

RECORD WORLD

MARCH 30, 1974

WHO IN THE WORLD:

HELEN REDDY

Helen Reddy (Capitol) Is About To Release A Very Personal Album, 'Love Song for Jeffrey.' The Feminist Who Made The Movement Musically Noteworthy With Her 'I Am Woman' Smash Already Has A New Hit Single From The Package: The Aptly Titled 'Keep On Singing.' She's A Gold Award Winner Five Times Over, And Is Not About To Stop Now. See Story On Page 28.



HITS OF THE WEEK

SINGLES

STEVIE WONDER, "DON'T YOU WORRY 'BOUT A THING" (prod. by S. Wonder) (Stein & Van Stock/Black Bull, ASCAP). Quasi-Spanish banter introduces a Latin-lilting third single from his Grammy-winning "Inner-visions" album. The feeling he produced on "You Are The Sunshine of My Life" goes uptempo and up-town. Tamla T54245 (Motown).



SLEEPERS

MARY TRAVERS, "CIRCLES" (prod. by Terry Cashman & Tommy West/Cashwest Prod.) (American Broadcasting, ASCAP). Production duo proves how wonderfully you can create new excitement with a deservedly established legend in her own time. Mary has never sounded more like a hit-maker. Expertly done, all around! Warner Bros. 7790.



ALBUMS

ORIGINAL SOUNDTRACK RECORDING, "THE GREAT GATSBY." In view of all the hoopla surrounding the film, it's inevitable that this Nelson Riddle-conducted disc will score well, too. Classics of the era include "What'll I Do," "Five Foot Two, Eyes Of Blue" and "It Had To Be You," among many others. Marvelous mood music! Paramount PAS 2-3001 (Famous) (7.98).



ARETHA FRANKLIN, "I'M IN LOVE" (prod. by Jerry Wexler, Arif Mardin & Aretha Franklin) (Pronto/Tracebob, BMI). Back in her familiar groove, Aretha chooses a Bobby Womack rhythm ballad to follow-up "Until You Come Back to Me." Repetitive nature of the lyric only serves to prove how much emotion Lady Soul can manage. Atlantic 2999.



AEROSMITH, "SAME OLD SONG AND DANCE" (prod. by Jack Douglas & Ray Cord/My Own Prod.) (Daksel/Frank Connelly, BMI). Group has gone beyond their "Dream On" promises to deliver one of the most straight-shootin' rockers of the year. A literate, variegated variant on the "Marc Bolan boogie," rhythmically and lyrically. Columbia 4-46029.



SMOKEY ROBINSON, "PURE SMOKEY." A penner of a panoply of past favorites, Smokey continues along that successful track with this release. Soft and strongly rhythmic, special sparklers include the sweetly sexy "Asleep On My Love" and the funky "A Tatoo," which was co-produced by Smokey and Willie Hutch. Smokey's smokin'! Tamla T6-331S1 (Motown) (6.98).



NILSSON, "DAYBREAK" (prod. by Nilsson) (Blackwood, BMI). From the "Son of Dracula" soundtrack — a film in which Harry stars with Ringo — comes Nilsson's best since "Coconut." Normally, sunlight kills the vampire. But this is definitely a case of "Daybreak" becoming a chartbreaking monster. Bloody grand! RCA APBO-0246.



MENTOR WILLIAMS, "FEELINGS" (prod. by Troy Seals & Mentor Williams/Third Son Prod.) (Danor, BMI). Dobie Gray's Mentor in more ways than one (and brother to Paul) debuts in a countrified landscape of chart-branded sunshine. The feelings you get from just one listening indicate many more will be both necessary and pleasurable. MCA 40205.



MELANIE, "MADRUGADA." Free-spirited singer/songwriter comes forth with an album that will undoubtedly be her grandest to date. Melanie never sounded better on her own tunes and her unique voice lends itself well to The Stones' "Wild Horses" and Randy Newman's sensitive "I Think It's Going To Rain Today." Neighborhood NRS 48001 (Famous) (6.98).



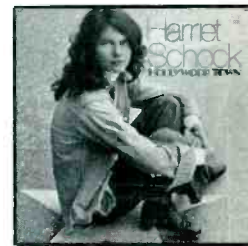
OLIVIA NEWTON-JOHN, "IF YOU LOVE ME (LET ME KNOW)" (prod. by John Farrar/Festival Records Intl. Prod.) (Al Gallico, BMI). Another John Rostill tune produced in the style of "Let Me Be There" should guarantee a similar kind of success saga for her follow-up. That great Mr. Bassman sound is even more pronounced here. MCA 40209.



INCREDIBLE BONGO BAND, "OHKEY DOKEY" (prod. by John Bahler/Michael Viner) (Pocket Full of Tunes, BMI). Wes Farrell tune gets a Stevie Wonder-ish clavinet-powered rendering, so both pop and soul ears should be after this one. Bongo power supplemented with big band sound. All in all, an across-the-board smashy flashyl Pride XW411-W (UA).



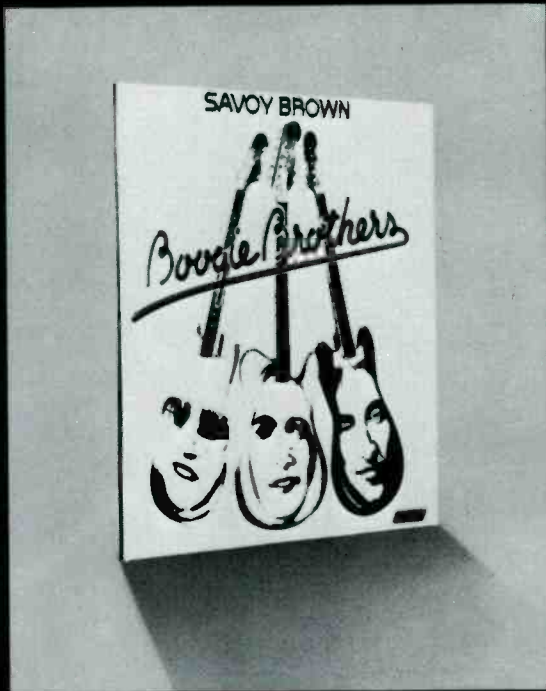
HARRIET SCHOCK, "HOLLYWOOD TOWN." The lady is not only pretty, but she possesses a voice and compositions to match! Commercial production combined with poignant music and lyrics add up to a delicious debut disc. All songs flow sweetly, with "Could It Be" and the title tune being touchingly tasteful. A special Shock! 20th Century T-437 (5.98).



IN CONJUNCTION WITH THE 16th ANNUAL CONVENTION



NARM ISSUE



APS 638

“BOOGIE BROTHERS” IS THE NEW SAVOY BROWN ALBUM. BY THE NEW SAVOY BROWN.

Kim Simmonds, Stan Webb (formerly with Chicken Shack), Miller Anderson (formerly with Keef Hartley) on guitar, together with Jimmy Leverton on bass and Eric Dillon on drums are the new Savoy Brown. The boogie brothers.

Rock'n'blues'n'boogie like never before.



Produced by Harry Simmonds and Savoy Brown.



SAVOY BROWN ON TOUR.

March 25 . CHICAGO Amphitheatre
 28 . EL PASO Coliseum
 30 . FT. WORTH Tarrant County Center
 31 . AMARILLO Civic Center
 April 2 . ALBUQUERQUE University of New Mexico
 3-4 . DENVER Municipal Auditorium
 7 . PHOENIX Big Surf
 9 . SAN DIEGO Sports Center
 12 . MEMPHIS Ellis Auditorium
 13 . LITTLE ROCK Barton Coliseum
 19 . MIAMI BEACH Auditorium
 21 . WEST PALM BEACH Auditorium

April 26 . BIRMINGHAM Rigward Field
 27 . JACKSONVILLE Coliseum
 28 . ORLANDO Jai Alai Fontaine
 May 3 . JACKSON Stadium
 4 . MOBILE Heartsfield Stadium
 5 . ST. PETERSBURG Bayfront Center
 22 . VISCALIA, CALIF. Viscalia Convention Center
 23 . FRESNO Warner Theatre
 24 . PORTLAND Paramount
 25 . SEATTLE Paramount
 27 . SPOKANE Gonzaga University
 31 . LONG BEACH Long Beach Auditorium
 June 1 . SAN FRANCISCO Winterland

Multi-Media Artists in Chart Surge

By LENNY BEER

■ A quick glance at the top of the **Record World** album chart this week reveals the effects of multi-media exposure on sales. Five of the top ten albums and eight of the top 15 are aided and abetted by TV and film fare.

Starting from the top we find "John Denver's Greatest Hits," (RCA) an album which has double help. It contains the single, "Sunshine On My Shoulders," which was released after the TV movie "Sunshine" was aired and subsequently soared to the number one spot on The Singles Chart. Then Denver himself performed many of the tunes from the album on his ABC-TV special. The results of this media blitz not only provided Denver with the number one album but revived the sales on his "Poems, Prayers, and Promises"

set to the point where it holds the number 11 position on the chart.

In the number two slot we find Barbra Streisand's studio album "The Way We Were," (Columbia) whose sales exploded right out of the box due to the tremendous success of her Academy Award-nominated single of the same title, also a former number one record. Streisand is an accomplished multi-media superstar and has returned to her former prominence as a record seller with even greater strength. (Incident-

(Continued on page 48)

Motown Goes \$6.98

■ HOLLYWOOD, CAL. — Motown Records has announced an increase in list price for all new releases, effective March 1, to \$6.98 list for albums. In addition, the company has revealed that tape prices will remain the same. The first release at the new \$6.98 album/\$6.98 tape price is the new Smokey Robinson album, "Pure Smokey."

