZ: SYMPHONIE FANTASTIQUE—Solti—London

HOLST: THE PLANETS—Stokowski—Seraphim

HOVHANNES: MYSTERIOUS MOUNTAIN—Reiner—RCA

MOURET: SYMPHONIES AND FANFARES FOR KING'S SUPPER—Doutatte—Nonesuch

PACHELBEL: KANON—Pailliard—Erato

THE CHRISTOPHER PARKENING ALBUM—Angel

SATIE: PIANO MUSIC VOL. I—Ciccolini—Angel

VARESE: PERCUSSION MUSIC—New Jersey Percussion Ensemble—Nonesuch

VAUGHAN-WILLIAMS: FANTASIA ON A THEME OF THOMAS TALLIS—Marriner—Argo

### VOGUE RECORD & BOOKS/L.A.

DELIUS: KOANGA—Groves—Angel

HALEVY: LA JUIVE—Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA

JOPLIN: MORE RAGS—Schuller—Golden Crest

KORNGOLD: VIOLIN CONCERTO—Hoelscher—Angel

ZUBIN MEHTA'S GREATEST HITS—London

LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

RAVEL, DEBUSSY: 4 HAND PIANO MUSIC—Kontarsky Bros.—DG

TOMITA: SNOWFLAKES ARE DANCING—RCA

VAUGHAN-WILLIAMS: DONA NOBIS PACEM—Boult—Angel

WAGNER: SIEGFRIED—Hunter, Remedios, McIntyre, Goodall—EMI (Import)

### 5TH AVE. RECORD SHOP/ SEATTLE

BELLINI: NORMA—Sills, Verrett, Di Giuseppe, Plishka, Levine—ABC

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

CARLOS: SWITCHED-ON BACH II—Col

DELIUS: KOANGA—Groves—Angel

HALEVY: LA JUIVE: Arroyo, Moffo, Tucker, Gaiotti, De Almeida—RCA

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

MAHLER: SYMPHONY NO. 8—Solti—London

MOZART: DON GIOVANNI—Arroyo, Te Kanawa, Wixell, Davis—Philips

MADY MESPLE SINGS FRENCH OPERA ARIAS—Seraphim

LUCIANO PAVAROTTI: KING OF THE HIGH C'S—London

## Intl. Media Assoc. Named by NARAS

■ NEW YORK—Bill Lowery, national president of the Record Academy (NARAS), has announced the hiring of Connie De Nave's International Media Associates, Inc. as a public relations counsel.

International Media Associates, Inc. will handle all aspects of publicity in behalf of the Record Academy, including the 17th Annual Grammy Awards show to be telecast in March, 1975.

Ms. De Nave, who has offices in New York, Los Angeles and Nashville, will work directly with Christine Farnon in Los Angeles and George Simon in New York.

## Howell-ing



Seen visiting Record World's Beverly Magid is Chris Jonz (left), Motown artists relations and Motown artist Reuben Howell (looking totally unlike his album photo) whose current lp, "Reuben Howell," features his recent single, "Rings."

## Price Increases

(Continued from page 46)

Buddah, All Platinum, Playboy, Capitol, Sussex, Chess/Janus, Chelsea/Roxbury, Mainstream, the Stax gospel labels, Famous Music, Phonodisc, Nashboro, Crossover and Musicor. It was also understood that A&M plans to increase their singles prices in the immediate future. Conversely, it was learned from conversations with key retailers and rack jobbers that WEA does not plan to increase their singles price at present. The same holds true, at least temporarily, for Motown.

Phonogram/Mercury has announced a change in implementation of their increase in singles price to \$1.29. All singles released since April 1 will move up to \$1.29, and not remain at \$.98, as they had previously announced.

In a related pricing development, MCA has completed renumbering their Uni, Decca and Kapp catalogues, and has given them MCA numbers, as **Record World** initially revealed (Jan. 5, 1974). Now, MCA has informed their accounts that orders for those catalogue albums will be accepted only if the customer uses the correct new record number, and not the old number. New catalogues have been serviced to all accounts to facilitate the change.



# CLASSICAL ALBUM PICKS

### GREAT HITS YOU PLAYED WHEN YOU WERE YOUNG, VOL. I, II

Estrin—Connoisseur Society CSQ-2057-58

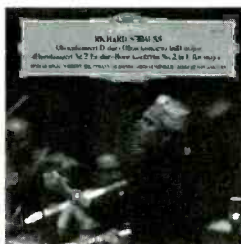
The Connoisseur Society has hit on a remarkable idea in their two-record piano release, played by Morton Estrin. They have put together all those pieces that the piano student learns for his first several recitals. Though the playing is not incandescent, that, too, may aid to its value: this is the way these pieces often sound. Brahms, Paderewski, Bach, Liszt, Chopin, Clementi and Schumann each have their innings, and all the chestnuts are there.



### STRAUSS: OBOE CONCERTO IN D MAJOR. HORN CONCERTO IN E FLAT MAJOR

Koch, Hauptmann; Berlin Philharmonic, Karajan—DG 2530 439

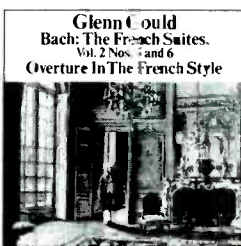
Karajan is apparently involved in a big Strauss series, and these two pieces have a great deal of feeling to them. Lothar Koch plays the oboe with winsome charm and Norbert Hauptmann gets one of those flawless performances out of the French horn that so few instrumentalists (or conductors) can find. An interesting recording, well played.



### BACH: THE FRENCH SUITES, VOL. 2, Nos. 5 and 6; OVERTURE IN THE FRENCH STYLE

Glenn Gould—Columbia M 32853

Gould has always had a special way with Bach, and this record is no exception. Crystalline clear with every note in place, the suites and the overture seem to rise above the formal style, and the dance forms and even the notes come alive. An exciting performance.



### WOLF: SONGS FROM THE SPANISCHE LIEDERBUCH

De Gaetani, Kallisch—Nonesuch 71296

Everybody's favorite mezzo for contemporary music, Jan De Gaetani launches into the romantic repertory with splendid success. Coloring her voice to suit every word, employing a wide skein of dynamics and singing with excellent intonation, she and her expressive accompanist have made a record consistent with her own high standard.



### CORNET FAVORITES

Schwarz, Bolcom—Nonesuch H-71298

Lovers of Americana, band music and the sound of a brass instruments should stand in line for this delightful record. And those who buy it will not only hear some of the most elegant, virtuosic cornet playing imaginable (by Gerard Schwarz), and characteristically ideal accompaniment by William Bolcom, but some of the most interesting record notes this reviewer has read, also by Bolcom.



## Martino Wins Pulitzer; Sterne Gets Laurel Leaf

■ NEW YORK—On May 6, the 1974 Pulitzer Prize for Music was awarded to Donald Martino for his *Notturmo*, a work composed to a Walter W. Naumburg commission for Speculum Musicae. Scored for six players, *Notturmo* was premiered at New York's Alice Tully Hall May 8, 1973. Nonesuch recorded the work with Speculum Musicae in February, 1974 for release in September; this album (which will mark the group's first appearance on Nonesuch) will also present the record premiere of Charles Wuorinen's *Speculum Speculi*—another Naumburg commission for Speculum Musicae, given its first New York performance January 14, 1973 at Carnegie Recital Hall.

### Teresa Sterne

The American Composers Alliance has honored Teresa Sterne, director of Nonesuch Records, with its Laurel Leaf Award for 1974. The citation, for Distinguished Service to Contemporary Music, was presented to Ms. Sterne by composer Charles Dodge, president of A.C.A., in a brief ceremony and reception held May 22 at the Faculty House of Columbia University.

## Connoisseur Society

(Continued from page 47)

responded warmly, and Moravec got his debut." The beautiful jackets simply could not be afforded, but the personal touch has certainly been maintained in the sales quarter.

### Sales, Mktg.

Rosana, the chief of marketing, until recently was sales manager as well. That post has been taken by Zack Stein, a tall, thin young man who was formerly with the Discount Records chain. But Rosana still is vitally concerned with sales. "I have seen salesmen," the soft-spoken but vigorous lady explained, "walk into a store, dump all their titles in front of a buyer and say 'what do you want?' There is no attempt at looking at inventory to see what's really needed. When we send a new release out, a week later we call all the stores that we sell directly to ask if they received it and how it is going. A personal interest pays off."

Rosana and Alan have two children, age four and one, and Connoisseur now has seven full-time employees. So next month they will move the society offices into a separate apartment. Even in these parlous times, things look good. "Our sales are up 150 percent over last year," said Rosana. "We want to keep pushing them higher."



# The Real McCall Starts A-Truckin'

By ROBERT ADELS

■ NEW YORK — A hit record from Omaha, written by an advertising exec originally as a bread commercial inspired by Woody Guthrie's "talkin' blues" style? In the case of a mouthfillin' ditty called "Old Home Filler-Up an' Keep On-a-Truckin' Cafe," there's even the further confusing factor of identity, for there are really two C. W. McCalls (MGM).

On the one hand, there's the seemingly real image of C. W. McCall on the TV spot for Metz bread—an actor from Dallas named Jim Finlayson—whose voice opines "I wish I had his face." The voice belongs to one William Fries (as in ice), a warm and witty Tom T. Hall-ish 45-year-old creative director for Bozell & Jacobs' Omaha office. He wrote lyrics to a free-wheelin' melody provided by his associate Lou Davis, and cut a demo to demonstrate how the song should be performed to sell the most bread. In the process, two things happened. First Fries became the on-air voice himself. Secondly, Sound Recorders in Omaha, Nebraska, where two versions of the spot were cut, combined them into one 2:45 disc for American Gramophone's first release. The studio-owned label reports selling about 30,000 of the single in the midwest area before selling the master to MGM who already had it charted nationally within one week of release.

## Namesake

So for the purposes of the industry, it is Bill Fries who is the real C. W. McCall. The name was originally chosen because "C. W." is a one-armed Missouri trucker known to the ad exec, and the image tied in with the feeling of the song. While Fries' (henceforth to be known as C. W. McCall) main musical love is classical, he was quite influenced by Woody

## 'America Sings' Album Planned by Disneyland

■ BUENA VISTA, CAL. — Disneyland Records is releasing in July the entire 24-minute presentation of the new Disneyland Park attraction, "America Sings," on their children's label.

This 24-minute presentation is a coming look at America's musical heritage, presented by more than 100 characters developed through Disney's Audio-Anima-tronics system. Hosts for the show are a fun-lovin' eagle named Sam and his whimsical sidekick, an inquisitive owl.

Disneyland's records "America Sings" will also feature a full-color, 11-page illustrated book to visually enhance each act.



C. W. McCall (Bill Fries) is flanked by Polydor Inc. local promo rep Ira Leslie (left) and RW's Mitch Kanner.

Guthrie in his early days and wrote "Old Home . . ." as a talkin' blues fashioned in his particular style.

Now our singin' C. W. has a problem. Does he remain an ad man ("I'm really well-paid for what I do") or forsake it all for the fame and fortune of the music business ("Well, not in the terms they tell me the record business is all about!"). Watch the charts for the further adventures of the real C. W. McCall.

## Amram at Burger King

■ NEW YORK — RCA Records' David Amram conducted the Brooklyn Philharmonia Orchestra at the official opening of that borough's newest Burger King Restaurant on Tuesday, July 2.

Appearing with Amram in this program—called "Cultural Fling at Burger King" for the benefit of The Brooklyn Academy of Music—were Mark Baker and Maureen Brennan, stars of Tony winner "Candide," and the Erasmus Hall High School Choral Group.

The location of the new Burger King is at 427 Fulton Street.

## Woody Set for Sinatra Dates

■ NEW YORK—Woody Herman & the Young Thundering Herd (Fantasy), 1974 Grammy Award winners for their album "Giant Steps," will appear with Frank Sinatra at Harrah's Club in Lake Tahoe, Nevada (Sept. 4-10) and at Caesar's Palace in Las Vegas (Sept. 12-18).

Currently, the Herman Herd is doing one nighters in the East prior to a European concert tour including the Montreux Jazz Festival in Switzerland where a live album will be recorded.

## Era Inks Convy

■ LOS ANGELES — Actor Bert Convy has been signed to an exclusive recording contract with Era Records by company president Herb Newman. His first single, "Give Me A Chance," is scheduled for a mid-summer release.

## Tape Pirate Arrested

■ CRISFIELD, MD. — Maryland State Police and officers of the Somerset County Sheriff's office raided Try Me Tapes here, seized more than 8,000 pirated tapes and arrested the owner, John Ward, for violating the state's anti-piracy statute.

Authorities also recovered more than 3,000 pirated tapes from retail stores serviced by the distributorship.

## Bona Fide Publishing Gets Doors Music

■ LOS ANGELES — Randy Grover, general manager of Bona Fide Publishing Company, has completed negotiations with Righteous, Greene and Reynolds to represent the Doors Music Company catalog for exploitation purposes.

## New Face in Nashville



Billy Sherrill (left), vice president, a&r, CBS Records, Nashville, lends a helping hand to Columbia recording artists Andy Williams during Andy's first recording session ever in Music City. The studio effort between producer Billy Sherrill and Williams was also a first.

## NMPA Membership Hits A New High

■ NEW YORK—With the election to membership of three new publishing houses membership of the National Music Publishers' Association has reached a new all time high. The three new members are: East/Memphis Music Corp., Memphis, Tennessee; Mighty Three Music, Philadelphia, Pennsylvania; and Music Sales Corp., New York, New York.

## Sparago Joins Nehi

■ LOS ANGELES—Bernie Sparago has announced that he has joined Nehi Records, a rack and one-stop, as national sales manager. He was formerly with United Artists Records in the same capacity.

Sparago will also be involved with all phases of newly-formed Joyce Records, whose first release is "The Way I Want to Touch You" by The Captain & Tennille.

## ATI Relocates

■ LOS ANGELES—American Talent International, Ltd. has moved its west coast offices to 118 South Beverly Drive to accommodate its expansion into the nightclub business and representation of its road productions, presently touring the country, of "See Saw" and "The Odd Couple."

RECORD WORLD  
WE COVER  
THE WORLD  
OF RECORDS

1 YEAR (52 NEWS PACKED ISSUES) FOR \$45.00

2 YEARS (104 ISSUES) FOR \$80.00

AIR MAIL: \$75.00—FOREIGN AIR MAIL: \$80.00

CIRCULATION DEPT./595 BROADWAY, N.Y., N.Y. 10012  
ENCLOSED IS CHECK FOR: CHECK ONE

1 YEAR/\$45.00

2 YEARS/\$80.00

AIR MAIL/\$75.00

FOREIGN AIR MAIL/\$80.00

DEALER  ONE STOP  DISTRIB  RACK JOBBER  COIN FIRM  OTHER

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_

## Pride Power



RCA country artist Charlie Pride is shown at Kennedy Airport as he and his wife, Rozene, prepared to take off for a promotion tour of Japan. Traveling with them on the tour are Frank Mancini (right), division vice president, artist relations, RCA Records, and his wife, Rose. RCA currently is running a "Pride of America" campaign on Charlie's product.

## BMI Expands Offices

NASHVILLE—BMI has expanded their Nashville offices, which were formally opened at the recent meeting of the board of directors here. The additional space includes new executive and secretarial offices, a conference room, sound room and film projection facilities.

## Album Design:

# Communication is the Key At CBS Nashville Offices

By BOB ANDERSON

NASHVILLE—Album design is both an art and a booming business in Nashville, as more and more design work is being done here. While a survey of studios that do album design reveals a minimum of 500 covers done by Pinwheel, Dan Quest, Illustration Design, Studio 6, Charles Hooper and Dan Hufine last year, with their accounts including many of the record companies that may have their own studios in New York or L.A., the only in-house album design work being done in

## 'Pop! Goes the Country' Readies Production

NASHVILLE—"Pop! Goes the Country," a new half-hour national TV syndication goes into production at Opryland, USA in late July.

Produced by Show Biz, Inc. with Ralph Emery as emcee, the new show will be an entry in the Fall lineup of stations in 150 markets, including such major viewing areas as New York, San Francisco, Philadelphia, Chicago, Houston, Atlanta, Detroit, Miami and Los Angeles.

Stars already scheduled are Merle Haggard, Jerry Reed, Tom T. Hall, Lynn Anderson, Johnny Cash, Diana Trask, Chet Atkins, Connie Smith and Marty Robbins.

Executive producer of the program is Bill Graham, chairman of Show Biz, Inc. and the producer is Reg Dunlap, the company's executive vice president.

Bob Boatman, Hollywood producer who has been working in Nashville as director of "Hee Haw," has been signed as director of the series.

## CBS Appointments *(Continued from page 4)*

opening of the CBS Records Atlanta sales office. He has held that position for the past four years up until his new promotion.

Mike Gusler joined CBS Records as a junior salesman in October,

1969. After a brief stint as a salesman in the San Antonio area, he returned to Houston where he has been the Epic/Columbia Custom Label local promotion manager for the past 2½ years.



Mike Gusler



Joe Casey

# NASHVILLE REPORT

By RED O'DONNELL



folks, Mr. and Mrs. A. A. Boone.