Chess/Janus Distributes Barnaby

■ NEW YORK—Marvin Schlachter, president of Chess/Janus Records and Andy Williams, president of Barnaby Records, have jointly announced a long-term, world-wide, exclusive agreement under which the Barnaby label will be distributed by Chess/Janus.

Williams has been meeting with both Schlachter and Chess/Janus executive vice president Stan Hoffman regarding up-coming product by his four major artists.

Among the first releases under this agreement will be a single by Andy & David titled "What's Your Name" and produced by Mike Curb, Mike Lloyd and Don Costa. Also going into release is a new Ray Stevens single entitled "The Streak," and other product plans include country artist Doyle Holly and a new disc by Claudine Longet.

Economy Chart Bows

■ This week **Record World** inaugurates the industry's only Economy LP Chart as a monthly feature. For an explanation of the chart and the chart itself, turn to the economy section on page 42.

16th Annual NARM Convention Underway; Industryites Consider Broad Range of Topics

By GARY COHEN

■ HOLLYWOOD, FLA.—Returns, pricing, inventory control, advertising, piracy and quad/video will take up significant amounts of meeting time at the 16th annual National Association of Record Merchandisers Convention here. The convention, which officially began Sunday (24) with simultaneous rack jobber distributor and retailer meetings, will last through Wednesday, March 27, with over 1300 industry representatives, including rack jobbers, distributors, retailers, manufacturers, their wives and other representatives in attendance.

'Want List'

Representatives from all segments of the industry can be expected, if past history is repeated, to use the NARM Convention as an opportunity to air their problems. These problems, which differ from mass merchandiser to independent distributor to re-

tailer, are at times mutually exclusive or even contradictory. From conversations with industry leaders in all facets of the business, **Record World** has assembled the following "want list" of what each group would like to see implemented:

Manufacturers want:

- Better cooperation from retailers and rack jobbers, more working together.
- Rack jobbers, one stops and retailers to try and cut down on returns.
- Retailers to stop using albums as loss leaders, and an end to price wars and selling \$5.98 list albums for under three dollars.
- A faster cash flow from all levels of the business, and for retailers to pay their bills with money and not returns.
- Rack jobbers to do more local buying, and to take new product sooner.

(Continued on page 48)

The complete NARM Convention Agenda appears on page 10.

Programming for an Efficient Future:

A Proposal For Retail Computerization

By GARY COHEN

(This is the third and concluding part of the Record World series on computerization of the retail record business. Previously installments dealt with computerization in other retail industries, a look at those retailers and rack jobbers already using computers, and a detailed examination of the advantages and profits computerized retailing would bring to the record business.)

■ NEW YORK—In an industry where procrastination coupled with "me-tooism" and "follow the leader" are the norm rather than the exception, the time to start planning for computerization of the retail record business is now. In consultation with industry leaders of all fields, **Record World** has formulated a basic program for the industry to follow in developing the computerized retail program.

Program Implementation

Of foremost importance is the necessity to decide now on which program to adopt. The longer the industry waits, the harder it will be to agree on a standard program. In addition, whatever coding or recoding will become necessary, it will obviously take some time for old non-coded stock to be sold off, and for new ready-coded merchandise to be made available. If the industry plans on totally computerized pre-coding by, say 1977, there will be plenty of time to implement the program, and work out any problems.

The implementation plan should consist of:

- 1) A joint study undertaken by a committee of manufacturers, record

(Continued on page 14)

Atlantic Names Allen Dir. of R&B Product

■ NEW YORK — Ahmet Ertegun, president of Atlantic Records, has announced that Henry Allen has been named vice president/director of r&b product for the company. Allen has been in charge of promotion for the firm for the past eight years.



From left, Henry Allen, Atlantic executive vice president Jerry Wexler, Atlantic president Ahmet Ertegun.

In his new post, Allen will be responsible for r&b talent signings and acquisition of new masters. He will oversee all phases of r&b product, from the recording session to the packaging of the album, including r&b promo-

(Continued on page 44)

RCA Names Shepard and Munves To New A&R, Mktg Red Seal Posts

■ NEW YORK — RCA Records president Kenneth Glancy has announced the appointment of Thomas Z. Shepard as division vice president, Red Seal artists & repertoire.

Shepard, who assumes his new position April 1, comes to RCA Records from CBS Records where he was director of Columbia Masterworks and original cast albums. Earlier this year, an album he had produced for CBS, the Pierre Boulez-New York Philharmonic recording of Bartok's Concerto for Orchestra, was awarded three Grammys—Classical Album of the Year, Best Orchestral Performance, and Best Engineered (Continued on page 59)



Thomas Z. Shepard

Herman Lubinsky Dies

■ NEWARK, N. J. — Herman Lubinsky, veteran music man and a pioneer in the independent record business, died on a Saturday morning March 16, at age 77.

Lubinsky started in the music business in 1939, and was one of the oldest and most successful independent entrepreneurs in the jazz, r&b and gospel fields through his Savoy label. Some of his major recordings in jazz included Charlie Parker, Lester Young and Erroll Garner, with Big Maybelle, Nappy Brown and Paul Williams numbered among his r&b successes. His forays into the gospel field resulted in recordings by such notables as the Clara Ward Singers, the Davis Sisters, James Cleveland and the Roberta Martin Singers.

WNJ

Lubinsky also was responsible for the inception of New Jersey's first radio station, WNJ, followed by the establishment of WBNX. His business goes to his estate, to be administered by his wife, with Fred Mendelsohn handling the Savoy label. His son, Herman "Dink" Lubinsky, will run United Radio, a subsidiary of Savoy.

■ NEW YORK—The appointment of R. Peter Munves as director, marketing, Red Seal and Special Projects at RCA Records, has been announced by president Kenneth Glancy.

In his new post, Munves will be responsible for merchandising and marketing campaigns for the RCA and Erato classical catalog.

"There is no better classical marketing man in the recording industry, and in this new position, Munves will be able to greatly expand his activities for which he is justly renowned. His unique combination of marketing skills and complete knowledge of classical music has enabled him to achieve (Continued on page 59)



R. Peter Munves

'Laid Back' Goes Gold

■ MACON, GA. — "Laid Back," the first solo album by Gregg Allman of the Allman Brothers Band, has been certified gold by the RIAA. Allman is currently on a solo tour, backed by a 24 piece orchestra.

Schuster UA Music VP

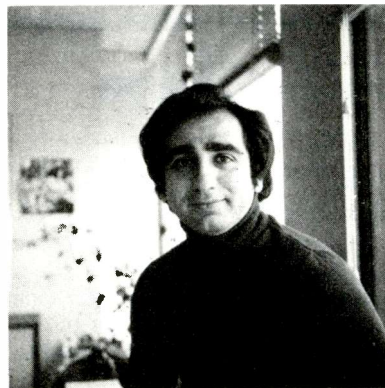
■ LOS ANGELES — Wally Schuster has been appointed to the post of vice president of the United Artists Music Publishing Group, announced Michael Stewart, president of United Artists Records. Schuster was most recently general professional manager of the publishing operation.



Wally Schuster

Ragusa to Famous As A&R Director

■ NEW YORK — Tony Martell, president of Famous Music Corporation, has appointed Lou Ragusa to the post of director of a&r for Famous.



Lou Ragusa

For the last three years Ragusa was with The Dick James Organization where he supervised the management, publishing and record coordination in the U.S. and Canada. Previously, he served as a professional manager for both the Beechwood Management and Sunbury Dunbar publishing firms.

"I'm here to attract strong artists that are going to be on top for a long time," Ragusa said, "and I'm here to help talent develop from the embryo stage up to the status of an Elton John. Naturally, our interest will be aroused by any talent that displays potential for growth; and our interest will be maintained by artists who have strong management and working bands."

RW Names Robinson 'A/V World' Editor

■ NEW YORK — Record World publisher Bob Austin and editor-in-chief Sid Parnes have named media authority Richard Robinson as the magazine's first audio/video editor. Every other week, Robinson will research and edit a full page report, 'Audio Video World,' on the latest hardware and software news in both the audio and video fields.

"Electronics has become an integral part of the entertainment and music business," said Austin in making the announcement. "The record industry must be kept up to date on the latest advances in audio equipment and the progress of video hardware and software. Our 'A/V World' reports will provide the industry with much needed information in a concise manner. We are also planning to have Richard Robinson develop a series of dialogues with the leading creators in these fields for upcoming issues of Record World."