It's a long way off, but Mike Douglas has tentatively planned to tape five of his 90-minute syndicated television shows in Nashville next May . . . The Grand Ole Opry added a Friday matinee for the summer months and the first was a near sell-out—4334 . . . The auditorium has a seating capacity of 4424 . . . What with two performances Friday and three Saturday, the show is playing to more than 20,000 every weekend . . . Pat Boone, his wife and their lovely-to-look-at daughters visited his home

The single that Andy Williams cut at Columbia's studio last month is scheduled for release in about a month. "It's going to be country-flavored," reports producer Billy Sherrill. "Country is the only kind I produce." . . . Williams plans to return in about two months and do an album.

Caught Roy Clark sipping a straight soda at a cocktail party. He told a Record World rep: "I've been on the water wagon since January and feel great. I've lost 35 pounds in the past six months."

*(Continued on page 53)*

# COUNTRY PICKS OF THE WEEK

SINGLE

EDDY ARNOLD, "I WISH THAT I HAD LOVED YOU BETTER" (New York Times/Twin Forks, BMI). Eddy has all the goods for high chart numbers on this travelin' number. A soaring melody together with Arnold's patented voice of velvet totals sensational action that's sure to follow. The Curb-Costa production is right on target as this breezy tune will stand tall on the summer airwaves. Watch this one country, pop and MOR, as Arnold has fashioned total magic this time. MGM M14734.

SLEEPER

TOMMY OVERSTREET, "IF I MISS YOU AGAIN TONIGHT" (Ricci Mareno, SESAC). Overstreet waxes mellow material with purposeful tenderness this time out. The full-voiced gentleman is enhanced by Ricci Mareno's multi-layered arrangement. Tommy sets the poignant mood of this ballad with smooth-as-silk vocals that provide stimulating results. A deft blend of country soul and glossy production, this one's just a matter of time. Dot DOA-17515.

ALBUM

"ONE DAY AT A TIME," MARILYN SELLARS. There's a lot of tender country feeling on every cut in this glittering album. This is her first lp and shows an emotional singing quality that stamps Marilyn as an artist to be reckoned with for a long time to come. Marilyn has a vocal realism that shines brightly on every track. This gently flowing collection has many standouts, among them: "When He Loved Me," "Sing Me a Song (To Make Me Happy)" and "When I Say Good-bye." The start of something big! Mega MLPS-602.



# COUNTRY HOT LINE

By MARIE RATLIFF

## Station Check List

Reporting this week (alphabetically):

|                   |                        |                    |
|-------------------|------------------------|--------------------|
| KENR, Houston     | WDON, Washington       | WMC, Memphis       |
| KFDI, Wichita     | WEPP, Pittsburgh       | WMNI, Columbus     |
| KKYX, San Antonio | WENO, Nashville        | WNCR, Cleveland    |
| KOYN, Billings    | WESC, Greenville       | WPIK, Washington   |
| KVOO, Tulsa       | WHN, New York          | WUBE, Cincinnati   |
| KWJJ, Portland    | WHO, Des Moines        | WUNI, Mobile       |
| WAME, Charlotte   | WHOK-FM, Lancaster, O. | WVOJ, Jacksonville |
| WBAM, Montgomery  | WITL, Lansing          | WWL, New Orleans   |
| WBAP, Ft. Worth   | WKDA, Nashville        | WWOK, Miami        |
| WCMS, Norfolk     |                        |                    |

Buck Owens takes advantage of the summer holiday to give us a "Monster's Holiday," a novelty that looks like his biggest in ages! Picks are in from Wichita, Washington, Norfolk and Des Moines; heavy requests at WWOK; #25 at WUBE and good action in Charlotte, Pittsburgh, Houston and Nashville.

Melba Montgomery seems destined to repeat her #1 feat with "Your Pretty Roses Came Too Late"; strong reports from coast to coast!

Johnny Paycheck's "Keep On Lovin' Me" is moving onto national charts with gusto!

Initial reports indicate Donny and Marie Osmond's "I'm Leaving It (All) Up to You" will be an all-market hit! Country reaction strong at WUNI, KENR, WENO, WMC, WUBE.

The Pointer Sisters are gaining strength in the country with "Fairytale"! It's showing well in Nashville, Memphis, Lansing and Cincinnati (#16).

Anticipating an official flip by Warner Brothers, WMC, WUBE and WENO are now leaning heavily on Merle Kilgore's "B" side, "Montgomery Mabel."

"Harlan County" is gaining major markets for Wayne Kemp, particularly in the Midwest and Texas.

Sleeper Potential: Cliff Cochran's "The Way I'm Needing You" on Enterprise is showing well at KENR, WENO, WMC, WKDA.

Though it's been out awhile, Randy Barlow's "Throw Away the Pages" is still adding markets! Play reported this week from Miami, Portland, Columbus, Nashville and Lancaster.

Frank Myers is hanging in there, particularly in the South, with "Hangin' On to What I've Got."

Kudos to WMC! April-May ARB shows they have the highest percentage of listeners 12 years and older in the 17-station Memphis market in the Monday-Sunday 6 a.m.-midnight category!

New and Noticed: Paul Anka's "Having My Baby" playing heavily at WKDA; Benny Lindsey's "Save Your Best" picked at WBAM; Ronny Robbins' "Let the Music Play" playing in New York, Norfolk and Jacksonville; Lois Ann Struck's "Thank You" picked at KOYN; Mary Lou Turner's flip side "I'll Always Be Your Woman" looking good at WWOK; Buck Finley's "I Hear Somebody Singing" on Cherish most requested new song at WPIK; "Rings" getting another airing at WUBE via Lobo; Barry Paul's "Rolling Rubber: on Fretone good at WCMS.

Les Acree at WMC is excited about the new Jerri Kelly release on GRT, "Marbles." He calls it "much more refreshing than the usual Nashville record!" Initially well received also in Norfolk.

George Hamilton IV's "The Ways of a Country Girl" doing well in the eastern states.

Jack Greene is off to a speedy start with "Sing For the Good Times."

Looking like Eddy Arnold's heaviest in a long

(Continued on page 52)

# COUNTRY ALBUM PICKS

## GOOD 'N COUNTRY

MARTY ROBBINS—MCA 421

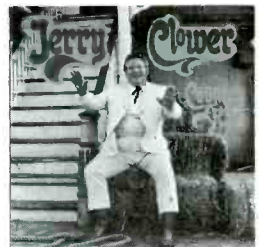
The title of the album tells the whole story of these eleven songs. They're all good and all country. Marty's been making great records for a long time, and this is no exception. The instrumentation and production are crisp, complementing Robbins' dynamic vocals. Cream of the crop include "I'm Wanting To," "The Way I'm Needing You," "Don't You Think," "You're an Angel Disguised As a Girl" and "Darling Come Home." Marty's magic as always!



## COUNTRY HAM

JERRY CLOWER—MCA 417

At the recent Fan Fair in Nashville, Jerry Clower strolled up to us and said, "Have you said anything about my new album? It's funny!" He's absolutely right, it's hilarious. The funny man from Yazoo City, Miss. finds humor and satire in a multitude of backwoods situations and people. Recorded live at the Southern Baptist Radio and Television Commission in Ft. Worth, Texas, Jerry entertains as few can. Pure Clower power!



## THIS IS LAWANDA LINDSEY

Capitol ST-11306

LaWanda's current single from this album, "Hello Out There," is moving on the charts, and that song is just a taste of the beautiful music in this collection. Producer Jim Shaw surrounds LaWanda with simple but full arrangements that make her crystal clear voice stand out very effectively. Delights include "Sunshine Feeling," "Your Tender Loving Care" and "Paint Me a Picture of Our Love." Fresh and spirited!



## Album Design (Continued from page 50)

to their sound. It helps me get ideas for covers that will complement their personality and singing style." Barnes averages 60-70 album covers a year and says more than 90 percent of those are country. He does some of the photography, dividing it with Al Clayton and Slick Lawson.

A point of discussion within the industry has always been: does the album cover sell albums? Barnes would like to think so. "If a record buyer has three or four favorite artists, then the cover is important," he says. "In the case of an undecided or impulsive buyer, I think it's very important. As far as I'm concerned a bad cover can hurt sales."

The idea for an album design is constantly in motion. Barnes is constantly planning each concept. "I set up photography sessions even if we don't have an album coming. I continually show the artist, producer and everyone connected each new idea so they

are always aware of what I'm thinking in advance. For a new artist, I show them what I've done in the past and then we discuss a direction to pursue in designing their albums."

Barnes brought up an interesting idea as to why his group works well with the artist. He felt that because of the southern roots of almost everyone involved, there is communication on a basic level. Both he and the artist are on the same wave length because both love country music and are willing to take time to do the job right. Barnes has a concept for every album he does for a country artist: "I want an album cover to have a personality of its own. One thing we've tried to do at CBS is the kind of cover that will appeal to a large market. That eye-catching visual effect is important, but since CBS is trying to do their part in paper conservation, the old days of the whiz-bang die-cast pop-up cover is gone."

(Continued on page 53)

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BOBBY HARDEN**—UA XW459-W

**PLEASE COME TO BOSTON** (Leeds/Antique, ASCAP)

Harden gives an adroit country interpretation to the Dave Loggins pop hit. A haunting melody and hook line will make listeners number one fans of this beautiful tune.

**SUSAN RAYE**—Capitol P-3927

**YOU CAN SURE SEE IT FROM HERE** (Gold Book, ASCAP/Blue Book, BMI)

This sweet-voiced lady lays bare her desolate feelings on this delicate song. Piano and flute combination embellishes a powerful tune.

**JACK GREENE**—MCA MCA-40263

**SING FOR THE GOOD TIMES** (Sweco, BMI)

As easy but contagious beat builds this number 'til the end. Greene punches a strong song with a message that'll hit home. Count on this one!

**GLEN CAMPBELL**—Capitol P-3926

**BONAPARTE'S RETREAT** (Acuff-Rose, BMI)

The spirited Pee Wee King song gets a clever going over by Delite's favorite son. Glen throws in a bagpipe break that tops this jumper perfectly.

**LYNDA K. LANCE**—Warner Brothers WB 7827

**LONG DISTANCE KISSING** (Baby Chick, BMI)

**IT'S NO LAUGHING MATTER** (Press, BMI)

This Toni Wine song is wrapped up in a pure country production. A smooth and tender vocal excursion that gets better with every listen is found on the flip side also. Two sides of pleasure!

**CHRIS BELLOTTO**—MGM M 14733

**IT'S NOT A QUESTION OF MY LOVING YOU** (Caseyem, BMI)

**ALL I'M EVER GONNA NEED IS YOU** (Caseyem, BMI)

A pleasant and commercial sound that debuts Chris in style. The tender and lyrical song will crack many markets wide open.

**MARGOT SUNSHINE**—Capitol P-3920

**DAISEY'S FICKLE FINGERS** (Frontlawn, BMI)

A funky sizzler that will provide great summer listening. This record's fickle fingers will turn listeners on!

**JESS DEMAINE**—Title T-1003

**PLEASE DON'T TRUST ME** (Above, ASCAP/Beyond, BMI)

**MAKE IT WITH YOU IN MY MIND** (Guaranty, BMI)

A strong showing that says Demaine is on his way up in the music world. This flowing up-tempo tune will hook 'em from the first listen.

**KENNY VERNON**—Capitol P-3925

**ANOTHER WORD FOR YOU** (Ironside, ASCAP)

**YOUR STEPPIN' STONE** (Central, BMI)

Look for heavy action on a movin' number that's an airplay natural. Vernon's vocal performance projects significant lyrics with vigor.

**JOSIE BROWN**—RCA PB-10002

**DELTA QUEEN** (Tree, BMI)

**THE MAN THEY SWEEP UP OFF THE FLOOR** (Papa Joe's, ASCAP)

Infectious rhythm with a New Orleans flavor will draw immediate response. Josie's high-steppin' down the Delta with this one.

**JERIS ROSS**—ABC ABC-12004

**I CAN FEEL THE LOVE** (Cedarwood, BMI)

**COME TO ME** (Cedarwood, BMI)

A gospel-flavored melody that's light and bright. Positive love message and spirited tempo will make Jeris welcome everywhere.

**JERRI KELLY**—GRT GRT-006

**MARBLES** (Sunbury, ASCAP)

A cute country ditty that will launch Jerri big. A refreshing airplay tune that's sure to bring back childhood memories.

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

|   |    |  |    |
|---|----|--|----|
| A GOOD WOMAN'S LOVE Atkins & Reed (Delmore, ASCAP) .....                          | 18 | JULIANNA Dan Dalton (Wilder/Lrokagator, ASCAP) .....   | 75 |
| ANNIE'S SONG Milt Okun (Cherry Lane, ASCAP) .....                                 | 50 | JUST OUT OF REACH Joe Johnson (4-Star, BMI) .....  | 63 |
| AS SOON AS I HANG UP THE PHONE Conway Twitty (Twitty Bird, BMI) .....             | 13 | KEEP ON LOVIN' ME Billy Sherrill (Danor, BMI) .....  | 71 |
| BACK DOOR TO HEAVEN Eddie Martinez (NY Times, BMI) .....                          | 45 | LET'S HEAR IT FOR LONELINESS Dick Heard (M-Cencion, BMI) .....   | 70 |
| BOOGIE WOOGIE (Edwin H. Morris, ASCAP) .....                                      | 32 | LOVIN' YOU IS WORTH IT Billy Sherrill (Algee, BMI) .....   | 40 |
| CAN I COME HOME TO YOU Owen Bradley (Tree, BMI) .....                             | 33 | MAKIN' THE BEST OF A BAD SITUATION Larry Butler (Tree, BMI) .....  | 29 |
| COME MONDAY Don Gant (ABC/Dunhill, BMI) .....                                     | 54 | MARIE LAVEAU Bobby Bare (Evil Eye, BMI) .....  | 1  |
| DANCE WITH ME Jerry Kennedy (Hallnote, BMI) .....                                 | 58 | MIDNIGHT MAN Earl Ball (Sawgrass, BMI) .....   | 65 |
| DON'T YOU THINK Marty Robbins (Mariposa, BMI) .....                               | 19 | MY WIFE'S HOUSE (4-Star/Ace, BMI; Burlo, SESAC) .....  | 47 |
| DOWN THE ROAD I GO Allen Reynolds (Regent, BMI) .....                             | 66 | NATURAL WOMAN Billy Sherrill (Screen-Gems/Columbia, BMI) .....   | 69 |
| DRINKIN' THING Roy Dea (Rose Bridge, BMI) .....                                   | 34 | ONE DAY AT A TIME Wesley Bros. (Acoustic, BMI) .....   | 4  |
| EVERYBODY NEEDS A RAINBOW Don Gant (Chappell, ASCAP) .....                        | 61 | RAILROAD LADY Don Gant (Let There Be Music, ASCAP; Groper, BMI) .....                                      | 64 |
| FIELD OF YELLOW DAISIES Jerry Kennedy (Makamillion, BMI) .....                    | 44 | RESTLESS Kello Herston (Tree, BMI) .....   | 46 |
| FRECKLES AND POLLYWOG DAYS Don Gant (Blue Crest/Hill & Range, BMI) .....          | 28 | ROOM FULL OF ROSES Mickey Gilley (Hill & Range, BMI) .....   | 14 |
| GOODBYE Larry Butler (Tree, BMI) .....  | 41 | RUB IT IN Ron Chancey (Ahab, BMI) .....  | 11 |
| HE THINKS I STILL CARE Brian Ahern (Jack/Glad, BMI) .....                         | 6  | SEXY LADY Billy Sherrill (Roadmaster, BMI) .....   | 26 |
| HELLO OUT THERE Jim Shaw (Cedarwood, BMI) .....                                   | 36 | STANDING IN YOUR LINE Jerry Crutchfield (Duchess, BMI) .....   | 60 |
| HELP ME Felton Jarvis (First Generation, BMI) .....                               | 27 | STATUE OF A FOOL Jim Fogelson (Sure Fire, BMI) .....   | 9  |
| HEY THERE GIRL Pete Drake (Jack & Bill, ASCAP) .....                              | 23 | STOMP THEM GRAPES Jim Vienneau (Sawgrass, BMI) .....   | 8  |
| HOW LUCKY CAN ONE MAN BE Norro Wilson (Su-Ma, BMI) .....                          | 30 | STOP AND SMELL THE ROSES Fred F. Carter, Jr. (Screen Gems-Columbia/Songpainter, BMI; Colgems, ASCAP) ..... | 35 |
| I DON'T SEE ME IN YOUR EYES ANYMORE Chet Atkins (Music of the Times, ASCAP) ..... | 16 | SUNDOWN Lenny Waronker (Moose, CAPAC) .....  | 38 |
| I MISS YOU Walter Haynes (Tree, BMI) .....  | 24 | TALKING TO THE WALL Glenn Sutton (Folio, BMI) .....  | 53 |
| I NEVER KNEW S. D. Shafer (Acuff Rose, BMI) .....                                 | 59 | TELL TALE SIGNS Stan Kesler (Jack O'Diamonds, BMI) .....   | 51 |
| I WANT TO STAY K. Farah Prod. (Jack & Bill, ASCAP) .....                          | 56 | THANK YOU WORLD Jerry Kennedy (American Cowboy, BMI) .....   | 37 |
| I WANTA GET TO YOU Norro Wilson (Al Gallico/Algee, BMI) .....                     | 42 | THAT'S YOU AND ME J. Weaver (Lowbam, BMI) .....  | 68 |
| I WILL ALWAYS LOVE YOU (Kipahulu, ASCAP) .....                                    | 52 | THAT SONG IS DRIVING ME CRAZY Jerry Kennedy (Hallnote, BMI) .....  | 10 |
| I WOULDN'T WANT TO LIVE Don Williams (Don Williams, BMI) .....                    | 72 | THE GRAND TOUR Billy Sherrill (Al Gallico/Algee, BMI) .....  | 25 |
| I'D FIGHT THE WORLD Jerry Bradley (Tree, BMI) .....                               | 31 | THE MAN THAT TURNED MY MAMA ON Billy Sherrill (Tree, BMI) .....  | 22 |
| I'LL DO ANYTHING IT TAKES Larry Butler (Tree, BMI) .....                          | 67 | THE WANT TO'S George Richey (Blue Book, BMI) .....   | 39 |
| I'LL THINK OF SOMETHING Jim Vienneau (Jack & Bill, ASCAP) .....                   | 55 | THEY DON'T MAKE 'EM LIKE MY DADDY Owen Bradley (Passkey, BMI) .....  | 3  |
| IF YOU LOVE ME John Farrar (Al Gallico, BMI) .....                                | 21 | THIS TIME Jennings-Nelson (Baron, BMI) .....   | 7  |
| (I'M A) YO YO MAN Ken Mansfield (Marilyn Cooper, ASCAP) .....                     | 49 | THIS TIME I ALMOST MADE IT Billy Sherrill (Julep, BMI) .....   | 62 |
| I'M NOT THROUGH LOVIN' YOU YET Owen Bradley (Twitty Bird, BMI) .....              | 2  | THOSE LAZY HAZY CRAZY DAYS OF SUMMER Cliffee Stone (Comet, ASCAP) .....                                    | 73 |
| IT HURTS TO KNOW THE FEELING'S GONE Jerry Bradley (Hill & Range, BMI) .....       | 43 | TREAT ME LIKE A LADY Mel Tillis (Sawgrass, BMI) .....  | 74 |
| I'LL COME BACK D. L. Worden (Tree, BMI) .....                                     | 57 | WE COULD Jack Clement (House of Bryant, BMI) .....   | 15 |
| IT'S THAT TIME OF NIGHT Bob Ferguson (Show Biz, BMI) .....                        | 12 | YOU CAN'T BE A BEACON Stan Silver (Martin Cooper/Fargo House, ASCAP) .....                                 | 20 |
|   |    | YOU MAKE ME FEEL MORE LIKE A MAN Johnny Prater (Prater, ASCAP) .....                                       | 17 |