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

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID PARNES

VICE PRESIDENT, MARKETING BIL KEANE

MIKE SIGMAN/EDITOR
LENNY BEER/RESEARCH EDITOR
HOWARD LEVITT/ASSOCIATE EDITOR
GARY COHEN/NEWS EDITOR
Robert Adels/Reviews Editor
Roberta Skopp/Assistant Editor
Ira Mayer/Assistant Editor
Toni Profeta/Assistant Chart Editor
Dede Dabney/R&B Editor
Speight Jenkins/Classical Editor
Irene Johnson Ware/Gospel Editor
Richard Robinson/A-V Editor
Mitchell Kanner/Art Director
Walli Nicita/Production

Wes Lucas/Advertising Sales

WEST COAST
SPENCE BERLAND
VICE PRESIDENT
WEST COAST MANAGER
Craig Fisher/News Editor
Beverly Magid/Radio Editor
Linda Nelson/Production
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
JOHN STURDIVANT
VICE PRESIDENT
SOUTHEASTERN MANAGER
Dan Beck/Southeastern Editor
Marie Ratliff/Editorial Assistant
Red O'Donnell/Nashville Editor
806 16th Ave. So., Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE
TOMAS FUNDORA/MANAGER
Carlos Marrero/Assistant Manager
3140 W. 8th Ave.
Hialeah, Fla. 33012
(305) 823-8491
(305) 821-1230 (night)

ENGLAND
NOEL GAY ORGANISATION
24 Denmark St.
London, W.C.2, England
Phone: 836-3941

JAPAN
ORIGINAL CONFIDENCE
4F Tominag Bldg.
5-12-7 Shimbashi, Minato-Ku, Tokyo

GERMANY
PAUL SIEGEL
EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone Berlin 2115914

FRANCE
GILLES PETARD
8, Quai de Stalingrad,
Boulogne 92, France
Phone: 520-79-67

CANADA
LARRY LE BLANC
22 Walmer Road, Apt. 604
Toronto, Canada
Phone: (416) 967-1104

ITALY
ALEX E. PRUCCHINI
Via Corno Di Cavento N. 21, Milan

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RECORD WORLD MARCH 30, 1974

**Maggie Bell is a musical legend in England.
Now she belongs to America, too.**

Maggie Bell's new single
"After Midnight"
#3018

From the album, "Queen of the Night"
Produced by Jerry Wexler & Antisia Music

On Atlantic Records & Tapes



MAGGIE BELL



QUEEN OF THE NIGHT

SD 7293



RCA Sets Nashville Sales, Promo Meet

■ NEW YORK—More than 200 persons from all parts of the country will converge on Nashville this coming Thursday to participate in a national sales and promotion meeting of RCA Records.

The convention, to be held at the King of the Road Motor Inn, will be launched Thursday evening with a banquet and show at the Barn Dinner Theatre. The meeting also will be the launching pad for RCA's second annual "Country Cookin'" national country music program which will go on the next two months.

(Continued on page 64)

Record, Tape Ads In TV Upsurge

■ NEW YORK—Record, tape and related television advertising totaled more than \$25.8 million dollars in the fourth quarter of 1973, according to figures released by the Television Bureau of Advertising, based on Broadcast Advertisers Reports. Record and tape advertising showed a 36 percent increase over the third quarter, as eight industry firms made TVB's Top 100 list of national and regional spot television advertisers. (Record World had earlier indicated (February 23) the extensive use of television advertising by mail order firms, in addition to exclusively detailing future television campaigns by Warner Communications and Sire Records.)

Ronco

In the eighth position on the Top 100 list was Ronco Teleproducts, with estimated fourth quarter expenditures of \$5,668,700. At position 11 was Dynamic House, who spent \$4,717,000, followed at number 12 by K-Tel who spent \$4,619,200. Other familiar TV advertisers were Tampa Marketing with \$1.8 million, Columbia Broadcasting System (including Columbia House) with \$1.6 million and Adam VIII, Ltd with \$1.5 million. New to the list was Picam Products, who market the Record Matic record holder in addition to other products, their expenditures totaled \$1.7 million.

Record and tape advertising on television was the sixth leading product category in dollar value, following food, health & beauty aids, sporting goods, household and automotive equipment. Further, record advertising showed the fourth largest jump in percentage from the third to the fourth quarter.

Grammy Winner Wonder Grabs Four Chart Bullets

By ROBERT ADELS

■ NEW YORK — In the wake of his Grammy success, 1974 is already shaping up as a major year for Stevie Wonder (Tamla). He is currently charted as an artist with two bulleted albums—both having enjoyed a successful run prior their renewed sales life—and a bulleted single. Meanwhile, his talent as a writer is also documented by the current singles Chartmaker of the Week and the most recent gold single for Aretha Franklin.

Record World charts Wonder's most recent release, the Grammy-winning album of the year "Innervisions" at a bulleted 26, (up from 51 last week), in its 33rd consecutive week of action. His previous album which features "Superstition" (his Grammy-winning r&b performance) — "Talking Book"—reappears on The Album Chart this week at a bulleted 87.

The third single culled from "Innervisions" — "Don't You Worry 'Bout a Thing"—debuts on The Singles Chart at a bulleted 79. This week's Chartmaker on the same chart is another song from that album, "All in Love Is Fair" as performed by Barbra Streisand (Columbia). Aretha Franklin (Atlantic) recently received a gold single for her performance of another Wonder composition, "Until You Come Back To Me" which is currently charted at 70 after 20 weeks of action.

Brown Joins 20th

■ LOS ANGELES — Tom Rodden, 20th Century Records vice president, marketing and operations, has added Mick Brown to his staff as national sales manager.

Rodden said that Brown's responsibilities would include marketing, close coordination with the promotion department and handling local and regional break-outs.

Steppenwolf Reactivates



Reactivating (or de-retiring) their collective career are the members of Steppenwolf. After a two year hiatus the group has returned to the studio, under the personal management of Bobby Roberts of Landers-Roberts, Inc. A label deal is currently being negotiated. Pictured from left: George Biondo, Bobby Cochran, Goldy McJohn, Jerry Edmonton and John Kay—the men who comprise Steppenwolf.

Spitz Joins DJM

■ NEW YORK—In an overall expansion move Dick James has announced the appointment of Robert Spitz as professional manager of east coast operations for Dick James Music in the United States.

Spitz's duties include coordination of American activities in the New York and Los Angeles offices with Dick Bozzi. His main objectives are the servicing of the Dick James publishing catalogs and the coordination of record activities of James' American and English acts including, Mr. G. Whiz, Shepley and Brand, Phillip Goodhand-Tait and Blackfoot Sue.

Spitz will also be working closely with James' most recent pactees, Gerry and the Pacemakers, who were originally with Dick James during their rise to international stardom during the 1960s.

Spitz was formerly executive vice president of Laurel Canyon Limited, which manages Bruce Springsteen. Before that he was director of professional activities for the Wes Farrell Organization.

Elton John Breaks R&B

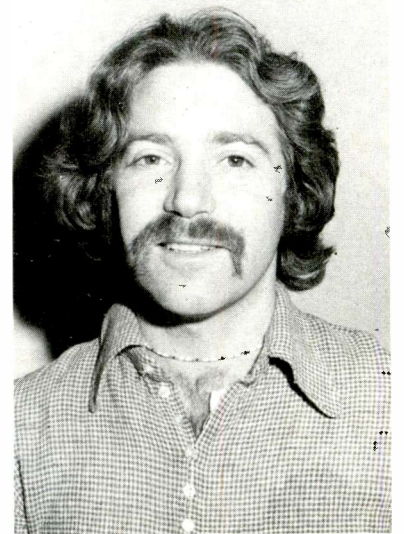
■ Elton John's single "Bennie & The Jets" (MCA), which debuted last week on The R&B Singles Chart at 52 with a bullet and moved this week to 42 with a bullet is the first pop crossover record to make the r&b chart this year. The last pop record to accomplish this feat was "Brother Louie" by Stories (Buddah).

The Elton John record, which was number one at WJLB in Detroit and is currently number two at WABQ Cleveland, is being aired by WVON, WJPC, WWIN, WAMO, WCIN, WDAO, WLOU, KATZ, WDIA, KYOK and KCOH.

Samuels to UA Post

■ LOS ANGELES — Michael Stewart, president of United Artists Records, has announced that Jeff Samuels has joined UA's publicity and artist relations department. Samuels joins Susan Blond as east coast coordinator of publicity, and will be headquartered in New York.

Samuels was most recently an account executive with publicity and public relations firm Solters, Sabinson and Roskin. He was previously assistant to the director of national publicity for Warner Brothers Records and was on the music staff of Variety.



Jeff Samuels

Samuels spent 1973 in England as correspondent for various state-side music magazines.

Ms. Blond has been with United Artists for one and one-half years as part of the publicity department. She had previously been advertising representative for Andy Warhol's magazine, Interview, and has appeared on the Anton Perich cable-television show for the past year.

Judge Exempts Dealer From Sun. Blue Law

■ BROOKLINE, MASS. — A retail record outlet here, Soundscope, Inc., has been found innocent of violating Sunday blue laws when the judge ruled that the sale of records and pre-recorded tapes falls under the "art good" exception to those laws.

Judge Edith Fine ruled for acquittal in the case involving charges that Soundscope, located at 291 Harvard St. in Brookline, had been open on two Sundays last December. The fact that the store sold only recordings and tapes, which the Judge ruled as falling in the art goods category, resulted in her finding for the defendant. She additionally stated that it would be up to be legislature, which originally adopted these laws, to change them.

Pure Smokey.



Smokey's Second Solo Album.

Side One

It's Her Turn To Live
The Love Between Me and My Kids
Asleep On My Love
I Am I Am
Just Passing Through

Side Two

Virgin Man
She's Only a Baby Herself
Fulfill Your Need
A Tattoo

Written, Performed and Produced by Smokey Robinson



©1974 Motown Record Corporation

Legislation Introduced For Copyright Protection

■ WASHINGTON—Legislation to provide continuing copyright protection for sound recordings has been introduced by Rep. Robert Kastenmeier, chairman of the House Judiciary Subcommittee on Copyrights.

The legislation is supported by the Recording Industry Association of America, Inc. (RIAA). The Association is urging prompt hearings in the House of Representatives. The current law protects only those sound recordings released before December 31, 1974, and after February 15, 1972.

The legislation as introduced prohibits piracy of sound recordings produced after January 1, 1975. (Recordings produced between February, 1972 and December, 1974 would remain protected.) The bill would make both piracy and counterfeiting of recordings felony penalties. It provides for fines of up to \$25,000 and three years imprisonment for a first offense, and fines up to \$50,000 and seven years for a subsequent offense. Present Federal laws provide only misdemeanor penalties.

The present law protecting recording copyrights was passed by Congress, on an emergency basis, in 1971. The December, 1974 expiration date was provided because Congress then expected that permanent copyright protection for recordings would be included in overall copyright revision then pending before the Senate. However, general copyright revision has been stalled because of factors unrelated to piracy of recordings.

The RIAA estimates that piracy of sound recordings diverts some \$200 million a year from legitimate companies, artists, musicians, writers, and publishers. Nearly one in four stereo tapes sold in the U.S. is a pirate copy of a legitimate recording.

ACHOO!

■ Due to the fact that both Craig Fisher and Ira Mayer are stricken with 103° fever, there will be neither an east nor west coast column this week.

InnerVision II Joins WB Family

■ NEW YORK — Warner Bros. Records has concluded an agreement with InnerVision II, a new soul-oriented label with headquarters in Chicago. The first release from InnerVision II via Warner Bros. is the debut single by Windy City. The single, "If By Chance" b/w "Hey It's Over," is on rush release and should reach stations this week.

Three States Consider Anti-Piracy Legislation

■ At press time, three states were in varying stages of completing the passing or signing of anti-piracy laws. In Kentucky, both houses of the legislature had passed a bill, and signing by the governor was expected Friday (22). In Mississippi, the state house also had passed a bill, while in Oklahoma, the senate had passed a similar measure. Commenting on the actions, a spokesman for the RIAA noted that they were continuing their concerted effort to get anti-piracy laws in all 50 states.

Maryland Conviction Under Piracy Law

■ CENTERVILLE, MD.—The first conviction under Maryland's new anti-piracy law was obtained here last week when Paul Albert Lucha, operator of the Dixon Sales Barn, a retail outlet in Crumpton, Md. pleaded guilty to selling pirated tapes.

Judge J. Owen Wise of the County Circuit Court sentenced Lucha to one year in jail but suspended sentence and put him on probation for that period.

The trial resulted after Lucha's arrest on January 30, at which time police seized more than 1,200 pirated pre-recorded tapes.

Columbia Broadcasting System to Become 'CBS'

■ NEW YORK — Shareholders of Columbia Broadcasting System, Inc. are being asked to approve a new, but familiar name for the company. The proposal, included in the Proxy Statement mailed to shareholders (21) calls for a vote to adopt CBS Inc. as the formal corporate name. Shareholders will vote on the proposal at the annual meeting on April 17.

Announcing the proposed name change, CBS Chairman William S. Paley said, "Two reasons underly the recommended change: the expansion of the company's activities into a wide range of fields other than broadcasting, and the popular identification of the company as CBS."

"Particularly in the last 15 years, CBS's activities have broadened beyond its original broadcasting base into book and periodical publishing, musical instruments and production of hobby and leisure time products. Its operations in the recorded music field, first begun in the late 1930s with the acquisition of Columbia Records, have grown rapidly both domestically and internationally."

Famous Taps Davis

■ NEW YORK — Fred Ruppert, national director of promotion for Famous Music, has announced the appointment of John Davis as west coast director of promotion. Davis will be responsible for directing the west coast local promotion staff and coordinating sales and airplay for his region. He will report directly to Ruppert.

Most recently, Davis directed national promotion for Elektra Records. Prior to that he was Elektra's west coast promotion director.

Handleman Sales Up

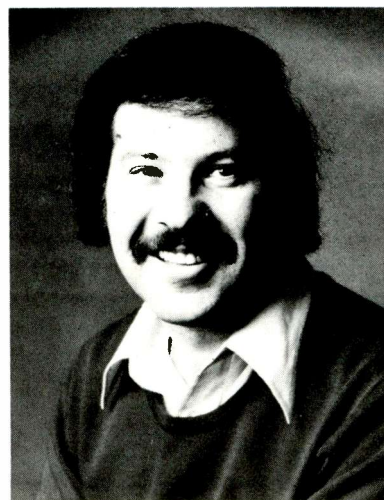
■ DETROIT — Handleman Company has announced that sales for the quarter ended January 31, 1974 were \$37,189,000, compared to \$32,476,000 for the same period last year. Net earnings for the quarter were \$1,930,000, or \$.44 per share, compared to \$1,964,000, or \$.44 per share last year.

Sales for the nine month period ended January 31, 1974 were \$85,826,000 compared to \$80,727,000 for the same period last year. Net earnings for the nine months were \$4,071,000 or \$.93 per share, compared to \$4,344,000, or \$.98 per share last year.

Resnick to Blue Thumb

■ NEW YORK—Effective immediately, Barry Resnick has been appointed to the newly created position of director of east coast promotion for Blue Thumb Records. Resnick was most recently the east coast promotion director for Chess-Janus Records.

Resnick, a seven-year veteran of the record industry, has also been associated with London and MGM Records. His main duties with Blue Thumb will be east coast promotion, although he will also concern himself with sales and advertising in the markets. Both Resnick and Louis Newman, director of national promotion, will report directly to label president Sal Licata.



Barry Resnick

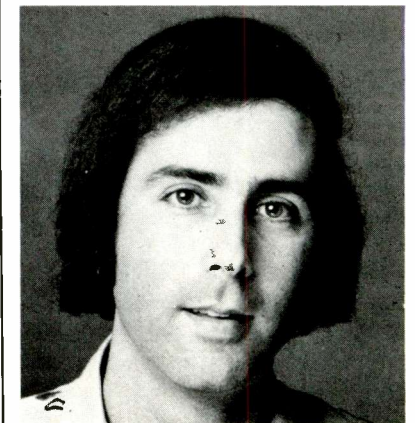
Hut Huddle



Stan Hoffman of Chess/Janus (center) joins Stuart Schwartz, chairman of the board, and Bertram Schwartz, senior vice president, of Schwartz Brothers, Inc., at the Grand Opening Party of the company's 12th Harmony Hut music supermarket in Paramus Park Mall, Paramus, N. J. The new 9,300 square foot unit is expected to reach a sales level of about \$230 per square foot.

UA Taps Diante

■ LOS ANGELES — Michael Stewart, president of United Artists Records, has announced the appointment of Denny Diante to the post of director of artist acquisition and talent development. Diante will produce for the label and act as liaison between it and the United Artists Music Publishing Group. He will report directly to Spencer Proffer, UA's national executive director of a&r.



Denny Diante

Diante was most recently West Coast professional manager for the Peer-Southern Organization. He previously had his own production and publishing company and also worked for E. H. Morris as head of that company's contemporary department on the West Coast.

Atlantic Signs Clint Holmes

■ NEW YORK—Jerry Greenberg, senior vice president and general manager of Atlantic Records, has announced that Clint Holmes has been signed to an exclusive, long term contract. Negotiations for Holmes were completed by Greenberg, Lee Pockriss and Paul Vance.

(Continued on page 44)

THANK YOU NARAD

 BILL MCA		 TONI BROWN MCA		 CHER Half-Breed MCA		 CLOWER POWER Jerry Clower MCA			
Bill Anderson Bill MCA-320		NEIL DIAMOND HOT AUGUST NIGHT IN CONCERT  MCA	Toni Brown Toni Brown MCA-386	EL CHICANO CINCO  MCA	Cher Half-Breed MCA-2104		Dobie Gray Loving Arms  MCA	Jerry Clower Clower Power MCA-317	
GOODBYE YELLOW BRICK ROAD  MCA	Neil Diamond Hot August Night MCA2-8000	Brenda Lee  MCA	El Chicano Cinco MCA-401		Loretta Lynn  MCA	Dobie Gray Loving Arms MCA-371	 MCA		
Elton John Goodbye Yellow Brick Road MCA2-10003	OLIVIA NEWTON-JOHN <i>Let Me Be True</i>  MCA	Brenda Lee New Sunrise MCA-373		Jeanne Pruett Satin Sheets  MCA	Loretta Lynn Love Is The Foundation MCA-355	 Marty Robbins MCA	Rick Nelson Windfall MCA-383		
Buffy  MCA	Olivia Newton-John Olivia MCA-389	LYNYRD SKYNYRD  MCA	Jeanne Pruett Satin Sheets MCA-338	SONNY & CHER LIVE IN LAS VEGAS VOL. 2  MCA	Marty Robbins Marty MCA-342		CONWAY TWITTY'S Honky Tonk Angel  MCA		
Buffy Sainte-Marie Buffy MCA-405		Louisiana Woman / Mississippi Man CONWAY TWITTY / LORETTA LYNN  MCA	Lynyrd Skynyrd Pronounced leh-nérd skin-nérd MCA-363	JERRY JEFF WALKER  LIVE RECORDING CONCERT LUCERNA, TEXAS MCA	Sonny & Cher Live in Las Vegas Vol. 2 MCA2-8004	JERRY WALLACE <i>For Wives And Lovers</i>  MCA	Conway Twitty Conway Twitty's Honky Tonk Angel MCA-406		
QUADROPHENIA THE WHO  MCA	Conway Twitty/ Loretta Lynn Louisiana Woman — Mississippi Man MCA-335		American Graffiti 2-RECORD SET  MCA	Jerry Jeff Walker Viva Terlingua MCA-382		The Original Motion Picture Sound Track Album JESUS CHRIST SUPERSTAR  MCA	Jerry Wallace For Wives and Lovers MCA-408	THE STING  MCA	
The Who Quadrophenia MCA2-10004		Original Television Soundtrack From SUNSHINE  MCA	Original Movie Soundtrack American Graffiti MCA2-8001	Coming Soon Martha Reeves Deodato	Original Movie Soundtrack Jesus Christ Superstar MCA2-11000	Coming Soon Lynyrd Skynyrd Neil Diamond	Original Movie Soundtrack The Sting MCA-390		