## 'Barbi-Q'



Hugh Hefner and Buck Owens flank Barbi Benton, newly-pacted Playboy Records country artist at a "Barbi-Q" held in honor of the inking at Nashville's Sheraton Inn. In addition to the Playboy Enterprises head and her fellow "Hee-Haw" cast member, other guests included Mayor Beverly Briley, who awarded Ms. Benton honorary citizenship to Music City.

## SAS Inks Brown

■ NEW YORK — Johnny Brown, formerly of "Laugh-In," has been signed with Sid Seidenberg for world-wide management in all fields including television.

Brown has recently been seen on personal appearance tours with Sammy Davis, Jr. and on television as a mainstay of Rowan & Martin's "Laugh-In" on NBC-TV for many years. He has just been signed to star in a situation comedy which will be shown on ABC-TV this fall. The title of the show is as yet undetermined.

## Hot Line (Continued from page 51)

while is "I Wish I Had Loved You Better," good at KWJJ, WBAP, WWOK and WCMS.

Doug Dillon at WWOK reports he's "bombed with requests" for Barbara Fairchild's "Standing in Your Line." Heavy also at WNCR and WITL.

Super heavy still are Brenda Lee, Johnny Rodriguez, Lynn Anderson.

## Rodriguez Plans TVer

LOS ANGELES — Johnny Rodriguez (Mercury) has been signed by ex-producers Sam Riddle and Kip Walton to headline "The New Country," a syndicated country music special set for airing during the 1974-75 season. Philip Brown- ing will produce.

Rodriguez will fly to Hollywood for the appearance during July, interrupting his schedule of concert, fair and club appearances.

## Dean to CBS Studios

NASHVILLE — Norm Anderson, manager of Columbia Recording Studios in Nashville, has named Ronnie Dean to the studio's engineering staff. The appointment of Dean marks an expansion of service for the studio.

Previously, Dean was chief engineer at Jack Clement Studios. His new position is effective immediately.

## Nashville Report (Continued from page 50)

Larry Graham (drummer with Ferlin Husky's band) and wife Ellen became parents of a 7 lb. 12 oz. son (Larry Thomas, Jr.)—their friends, Alabama Gov. George C. Wallace and his good-looking wife, gifted the little one with a sterling silver piggy bank . . . California music maker Merle Haggard was hospitalized in Michigan last week suffering from intestinal inflammation. Merle took ill before a scheduled concert in the Pontiac area. At last report he was resting satisfactorily.

Songwriter Whitey Shaffer, who wrote such country hits as "That's the Way Love Goes," "The Baptism of James Taylor," "I Just Started Hatin' Cheatin' Songs Today" and "I Never Knew," signed with Acuff-Rose Publications.

Six and half years ago Shaffer left his Whitney, Tex. turkey farm and about 125,000 turkeys and came to Nashville determined to become a songwriter. He did all right—and to this date hasn't eaten a piece of turkey since; not even on Thanksgiving or Christmas.

Whitey hasn't written many "turkeys" either, say his songsmith friends Ray Baker, Doodles Owen and Dallas Frazier.

Singer Tommy Overstreet's new art gallery on local Music Row is an all-in-the-family operation. Tommy's parents, Mr. and Mrs. Tom Overstreet, manage the place.

The other day I asked writer Jerry Chestnut why writers used an apostrophe (') instead of a 'g' in participle—including titles . . . (Like makin' instead of making, writin' instead of writing, etc.) . . . Jerry stared at me blankly for a few seconds and asked, "What's an apostrophe?"

The motel room of Enterprise label artist O.B. McClinton was robbed while he was doing a personal appearance in Topeka, Kansas. O.B. says he knows the thief had to be one of his "soul brothers" because in addition to taking his trousers and wallet that contained cash and credit cards, the culprit got away "with my special hair spray—and my Afro comb."

Gone, man—real gone.

Fayetteville, West, Va. didn't forget Charlie McCoy. The town staged its third annual homecoming reception for the harmonica wizard. Charlie showed his appreciation by performing at the event and brought along Mel Street, Lynda Kay Lance, Terri Lane and Jimmy Nall to make for a really big show.

A quote from 79-year-old writer Harry Tobias: "If you can't hum or whistle a song it isn't going to be a hit."

What are singer Bobby Bare and writer Shel Silverstein doing at RCA? . . . Probably cooking up another hit album for Bobby.

Birthdays: Jesse McReynolds, Del Reeves, Shirley Ray.

## Album Design (Continued from page 51)

If you want to see a sample of album cover personality, feast your eyes on a Charlie McCoy album. Barnes has found ways to make the absurd become a McCoy trademark; a harmonica in a hot dog bun; McCoy portrayed as a gangster—because he's an instrumentalist his image is not as static as a singer, so Barnes can get away with zanier covers.

The album design business is indeed on the upswing in Nash-

ville. Record companies that formerly used designers elsewhere are now using studios here. There are a variety of reasons for this: cost convenience, good shooting locations, the "take-it-easy" pace. Perhaps the greatest reason for the growing album cover work done in the studios here was this statement from Barnes: "Hopefully I can always say I've done things in good taste."