MCA RECORDS

1974 NARM SCHEDULE

SUNDAY, MARCH 24

- 9:00 a.m. - 5:00 p.m.—CONVENTION REGISTRATION—Tower Lobby
- 10:00 a.m.—RACK JOBBERS MEETING—Capitol Room, 32nd Floor, Tower Building
Chairman: Sydney Silverman, United Record & Tape Industries
- DISTRIBUTORS MEETING—Caucus Room, 32nd Floor, Tower Building
Chairman: Peter Stocke, Taylor Electric Company
- RETAILERS MEETING—Committee Room, 32nd Floor, Tower Building
Co-Chairmen: Barrie Bergman, The Record Bar; John Cohen, Disc Records
- 2:00 p.m.—REGULAR MEMBERS MEETING—Capitol Room, 32nd Floor, Tower Building
Presentation—Steve Groen—"The Norand Optical Scanner: A System of Inventory Control"
- 7:00 p.m. - 8:30 p.m.—PRESIDENTIAL WELCOMING COCKTAIL RECEPTION—Cafe Cristal
HOST: COLUMBIA RECORDS—Dress: Casual
- 8:30 p.m.—SOUL NIGHT—Regency Room
Dinner and Dancing, Casual Dress
GLADYS KNIGHT AND THE PIPS * CURTIS MAYFIELD
BUDDAH RECORDS

MONDAY, MARCH 25

- Registration desk in the Tower Lobby will be open 7:30 a.m. - 1 p.m.
- 7:30 a.m. - 8:45 a.m.—BREAKFAST—Regency North
- 9:00 a.m.—OPENING BUSINESS SESSION—Regency South and East
Chairman of the Day: David Press, D & H Distributing Co., Convention Chairman
President's Welcome: Peter D. Stocke, Taylor Electric Co., NARM President
Keynote Address: "Partners + Professionalism = Profits"—Joe Smith, President, Warner Brothers Records
Presentation: "The Changing Role of the Mass Merchandiser"—Sidney L. Davis, Music Retailer
- P-ANALYSTS**
Moderator: Cy Leslie, Pickwick International
Barrie Bergman, The Record Bar; Bill Cox, Lechmere Sales; Henry Droz, WEA Distributing Corp.; Al Geigle, Montgomery Ward; Daniel Heilicher, J. L. Marsh/Heilicher Bros.; David Lieberman, Lieberman Enterprises; David Rothfeld, Korvettes; George Schertzinger, Rose Stores; Stan Snyder, Columbia Records
Speaker: Bryant Cushing, Cushing and Cushing—"PROFESSIONAL MANAGEMENT: HOW TO GET THERE"
- 11:00 a.m.—LADIES WELCOMING BRUNCH—Regency North
Host: MCA Records
Speaker: Mortimer Berl, J. K. Lasser Co.—"Everything You Always Wanted To Know About Your Husband's *Affairs, But Were Afraid To Ask"
*Business
- 12:15 p.m.—MEET THE PRESS LUNCHEON—Cafe Cristal
"MEET THE PRESS" PANEL—Moderator: Jack Geldbart
From the Industry: Ewart G. Abner, President, Motown Records; Jerry Moss, President, A&M Records; Irwin Segelstein, President, Columbia Records; Joe Smith, President, Warner Brothers Records
From the Press: Sid Parnes, Record World; Jann Wenner, Rolling Stone; Marty Ostrow, Cashbox; Lee Zito, Billboard
- 2:30 p.m. - 5:30 p.m.—CABANA AND LANAI ROOM EXHIBIT AREA VISITING
REFRESHMENTS DURING CABANA AND LANAI ROOM EXHIBIT AREA COURTESY OF SHOREWOOD PACKAGING CORPORATION
FREE NIGHT—"ON THE TOWN"

TUESDAY, MARCH 26

- 7:30 a.m.—Breakfast-Meeting—Cafe Cristal
"UPDATE '74—THE PROBLEMS OF PIRACY"
Chairman of the Day: Jay Jacobs, NARM Piracy Chairman, Knox Record Rack Co.
Opening Remarks: Stanley M. Gortikov, President, RIAA
Speaker: John Murphy, Chief, Government Regulations Section, Criminal Division, Dept. of Justice
Reports—RIAA Staff Investigators: Jules Yarnell, Barry Slotnick, Jack Francis, John Polk
State Legislation: NARM MEMBERS CONTRIBUTE TO STATE ACTION
Robert Carreaux—Indiana—Car Tape Distributors
Seymour Greenspan—Illinois—Summit Distributors
Sam Marmaduke—Texas—Western Merchandisers
Leonard Singer—Arizona—Associated Distributors
- 10:00 a.m.—Business Meeting—Regency South
"The Professional Use of Advertising As a Profit Tool"
Chairman: Al Teller, Columbia Records
Panel Members: Willard Dougherty, Television Advertising Bureau; Dennis Killeen, Capitol Records; Alan Perper, J. L. Marsh Co.; David Rubinson, David Rubinson and Friends; Larry Shaw, Stax Records; William J. Solch, Newspaper Advertising Bureau; Russ Solomon, Tower Records
"The Changing Profile of the Youth Market"—George Mihaly, President, Gilbert Youth Research
- 11:00 a.m.—LADIES DAY AT THE RACES—Buses leave the Diplomat East
Sightseeing and Luncheon at Hialeah Race Track; Gambling Money! The Races!
Host: MOTOWN RECORDS
- 12:15 p.m.—Luncheon-Meeting—Regency North
Featured Speaker: Lincoln M. Zonn
"SECURITY DOLLARS AND SENSE—FOR THE RECORD"
- 2:30 p.m. - 5:30 p.m.—CABANA AND LANAI ROOM EXHIBIT AREA VISITING—Diplomat East and Tower Pool Area
- 8:00 p.m.—NARM SCHOLARSHIP FOUNDATION DINNER—Regency Room
Dancing—Entertainment: THE POINTER SISTERS—Blue Thumb Records

WEDNESDAY, MARCH 27

- 7:30 a.m.—BREAKFAST MEETING—Regency North
"QUAD AND VIDEO '74"
Chairman: Richard Ekstract, Audio Times Magazine
Panel Members: Tom Anderson, Pacific Electronics; Al Franklin, ABC Record & Tape Sales (Retail Div.); Ira Heilicher, J. L. Marsh Co.; John K. Maitland, MCA Records; Richard Schory, Ovation Records
- 10:00 a.m.—BUSINESS MEETING—Regency South
"THE RETURNS SEMINAR"
Chairman: David Glew, Atlantic Records
Panel Members: John Cohen, Disc Records; Victor Faraci, WEA Distributing Corp.; Robert Fead, A&M Records; David Press, D&H Distributing Co.; James Tyrrell, Epic Records
Presentation: William E. Schoolman, Schoolman Consultants, Inc. "An Approach to the Problem of Returns"
- 12:15 p.m.—INSTALLATION AND AWARDS LUNCHEON—Convention Hall
Installation of Officers and Directors
Presentation of the Second Annual Merchandiser of the Year Award.
Entertainment: ROY CLARK, Country Music Entertainer of the Year—Courtesy of Dot Records and Famous Music Corp. in cooperation with the COUNTRY MUSIC ASSOCIATION
- 2:30 p.m. - 5:30 p.m.—CABANA AND LANAI ROOM EXHIBIT AREA VISITING—Diplomat East and Tower Pool Area
- 7:00 p.m.-8:30 p.m.—NARM AWARDS COCKTAIL RECEPTION—Cafe Cristal
Host: A&M RECORDS AND ODE RECORDS
- 8:30 p.m.—NARM AWARDS BANQUET—Regency Room
Presentation of the 1973 NARM AWARDS
Master of Ceremonies: DAVID STEINBERG, Columbia Records
Guest Star: TOM JONES, Parrot Records (London)

ROY CLARK

THE ENTERTAINER

His latest album proves why the Country Music Association named him Entertainer of the Year; why the Academy of Country Music named him Entertainer of the Year and Television Personality of the Year; and why the American Guild of Variety Artists named him Country Music Star of the Year.

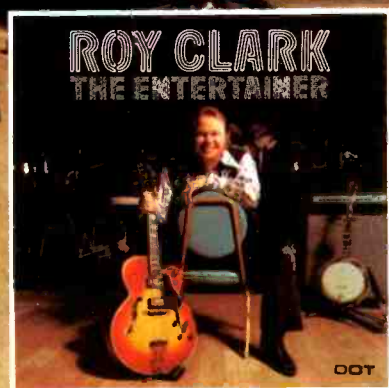
To Roy Clark, entertaining means singing,

Superpickin', gettin' family and friends in on the act, and making everyone smile.

"The Entertainer" includes Roy's new hit single "Honeymoon Feelin'," plus a mighty fine sampling of everything that made Roy famous. Stock up on success.

The Album: "The Entertainer" DOS 1-2001

The Single: "Honeymoon Feelin'" DOA 17498



Exclusive Management
The Jim Halsey Co., Inc.
Tulsa, Oklahoma

Watch for Roy hosting Johnny Carson's Tonight Show
April 1st—and the Midnight Special, coming soon!

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A DIVISION OF FAMOUS MUSIC CORP.

Distributed By Famous Music Corporation
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Available on GRT Tapes

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jack Kiernan — Enthusiasm, Coordination, Success

By MIKE SIGMAN and LENNY BEER

■ Jack Kiernan, division vice president, marketing, RCA Records, directs the company's activities related to commercial sales, promotion, merchandising, scheduling and distribution services, creative services and marketing administration. In the following Dialogue, Kiernan, who joined RCA Records in 1971, discusses a broad range of topics, zeroing in especially on the reasons for RCA's current hot streak.



Jack Kiernan

Record World: Could we begin with your giving us some background on why RCA is so hot?

Jack Kiernan: Suppose we start with when we went into direct distribution. We finally went direct, totally, in March of '73 and it was at that point that we had branches in every major city. This is our first full year as a direct company. And I think, finally, it's all taken hold and the result is apparent in what's happening.