# RECORD WORLD THE COUNTRY ALBUM CHART

JULY 13, 1974

| JULY 13 | JULY 6 |  |    |
|---------|--------|--|----|
| 1       | 2      | BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 33247   | 64 |
| 2       | 1      | GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475   | 16 |
| 3       | 6      | BEST OF CHARLIE RICH CHARLIE RICH—Epic KE 31933  | 8  |
| 4       | 3      | THIS TIME WAYLON JENNINGS—RCA CPL1-0539  | 12 |
| 5       | 7      | HANG IN THERE GIRL FREDDIE HART—Capitol ST 11296   | 10 |
| 6       | 9      | IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 411  | 6  |
| 7       | 5      | THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433  | 24 |
| 8       | 4      | HONKY TONK ANGEL CONWAY TWITTY—MCA 406   | 16 |
| 9       | 8      | VERY SOCIAL LOVE SONGS CHARLIE RICH—Epic KE 32531  | 17 |
| 10      | 12     | PURE LOVE RONNIE MILSAP—RCA APL1-0500  | 11 |
| 11      | 10     | STOP AND SMELL THE ROSES MAC DAVIS—Columbia KC 32582   | 11 |
| 12      | 15     | COUNTRY FEELING CHARLEY PRIDE—RCA APL1-0534  | 9  |
| 13      | 11     | ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745  | 16 |
| 14      | 21     | LORETTA LYNN'S GREATEST HITS, VOL. 2—MCA 420   | 6  |
| 15      | 23     | COUNTRY BUMPKIN CAL SMITH—MCA 424  | 6  |
| 16      | 13     | SNAP YOUR FINGERS DON GIBSON—Hickory H3F-4509  | 13 |
| 17      | 26     | RAGGED OLD FLAG JOHNNY CASH—Columbia KC 32917  | 8  |
| 18      | 17     | THE ENTERTAINER ROY CLARK—Dot DOS 1-2001   | 16 |
| 19      | 19     | LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389   | 26 |
| 20      | 20     | IS IT WRONG SONNY JAMES—Columbia KC 32805  | 9  |
| 21      | 14     | HELLO LOVE HANK SNOW—RCA APL1-0441   | 21 |
| 22      | 25     | FOR THE LAST TIME BOB WILLS & TEXAS PLAYBOYS—UA-LA216-J2   | 6  |
| 23      | 22     | A GOOD WOMAN'S LOVE JERRY REED—RCA APL1-0544   | 8  |
| 24      | 16     | NO CHARGE MELBA MONTGOMERY—Elektra EKS 75079   | 12 |
| 25      | 27     | SPOOKY LADY'S SIDESHOW KRIS KRISTOFFERSON—Monument PZ32914   | 7  |
| 26      | 18     | MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699  | 19 |
| 27      | 39     | RUB IT IN BILLY CRASH CRADDOCK—ABC ABCX-817  | 4  |
| 28      | 31     | FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505   | 19 |
| 29      | 36     | SMILE FOR ME LYNN ANDERSON—Columbia KC 32941   | 4  |
| 30      | 38     | HOUSTON, I'M COMING TO SEE YOU GLEN CAMPBELL—Capitol 11293   | 5  |
| 31      | 24     | LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290  | 32 |
| 32      | 29     | JIM STAFFORD—MGM SE 4947   | 15 |
| 33      | 34     | WOMAN, YOUR NAME IS MY SONG TOMMY OVERSTREET—Dot DOS 26021   | 7  |
| 34      | 30     | AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397   | 35 |
| 35      | 32     | WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744   | 19 |
| 36      | 33     | IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276  | 19 |
| 37      | 40     | LEAN IT ALL ON ME DIANA TRASK—Dot DOS 26032  | 6  |
| 38      | 43     | THIS IS BRIAN COLLINS—Dot DOS 26017  | 5  |
| 39      | 44     | THANK YOU WORLD STATLER BROTHERS—Mercury SRM 1-707   | 4  |
| 40      | 45     | COUNTRY BOOTS BOOTS RANDOLPH—Monument KZ 32912   | 7  |
| 41      | 46     | BOOGITY BOOGITY RAY STEVENS—Barnaby BR 6003  | 4  |
| 42      | 47     | HOUSE OF LOVE DOTTIE WEST—RCA APL1-0543  | 5  |
| 43      | 42     | I'D FIGHT THE WORLD JIM REEVES—RCA APL1-0537   | 7  |
| 44      | 50     | I-40 COUNTRY JERRY LEE LEWIS—Mercury SRM 1-710   | 3  |
| 45      | 54     | COUNTRY PARTNERS CONWAY & LORETTA—MCA 427  | 2  |
| 46      | 48     | YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366  | 46 |
| 47      | 53     | BLUEGRASS COUNTRY DANNY DAVIS & NASHVILLE BRASS—RCA APL1-0565  | 2  |
| 48      | 52     | WAKE ME INTO LOVE BUD & WILMA—Shannon SHA-1002   | 5  |
| 49      | 51     | MAMA KERSHAW'S BOY DOUG KERSHAW—Warner Bros. BS 2793   | 7  |
| 50      | —      | IN MY LITTLE CORNER OF THE WORLD MARIE OSMOND—MGM M3G-4944   | 1  |
| 51      | 37     | BEST OF NAT STUCKEY—RCA APL1-0541  | 10 |
| 52      | 41     | PHASES AND STAGES—WILLIE NELSON—Atlantic SD 7291   | 14 |
| 53      | 59     | VERY BEST OF DON GIBSON—Hickory H3G-4502   | 2  |
| 54      | 58     | CHET ATKINS PICKS ON JERRY REED—RCA APL1-0545  | 3  |
| 55      | 28     | DOUBLE EXPOSURE JOHNNY CARVER—ABC ABCX-812   | 12 |
| 56      | 57     | LIVE AT THE JOHNNY MACK BROWN HIGH SCHOOL LESTER "ROADHOG" MORAN & CADILLAC COWBOYS—Mercury SRM1-708 | 4  |
| 57      | —      | WHISPERING BILL ANDERSON—MCA 416   | 1  |
| 58      | —      | RED ROSE FROM THE BLUE SIDE OF TOWN GEORGE MORGAN—MCA 422  | 1  |
| 59      | —      | GOOD AND COUNTRY MARTY ROBBINS—MCA 421   | 1  |
| 60      | 36     | BEST OF DAVID & BARBARA—Epic KE 32915  | 9  |
| 61      | 66     | BLUEGRASS FESTIVAL LESTER FLATT—RCA APL1-0588  | 2  |
| 62      | 67     | TWO WAY STREET MEL STREET—GRT 8002   | 2  |
| 63      | —      | IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APL1-0572   | 1  |
| 64      | 55     | RAINBOW IN DADDY'S EYES SAMMI SMITH—Mega MLPS 601  | 8  |
| 65      | 49     | HAVE I TOLD YOU LATELY THAT I LOVE YOU MARTY ROBBINS—Columbia C 32586                                | 12 |
| 66      | 61     | SHE'S IN LOVE WITH A RODEO MAN JOHNNY RUSSELL—RCA APL1-0542  | 6  |
| 67      | 62     | FASTEST GRASS ALIVE OSBORNE BROTHERS—MCA 374   | 11 |
| 68      | 64     | YOU'RE THE BEST THING RAY PRICE—Columbia KC 32777  | 11 |
| 69      | 68     | LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341  | 21 |
| 70      | 60     | TORE DOWN PORTER WAGONER—RCA APL1-0496   | 10 |
| 71      | 56     | ATKINS & TRAVIS TRAVELING SHOW CHET ATKINS & MERLE TRAVIS—RCA APL1-0479                              | 15 |
| 72      | 63     | LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937  | 20 |
| 73      | 65     | DON WILLIAMS, VOL. 2—JMI 406   | 18 |
| 74      | 72     | FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687                                   | 29 |
| 75      | 73     | JOLENE DOLLY PARTON—RCA APL1-0473  | 20 |

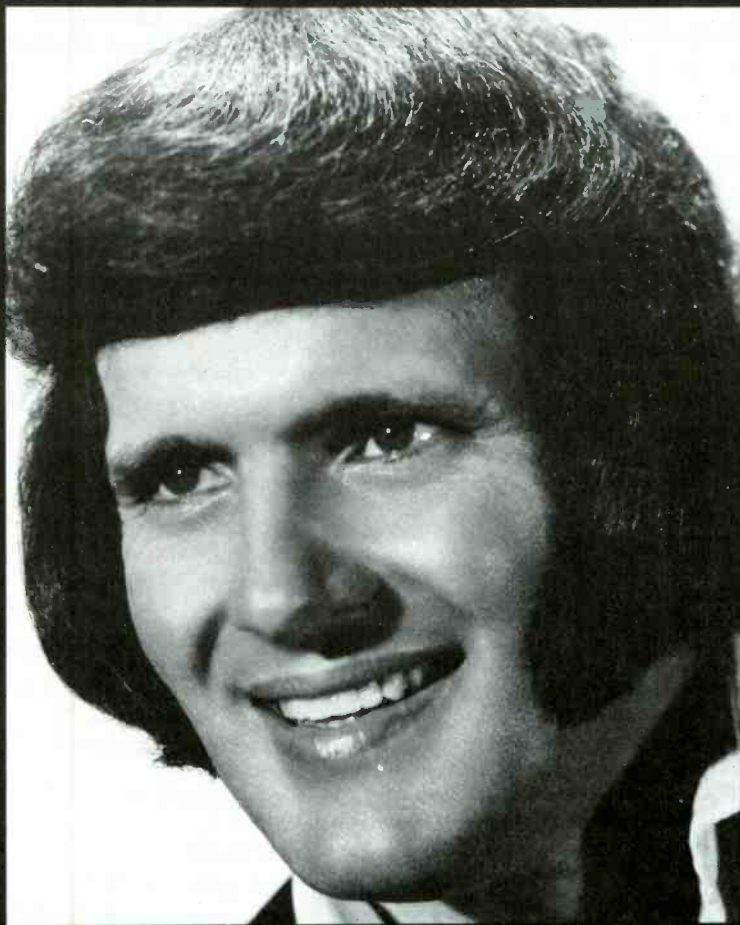


# THE COUNTRY SINGLES CHART

JULY 13, 1974

| JULY 13 | JULY 6   | WKS. ON CHART |
|---------|--|---------------|
| 2       | 2 MARIE LAVEAU BOBBY BARE—RCA APBO-0261                    | 10            |
| 3       | 3 THEY DON'T MAKE 'EM LIKE MY DADDY LORETTA LYNN—MCA 40223 | 11            |
| 4       | 6 ONE DAY AT A TIME MARILYN SELLARS—Mega 205               | 13            |
| 5       | 9 ONE DAY AT A TIME DON GIBSON—Hickory H318                | 11            |
| 6       | 8 HE THINKS I STILL CARE ANNE MURRAY—Capitol 3850          | 12            |
| 7       | 1 THIS TIME WAYLON JENNINGS—RCA APBO-0251                  | 12            |
| 8       | 12 STOMP THEM GRAPES MEL TILLIS—MGM 14720                  | 9             |
| 9       | 17 STATUE OF A FOOL BRIAN COLLINS—Dot DOA 17499            | 8             |
| 10      | 14 THAT SONG IS DRIVING ME CRAZY TOM T. HALL—Mercury 73488 | 7             |

|    |   |    |    |   |    |
|----|---|----|----|---|----|
| 11 | 21 RUB IT IN BILLY "CRASH" CRADDOCK—ABC 11437                     | 7  | 43 | 51 IT HURTS TO KNOW THE FEELING'S GONE NAT STUCKEY—RCA APBO-0288                | 4  |
| 12 | 13 IT'S THAT TIME OF NIGHT JIM ED BROWN—RCA APBO-0267             | 10 | 44 | 55 FIELD OF YELLOW DAISIES CHARLIE RICH—Mercury 73498                           | 4  |
| 13 | 23 AS SOON AS I HANG UP THE PHONE CONWAY & LORETTA—MCA 40251      | 5  | 45 | 48 BACK DOOR TO HEAVEN NANCY WAYNE—20th Century TC 2086                         | 6  |
| 14 | 10 ROOM FULL OF ROSES MICKEY GILLEY—Playboy 50056                 | 13 | 46 | 50 RESTLESS CRYSTAL GAYLE—United Artists UA-W428-W                              | 5  |
| 15 | 7 WE COULD CHARLEY PRIDE—RCA APBO-0257                            | 13 | 47 | 54 MY WIFE'S HOUSE JERRY WALLACE—MCA 40248                                      | 4  |
| 16 | 5 I DON'T SEE ME IN YOUR EYES ANYMORE CHARLIE RICH—RCA APBO-0260  | 11 | 48 | 56 OLD MAN FROM THE MOUNTAIN/HOLDING THINGS TOGETHER MERLE HAGGARD—Capitol 3900 | 3  |
| 17 | 19 YOU MAKE ME FEEL LIKE A MAN MEL STREET—GRT 002                 | 9  | 49 | 52 (I'M A) YO YO MAN RICK CUNHA—GRC 2016  | 5  |
| 18 | 20 A GOOD WOMAN'S LOVE JERRY REED—RCA APBO-0203                   | 9  | 50 | 58 ANNIE'S SONG JOHN DENVER—RCA APBO-0295                                       | 3  |
| 19 | 22 DON'T YOU THINK MARTY ROBBINS—MCA 40236                        | 7  | 51 | 59 TELLTALE SIGNS JERRY LEE LEWIS—Mercury 73491                                 | 3  |
| 20 | 25 YOU CAN'T BE A BEACON DONNA FARGO—Dot 17506                    | 6  | 52 | 29 I WILL ALWAYS LOVE YOU DOLLY PARTON—RCA APBO-0234                            | 15 |
| 21 | 16 IF YOU LOVE ME OLIVIA NEWTON-JOHN—MCA 40209                    | 14 | 53 | 60 TALKIN' TO THE WALL LYNN ANDERSON—Columbia 4-46056                           | 2  |
| 22 | 32 THE MAN THAT TURNED MY MAMA ON TANYA TUCKER—Columbia 4-46047   | 4  | 54 | 61 COME MONDAY JIMMY BUFFETT—Dunhill 4385                                       | 2  |
| 23 | 26 HEY THERE, GIRL DAVID ROGERS—Atlantic CY 4022                  | 9  | 55 | 52 I'LL THINK OF SOMETHING HANK WILLIAMS, JR.—MGM 14731                         | 2  |
| 24 | 24 I MISS YOU JEANNIE SEELY—MCA 40255                             | 9  | 56 | 35 I WANT TO STAY NARVEL FELTS—Cinnamon C798                                    | 8  |
| 25 | 30 THE GRAND TOUR GEORGE JONES—Epic 5-11122                       | 6  | 57 | 64 IT'LL COME BACK RED SOVINE—Chart 5220  | 3  |
| 26 | 31 SEXY LADY FREDDY WELLER—Columbia 4-46040                       | 8  | 58 | — DANCE WITH ME JOHNNY RODRIGUEZ—Mercury 73493                                  | 1  |
| 27 | 34 HELP ME ELVIS PRESLEY—RCA APBO-0280                            | 5  | 59 | 72 I NEVER KNEW CONNIE SMITH—Columbia 4-46058                                   | 2  |
| 28 | 28 FRECKLES AND POLLYWOG DAYS FERLIN HUSKY—ABC 11432              | 11 | 60 | 69 STANDING IN YOUR LINE BARBARA FAIRCHILD—Columbia 4-46053                     | 2  |
| 29 | 41 MAKIN' THE BEST OF A BAD SITUATION DICK FELLER—Asylum 11037    | 5  | 61 | 65 EVERYBODY NEEDS A RAINBOW BOBBY WRIGHT—ABC 11443                             | 4  |
| 30 | 11 HOW LUCKY CAN ONE MAN BE JOE STAMPLEY—Dot DOA 17502            | 11 | 62 | 67 THIS TIME I ALMOST MADE IT BARBARA MANDRELL—Columbia 4-45054                 | 3  |
| 31 | 15 I'D FIGHT THE WORLD JIM REEVES—RCA APBO-0255                   | 12 | 63 | 63 JUST OUT OF REACH MARIE OWENS—MCA 40227                                      | 4  |
| 32 | 37 BOOGIE WOOGIE CHARLIE MCCOY & BAREFOOT JERRY—Monument Z57-8611 | 5  | 64 | 70 RAILROAD LADY LEFTY FRIZZELL—ABC 11442                                       | 3  |
| 33 | 38 CAN I COME HOME TO YOU BILL ANDERSON—MCA 40243                 | 6  | 65 | 68 MIDNIGHT MAN MARTY MITCHELL—Atlantic CY-4023                                 | 3  |
| 34 | 39 DRINKIN' THING GARY STEWART—RCA APBO-0281                      | 6  | 66 | 73 DOWN THE ROAD I GO DON WILLIAMS—JMI 42                                       | 2  |
| 35 | 40 STOP AND SMELL THE ROSES HENSON CARGILL—Atlantic CY-4021       | 6  | 67 | 74 I'LL DO ANYTHING IT TAKES JEAN SHEPARD—United Artists UA-XW442-W             | 2  |
| 36 | 36 HELLO OUT THERE LAWANDA LINDSEY—Capitol 3875                   | 7  | 68 | — THAT'S YOU AND ME HANK SNOW—RCA APBO-0307                                     | 1  |
| 37 | 44 THANK YOU WORLD STATLER BROTHERS—Mercury 73485                 | 5  | 69 | — NATURAL WOMAN JODY MILLER—Epic 5-11134  | 1  |
| 38 | 45 SUNDOWN GORDON LIGHTFOOT—Reprise 1194                          | 8  | 70 | 75 LET'S HEAR IT FOR LONELINESS MUNDO EARWOOD—GRT-003                           | 2  |
| 39 | 53 THE WANT TO'S FREDDIE HART—Capitol 3898                        | 4  | 71 | — KEEP ON LOVIN' ME JOHNNY PAYCHECK—Epic 5-11142                                | 1  |
| 40 | 42 LOVIN' YOU IS WORTH IT DAVID & BARBARA—Epic 5-11120            | 7  | 72 | — I WOULDN'T WANT TO LIVE DON WILLIAMS—Dot DOA-17516                            | 1  |
| 41 | 48 GOODBYE REX ALLEN, JR.—Warner Bros. 7788                       | 11 | 73 | — THOSE LAZY HAZY CRAZY DAYS OF SUMMER TEX WILLIAMS—Granite 507                 | 1  |
| 42 | 47 I WANTA GET TO YOU LA COSTA—Capitol 3856                       | 12 | 74 | — TREAT ME LIKE A LADY SHERRY BRYCE—MGM 14726                                   | 1  |
|    |   |    | 75 | — JULIANNA HUMMERS—Capitol 3870   | 1  |