It really started to gel, I guess, in November of '73. The first nine months or so were more or less a shakedown for RCA in direct distribution. And we're seeing the results right now—we have nine, ten singles on the charts. We're developing new artists, which is obviously what everyone's looking for. We've got the Denvers, the Bowies and the new ones coming up, the David Werners, the Lou Reeds, who is not new, but who's really breaking loose. We've got the Guess Who cooking again and Presley, who's a perennial and reaches new heights with every record he releases.

RW: What are your goals, both immediate and long-term?

Kiernan: RCA is a very broad-based company. We're in every area of music that there is: classical, r&b, pop, country and western, MOR, you name it. And our purpose, obviously, both long range and short range, is to develop each of these areas to its fullest. We have seen the accomplishments in some of these. What I want to see very shortly, in the not-too-distant future, is the accomplishment in each of these areas. We're really starting to accomplish it in r&b. If you look at the charts now, we have the Main Ingredient, the New Birth, there's a single out on Roxbury that's starting to break absolutely wide open.

In country and western we've always been very strong, but I don't think, for one reason or another, we've ever gotten the full recognition that we should have. I think we have more records on the charts continuously than any other company in the industry. We average a minimum of 15 and more often than not, we run around 19, 20 records on the country charts. That's a lot of country records. Yet, for some strange reason, it's kind of assumed that we're going to do it and no one really talks about it and that's what I think we have to do, start to talk about what's happening at RCA, because there is a lot happening. I think, with Ken Glancy as our new president, we're going to see a lot more of that. You're gonna see a lot more excitement. Again, we have seen some of it since January, which was really when it came to a head. That's our turning point.

RW: It's obviously a turning point in terms of volume and sales. Do you see it as a turning point in terms of image? And if so, what kind of image was there before and what do you envision as the future image of the company?

Kiernan: I think it's more than just a turning point in volume. As you say, I think it is an image. The talk right now on the street is that RCA is perhaps the hottest company out there. Again, we've got records cooking in virtually every area: country, r&b, pop, contemporary, classical. We've got this film score series that's nearly running out of the store. You name it and we're in it. That's where we want to be. We're a total music company and we intend to get into every area

of music that there is. Whatever's cooking at a particular point in time, we're going to be in it and in it very strongly.

RW: So you find that the success feeds on itself in each area.

Kiernan: It's self-generating. It keeps on building and building and building. We've got the momentum and we intend to keep carrying it forward. The enthusiasm running throughout the company is incredible at this point. It's at the highest point I've ever seen. RCA's a new company as far as I'm concerned, brand new. And that's the way we're approaching it.

RW: Right now the success you're having has been in re-establishing or affirming the position mostly of your semi-established or completely established artists. What's the easiest way to break these new artists and how do you see the direction of the company in that field?

Kiernan: There is no easy way to break a new artist. It always gets back to basics . . . hard work, dedication and just people devoting themselves to it. Basically, my feeling is that the record business is one of the easiest businesses in the world, really. It's just a matter of getting a project and sticking to it and by and large it'll pay off. That's the whole trick to it, really, to stick to it. Just know where you want to go and go after it.

RW: Who are the new artists now that you're most interested in? The ones you're really going all out on?

Kiernan: David Werner, for one. I think he's the most apparent and obvious. His album was released in January and he got immediate reaction to the album and it really looks like it's gonna go all the way.

What we did on David Werner was we got some advance pressings and we sent them out to various stations and we tried to develop some anticipation and excitement before the actual release of the record. And it paid off. The promotion people also had private parties for some of the deejays and they brought some of them in and sat down and talked to them about the artist, told them where he was at, played the record for them. So when we did ship, there was already some acceptance for the album and there was some anticipation for it. It got to the stations and we started to get play and as soon as we got that, we reacted to it from a sales standpoint. We put product in the market, we started to buy spots nationally and locally. We did in-store promotions with various stores and it just started to carry forward from there.

RW: John Denver would be a good example of a career artist—multi-media, a real big star, somebody whom you're not just interested in whether he's going to have a hit single next month; he's going to be around and he's going to be very important to you for years and years to come. When you get someone like a David Bowie or a David Werner, or someone like that, are you thinking in those kinds of terms, trying to build these career artists?

"This is our first full year as a direct company. And I think, finally, it's all taken hold and the result is apparent in what's happening."

Kiernan: We always do. Always. That's the secret to a successful company. The more career artists you have, the healthier you'll be as a company. Denver for instance—the only area right now that he's not selling in is r&b and we're gonna correct that very shortly. He sells country, MOR, you name it. Incredible. I see Bowie going into that category eventually, very shortly hopefully. A Lou Reed as a possibility of going in there.

RW: Maybe not country . . .

Kiernan: But maybe r&b. A Brian Auger is another one who seems to cross all areas. His last album did, his new album, it appears, will do even better than the last. We've had great success with it. And that was a matter of tremendous coordination, really between sales and promotion. It started in our Cleveland branch and they just absolutely broke it loose.

(Continued on page 30)

Harold Melvin & The Blue Notes Satisfaction Guaranteed

Harold Melvin & The Blue Notes go from one hit crossover single to the next.

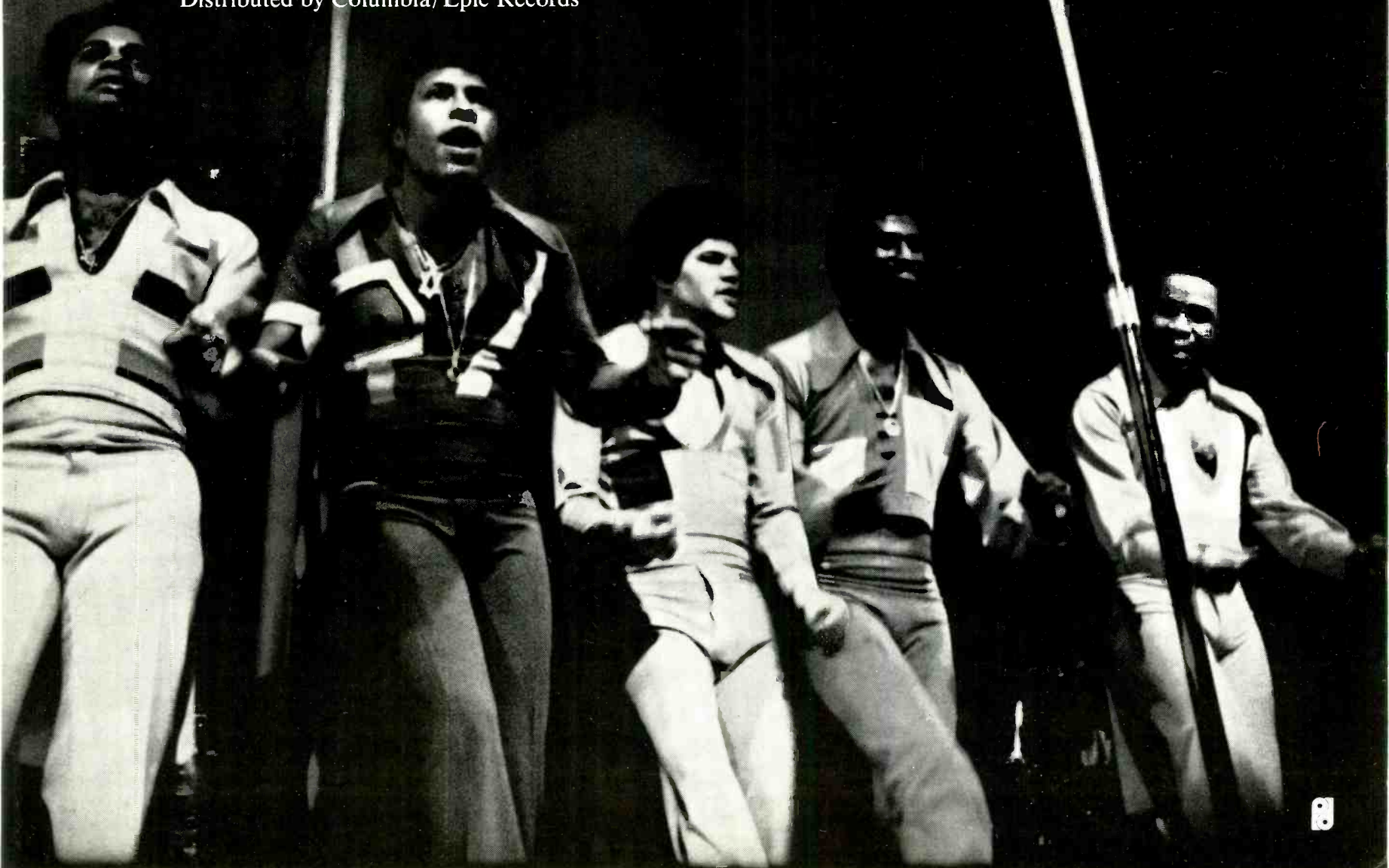
And their latest, the follow-up to "The Love I Lost," is appropriately titled "Satisfaction Guaranteed (Or Take Your Love Back)." ZS7 3543

It comes from the "Black & Blue" album and it follows in the great Harold Melvin & The Blue Notes tradition of hits. KZ 32407

"Satisfaction Guaranteed." The New Harold Melvin & The Blue Notes single from their album "Black & Blue."

On Philadelphia International Records

Distributed by Columbia/Epic Records



Record Industry Could Well Take Stock Of Computerization on the Grocery Shelf

By GARY COHEN

■ The industry that is taking the lead in developing and instituting computerized retail operations is the grocery business. And while grocery and supermarket chains are implementing the data terminal point of sale equipment for a variety of reasons, and to accomplish varied yet substantial goals, there are many similarities between the grocery and record businesses, and a number of reasons for implementation are the same. Accordingly, the record business may be able to learn from some of the mistakes that the grocery business has made in developing their own system.

Low Profit Margin

The key reason for the grocery retailer's rush towards computers is that last year, industrywide grocery retailer profits came to about 0.6 percent. A study revealed that the typical \$2 million a year supermarket produced around \$800 a week in net profits before taxes. Discounting and price slashing, along with price wars, accounted for the extremely low profits. Grocers expect computerization to save them millions of dollars in tangible and intangible expenses—savings that should potentially turn into profits. Similarly, the record business does not have to be reminded about the discounters in their own industry, who feel that the only way to sell records is to cut the price or use them as loss-leaders to draw people into their stores.

Another problem the grocery industry has experienced is in incorrect price markings and under-rings. Merchandise, after being removed from cartons and before it is put on shelves, is stamped with a price, and a computer manufacturer's study has shown that under-rings cause a 0.6 percent loss of sales, which equals the grocery retailer's profits last year. The record industry has similar problems, with its varied labels, catalogue numbers, specially-priced sets, two-albums-for-the-price-of-one sets, variable pricing,

etc., prices are often incorrectly marked on albums. And while the price of a can of corn might be marked 25 cents instead of 27 cents, in the record business, the mistakes are much more costly: a \$9.98 list album marked as a \$6.98, and much more frequently as list prices have been changing, many stores have \$6.98 list albums out at \$5.98 list. Pre-coding would obviously eradicate this problem.

A further advantage for both industries is the faster and more efficient service that will be available at store checkout counters. Obviously the wear and tear on the best of cashiers will be reduced, as will be the necessity

Equipment Conversion Is Approaching Rapidly

■ PALO ALTO, CAL.—The conversion to electronic point-of-sale equipment will occur in the next five years, with 1975 being the turning point, according to an extensive copyrighted study released by Creative Strategies, an independent market research and consulting firm. This conclusion was reached after extensive research and consultation with the major equipment suppliers and more than 70 percent of those retailers who presently operate point-of-sale equipment. They project expenditures of \$2.7 billion on electronic cash register systems over the next few years.

The conversion process, from electromechanical cash registers (EMCR) to the new electronic

(Continued on page 23)

Computerization Program

(Continued from page 3)

pressers and jacket fabricators, retailers, rack jobbers, and representatives of the various computer firms offering retail systems, perhaps conducted under the auspices of NARM or the RIAA. The committee could look into all facets of computer retailing, and could study those record retailers who have already implemented computer systems, in addition to looking at retailers in other industries (supermarkets, department stores) that already use computers.

2) Agreement on the need for a compatible, practical and reasonably economical system that could be used by the majority of the nation's rack jobbers and retailers. Perhaps the above-mentioned committee, without the obviously partisan computer manufacturers, could recommend the system they find to be the best.

3) Agreement, if possible, and a recommendation to all record manufacturers and retailers on which system to institute: how and where the manufacturers should code their records (on the spine or on the shrink wrap). There should also be discussion of instituting a universal label identification system, a universal letter-code indicator system, and other mechanical specifics. There should also be consultation with jacket manufacturers to see if applying the coded tag directly to the jacket would be possible.

4) Gradual adoption of the recommended system by the industry: the retailers to obtain the necessary equipment, and the manufacturers to provide the albums pre-coded with tags compatible to the adopted

(Continued on page 56)

Computerization Helps Inventory Control

■ In addition to its primary advantages in maintaining accurate inventory replacement for sold merchandise and in speeding customers through check-out counters in stores, computerization of record stores will assist retailers in total overall inventory control. At store inventory time, a portable data terminal can be rolled up and down the aisles of a store and used on each album's price tag. When the inventory is completed, the retailer obtains a computer run listing the entire contents of his store, in addition to a dollar figure comprising the entire stock.

Shrinkage

Subsequently, when the time comes for inventory in the store a second time, not only will the retailer ascertain how well he maintained his stock and where he went overboard in ordering, but he will find out the shrinkage percentage. Furthermore, he will not only learn how much (in dollars and cents) is being stolen, but he will be able to compare computer runs to determine what albums are being stolen.

Reordering Capability

The key difference between the two set-ups is that supermarket executives are not looking to their system for inventory control or reordering capabilities. Store managers, who are reportedly ordering merchandise up to five times a week, enjoy the luxury of being able to walk down the aisles of a store and to tell at a glance what

(Continued on page 56)

Anti-Theft Devices Present Problems

■ One auxiliary function which a number of retailers are looking to add on to their ultimately pre-tagged, computerized retail point-of-sale equipment, is some sort of device, hopefully more effective than those already in use, to reduce shoplifting and theft from

stores.

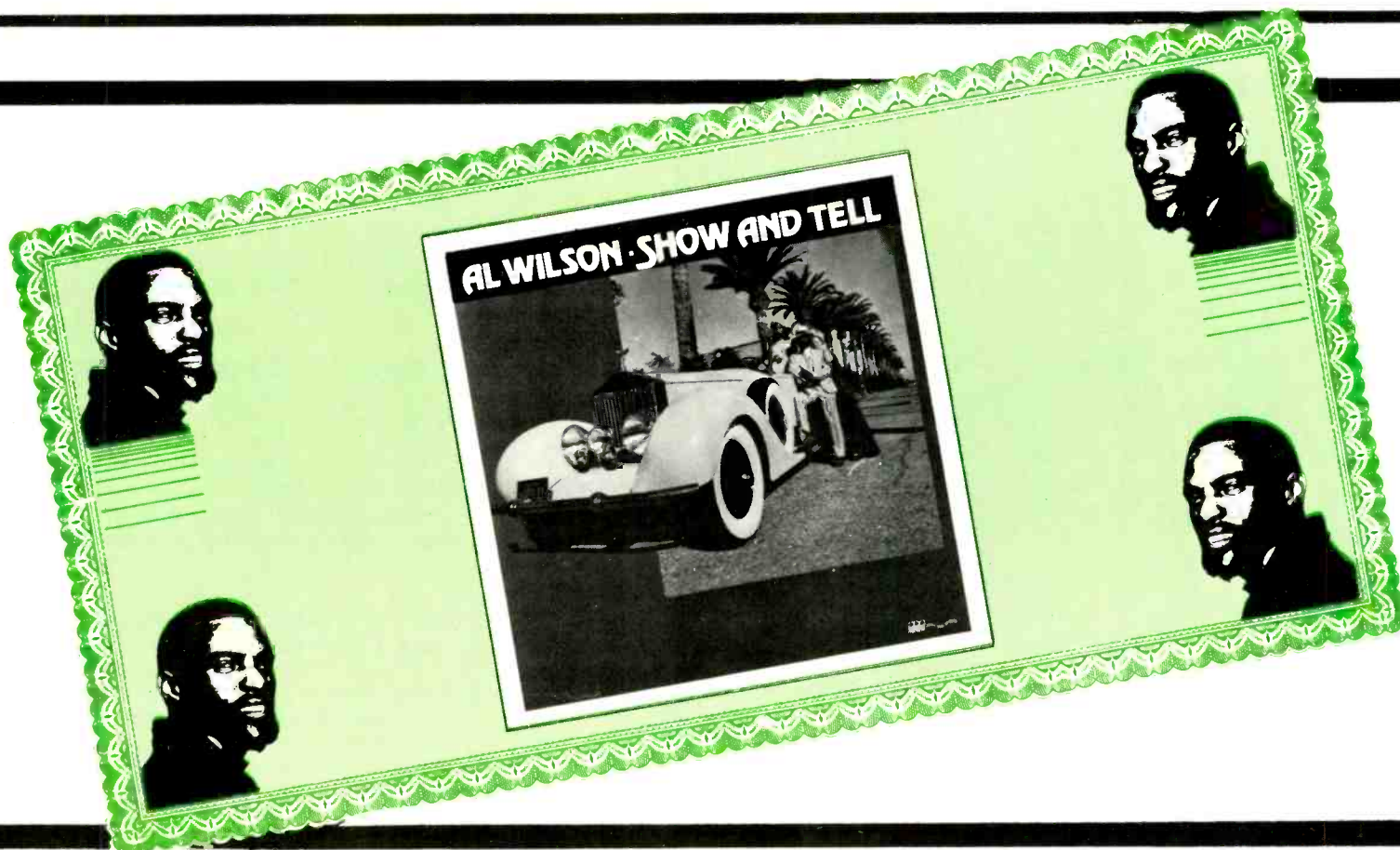
The anti-shoplifting devices currently in use, admittedly not 100 percent effective in eradicating the theft-from-stores problem, are magnetic or other sensitive devices attached to the item being purchased. At the checkout counter, the metal-sensitive device is removed or demagnetized; if not, electric eyes at exits will (hopefully) indicate that merchandise is going out the door without being paid for. If possible, retailers would like to see the pre-tagged merchandise coded with some sort of anti-theft device, possibly a magnetized bar which becomes demagnetized when the "wand" of the data terminal is run over the item. Any item that is not demagnetized by a data terminal would then set off an alarm at the store exit.

These systems, of course, are not foolproof, and they are highly ineffective against the people who reportedly do the largest amount of stealing from stores—the employees. Most employees have learned how to neutralize anti-theft devices (for example: holding your fist tightly around the

(Continued on page 23)

Rock group with 5 year major recording contract has lost male vocalist due to accident. Urgently need permanent replacement to tour April, May & June and record July. Send tapes and resumes to Quintessence Management, 15817 Chatfield St., Cleveland, Ohio 44135. Call 518-235-1841.