## HANG ON FOR Frank Myers'

FIRST HIT FOR  
CAPRICE RECORDS

# "Hangin' On To What I've Got"

#1999

Produced by  
Bob Milsap

**CAPRICE RECORDS**

Box 40346

Nashville, Tenn. 37204

(615) 383-0334



# An open letter to Don Williams.

Dear Don,

Dot Records welcomes you! We're delighted to have such a tremendous talent join our family. Your famous brand of laid-back, down-to-earth country music suits us mighty fine!

We still remember when you and the Pozo-Seco Singers had that enormous hit, "Time", and you were shot to international prominence. Your hometown of Corpus Christi, Texas sure must have been proud.

Since then, we've been watching your long string of hits on JMI, and have been impressed with your ability to sing, write, and produce such fine material. Above all, we love you for your style and sincerity. Just like your many fans.

Don, we at Dot believe that your first single for our label is the greatest. "I Wouldn't Want To Live If You Didn't Love Me" will be a giant record. We believe in it, and we believe in you.

**DOT RECORDS**

Distributed by Famous Music Corporation  
A Gulf + Western Company

**"I Wouldn't Want To Live  
If You Didn't Love Me"**

DOA-17516

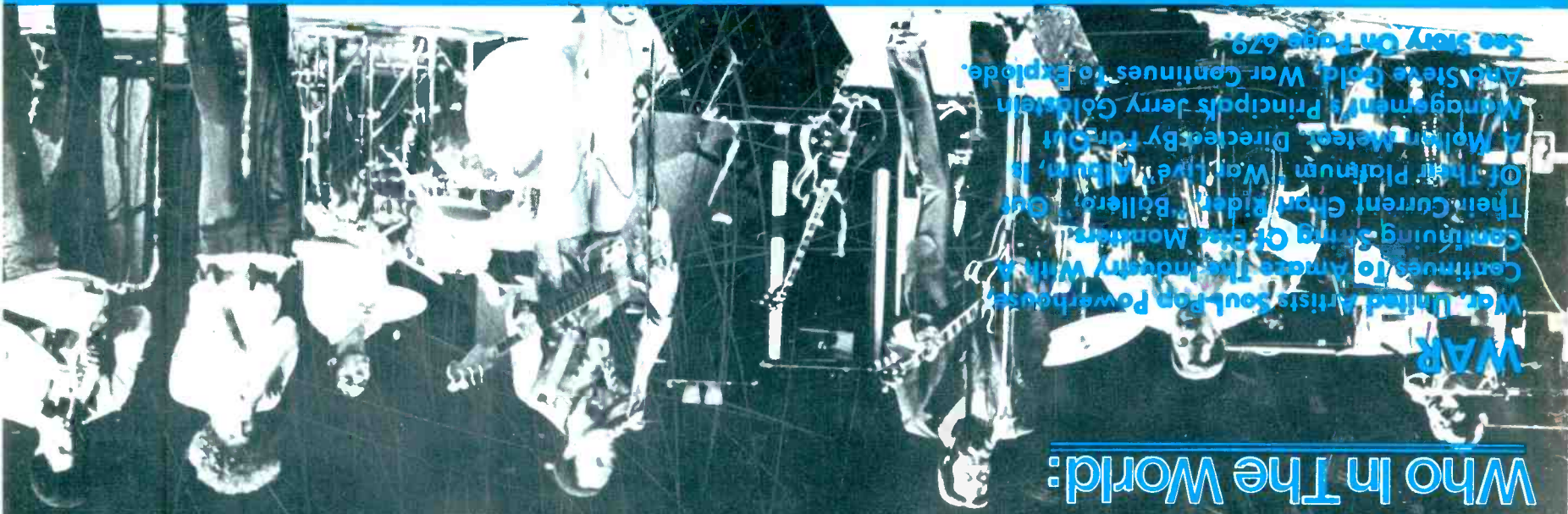
Book through:



1722 West End Ave.  
Nashville, Tenn. 37203  
(615) 327-3644

# RECORD WORLD

## Who In The World:



WAR, United Artists Soul Pop Powerhouse Continues To Amaze The Industry With A Continuing String Of Hit Moments. Out Their Current Chon Rider "Ballero," Out Of Their Platinum "War Live! Album," Is A Molten Melted, Directed By Far Out Management's Principals Jerry Goldstein And Steve Gold, War Continues To Explode. See Story On Page 679.

## HITS OF THE WEEK

### GOLD SINGLES

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### PLATINUM ALBUMS

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**WAR, "SLIPPIN' INTO DARKNESS"** (prod. by Jerry Goldstein, L. Jordan and H. Scott, For Out, ASCAP). Slippin' and slidin' up the charts comes this masterpiece by the band who invented "Funk Rock." WAR, should get lots of r&b play, cross over to pop, sell 1,256,326 copies, go gold, get covered by others, go back on charts and become WAR's first solo gold single.



**WAR, "THE WORLD IS A GHETTO"** (prod. by Jerry Goldstein, L. Jordan and H. Scott, For Out Prod.) (For Out, ASCAP). From the record breaking album of the same name, Universal theme with a funky beat should take the soulful supergroup to ghettos like Beverly Hills and Park Avenue. Right on target. Left on Sunset. Will become one of top 10 records of all time. Gold on release.



**WAR, "SOUTHERN PART OF TEXAS"** (prod. by Jerry Goldstein with L. Jordan and H. Scott) (For Out, ASCAP). Tight group harmony and enough percussion to blow the top off the charts on this track from the platinum "Deliver The Word" album. A natural for FM and pop AM play. "Texas" should spread quickly all over America. Today the "Southern Part Of Texas" tomorrow the world.



**WAR, "THE CISCO KID"** (prod. by Jerry Goldstein with L. Jordan and H. Scott, For Out Prod.) (For Out, ASCAP). This latin flavored pop/soul anthem looks like it's going to go all the way. Gold certification of more than 1 million copies were logged within an hour of its release. Should get AOR airplay (all over the road). Even police radio will want to play it.



**WAR, "FIDEL'S FANTASY, PART I"** (prod. by Jerry Goldstein, For Out Prod.) (For Out, ASCAP). Most popular "album" track from groups first solo LP, "WAR" is now available in edited form for radio programmers on "Radio Free WAR" album. Overlooked as a possible hit single the first time around, but don't overlook it now that it is edited. Song has become theme of Air Cuba.



**WAR, "WAR LIVE!"**: Their biggest hits are here, done "live" in this dazzling on-location package. Album features definitive versions of "Slippin' Into Darkness" (9:45) and "The Cisco Kid" (6:05) and includes a monumental 20 minute rendition of the explosive social comment, "Get Down." A two record set. And in this case, two "lives" are better than one. Gold the day it was pressed.



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### GOLD SINGLES

**WAR, "SPILL THE WINE"** (prod. by Jerry Goldstein, L. Jordan and H. Scott, For Out Prod.) (For Out, ASCAP). Eric Burdon & WAR's first record, should be an instant smash. Makes WAR a major force on the international scene and a name to be reckoned with in the music world. The unique combination of WAR's Latin/Funk Rhythm and Burdon's powerful vocal styling makes this record a natural #1 single.



### SLEEPERS

**WAR, "CITY, COUNTRY, CITY"** (prod. by Jerry Goldstein, L. Jordan and H. Scott, For Out Prod.) (For Out, ASCAP). Song could well have been singles blockbuster but comes from the same album that featured the colossal "Cisco Kid" and "World Is A Ghetto" tracks. This song has big hit potential. (This 3:57 edited version is available to radio stations only, on "Radio Free WAR" album).



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