Introducing Our "Smash Singles" Warranty



AL WILSON Has Another Hit Single From His "SHOW AND TELL" Album **"TOUCH AND GO"**

Produced by JERRY FULLER

For  Moonchild
productions inc.

ROCKY ROAD #30076

From The LP "SHOW AND TELL" RR 3601



Exclusively Distributed By

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.

RECORD WORLD SINGLE PICKS

LOBO—Big Tree 15001 (Atlantic)
STANDING AT THE END OF THE LINE (prod. by Phil Gernhard) (Kaiser/Famous, ASCAP)
 First Lobo issue under the Atlantic banner is from his "Calumet" album. Up feeling is accented by melodic lead guitar. Should soon be standing at the chartline front.

DON GOODWIN—Silver Blue 808 (Polydor)
TIME TO CRY (prod. by Paul Anka & Johnny Harris) (Spanka, BMI)
 Paul Anka's '60 ballad biggie is recreated, even down to the powerful strings. Artist's last ("This Is Your Song") was only his beginning as a true top 40 star.

DR. HOOK & THE MEDICINE SHOW—Columbia 4-46026
COPS AND ROBBERS (prod. by Ron Haffkine) (Blackwood/Rekoooh, BMI)
 Leave it to these boys to come up with the definitive side-splitter on law & order. They're a little cutesier than usual, making the "message" even funnier.

JOBRIATH—Elektra 45888
I'MAMAN (prod. by Jobriath, Edwin H. Kramer) (Pierrot, BMI)
 One-of-a-kind artist who made his debut recently on "The Midnight Special" explains his elegance and flair for flash on this autobiographical single from his first album.

BOZ SCAGGS—Columbia 4-46025
YOU MAKE IT SO HARD (TO SAY NO) (prod. by Johnny Bristol) (Blue Street, ASCAP)
 Super-produced upper from Boz's "Slow Dancer" album is a fast-stepper with chart-pointing toes. No way to say anything but "yes" to this much-praised talent.

CODA—Capitol 3844
SHORTAGE (prod. by B Co. Prod.) (Chevis, BMI; Shada/A Song, ASCAP)
 Record never runs out of high-powered pop-soul, a commodity that's certainly ever in demand by programmers and the public alike. A supply boom all its own.

CRUSADERS—Blue Thumb 249
SCRATCH (prod. by Stewart Levin/Crusaders Prod.) (Four Knight, BMI)
 Live title cut from their latest album features easy-to-be-strong horn lines and their well-known facility with a rhythm track. Should dig deep into the charts.

CHARLIE DANIELS—Kama Sutra 590 (Buddah)
WHISKEY (prod. by C. Daniels/Don Rubin Prod.) (Kama Sutra/Rada Dara, BMI)
 You can talk about your streakin', but when you get right down to it, that old time boozin' is still the biggest fad around. Chugaluggin' hit edit from his album.

STREAKS OF THE WEEK

RAY STEVENS—Barnaby 600 (Chess/Janus)
THE STREAK (prod. by Ray Stevens/Ahab Prod.) (Ahab, BMI)
TIM WEISBERG—A&M 1520
STREAK-OUT (prod. by Dick Bogert) (Almo/Elusive Sounds, ASCAP; Irving/Chaos, BMI)
STREAKS—20th Century 2087
STREAKIN' & FREAKIN' (prod. by Jannsen, B. Hart) (Hit Brigade, BMI)
HOT ICE—Atlantic 3023
STREAKIN' & FREAKIN' PT. 1 (prod. by Hit Factory) (Blockbuster, BMI)
HIGH VOLTAGE—Drive 6233 (T.K.)
STREAKIN' (prod. by Henry Stone) (Sherlyn, BMI)

DOOBIE BROTHERS—Warner Bros. 7795
ANOTHER PARK, ANOTHER SUNDAY (prod. by Ted Templeman) (Warner-Tamerlane, BMI)
 First single from their current album is gentler fare than their previous big ones. More melodic and easy-tempoed this time, in tune with the pastoral weekend setting.

DR. JOHN—Atco 6957
(EVERYBODY WANNA GET RICH) RITE AWAY (prod. by Allen Toussaint/Sansu Ent. Inc.) (Walden/Cauldron/Oyster, ASCAP)
 Once again, it's "rite" time, for "Right Place" Dr. John. This New Orleans sound is a treatise on greed that should go far towards the gold mark. Chart-away!

DON COVAY—Mercury 73469
IT'S BETTER TO HAVE (AND DON'T NEED) (prod. by D. Covay) (Ragmop, BMI)
 "She Was Checkin' Out" checked in as a biggie. His new funky Muscle Shoals sound once again shows the debt that Jagger and others owe the dynamite singer.

OTIS CLAY—Hi 2266 (London)
THE WOMAN DON'T LIVE HERE NO MORE (prod. by Willie Mitchell) (Family Affair, ASCAP)
 She's up, gone and left him—but Otis ain't gonna let that pass without turning his hurt into a hit. Clay's soul life continues on in impressive, deep and funky style.

JOHN PRINE—Atlantic 3013
ONOMATOPOEIA (prod. by Arif Mardin) (Cotillion, BMI)
 Guy whose folkier cuts have already been favorably compared to Dylan dons a rock suit and turns in a literate, poetic heavy. Crunchy, bang-up production job.

MAXINE WELDON—Monument ZS7 8606 (Col)
STEAMROLLER BLUES (prod. by Fred Foster) (Blackwood/Country Road, BMI)
 James Taylor's blues spoof that's been a staple of Merry Clayton's act is once again turned into a serious crossover on heavy wheels. Weldon warbles it wondrously.

FLORENCE WARNER—Epic 11105
WE'RE OVER (prod. by Glen Spreen) (Screen Gems-Col/Summerhill, BMI)
 Mann-Weil supersong should be the well-deserved breakthrough for gifted vocalist who combines the sweetness of Judy Collins with the oomph of Helen Reddy.

RICK NELSON and the STONE CANYON BAND—MCA 40214
ONE NIGHT STAND (prod. by Rick Nelson) (Matragun, BMI)
 Rick returns to the on-stage storyline that's brought him hits from "Travelin' Man" to "Garden Party." If anyone has proven his longevity as a hit-maker, it's Nelson.

SUTHERLAND BROTHERS & QUIVER—Island 1220 (Capitol)
DREAM KID (prod. by Muff Winwood) (Ackee, ASCAP)
 "You Got Me Anyway" brought the dual group act to national prominence. Forthcoming album's title cut has much the same appeal, plus super-poundin' piano.

BETTYE SWANN—Atlantic 3019
THE BOY NEXT DOOR (prod. by Young Professionals) (Cookie Box/Mom Bell/Cotillion, BMI)
 Soulstress who has had some success translating country ballads into soul hits returns to funkier roots. Transformation of ugly duckling saga could be the crossover hit next door.

TOMORROW'S PROMISE—Capitol 3855
THAT'S THE WAY IT WILL STAY (prod. by Phil-Mar Prod.) (Astronomical, BMI)
 Coming off a big black hit in "You're Sweet, You're Fine, You're Everything," the Baltimore band ballads a beauty further fulfilling just what their name implies.

LEE DALLON—Tara 104 (Famous)
STAR OF A ROCK AND ROLL BAND (prod. by Miki Dallon) (Young Blood, ASCAP)
 Father has produced son with gusto, marking the rise of a new international pre-teen idol. Merging of oompah-band sound and r&r revival is a fresh approach.

CATS—Fantasy 722
THE LOVE IN YOUR EYES (prod. by Al Capp; Blue Monday/Bovema Holland) (Blue Monday, BMI)
 European rockers re-create the pop power that helped the Turtles remain chart animals for so long. Unabashedly top 40 sound clawing its way to the very top.

BRENDA & ALBERT—Clarama 1200 (Sussex)
TALKING ABOUT LOVING YOU (prod. by Mike Stokes) (Interior, BMI)
 Debut disc on new subsidiary displays the duo on a first-time-out ditty. It does a lot more than talk: this wailin' should convince many of their commerciality.

A new album

EL CHICANO
CINCO



MCA-401

Produced by: Johnny Musso, Mickey Lespron, Bobby Espinosa and Andre Baéza

MCA RECORDS

RECORD WORLD ALBUM PICKS

BRIGHT EYES

MELISSA MANCHESTER—Bell 1303 (6.98)

Sweet and laid-back, this second effort from Melissa is sure to bring her even greater critical acclaim than her much praised debut disc. The soulful songstress excels on the gospelly "He Is The One" and "O Heaven (How You've Changed To Me)," with Ira Gershwin's "I Can't Get Started" also reigning supreme.



MAME

ORIGINAL SOUNDTRACK—Warner Bros. W 2773 (6.98)

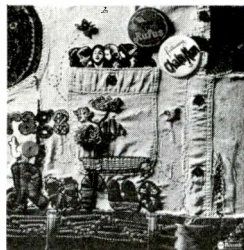
Husky-voiced Lucille Ball adds zest and enthusiasm to Jerry Herman's sensational score. Happy times are offered throughout this scintillating soundtrack, with "Open A New Window," "We Need A Little Christmas" and the title track guaranteed to lift even the most depressed spirits!



RAGS TO RUFUS

RUFUS—ABC ABCX-809 (5.98)

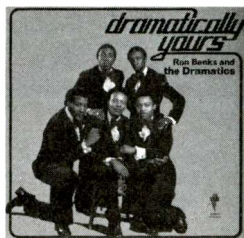
The funky orchestral sound achieved on this effort is exquisitely enhanced by the lead vocals from a most soulful lady, Chaka Khan. "Ain't Nothin' But A Maybe" is a plaintive pleaser and the single, "Tell Me Something Good" is a sexy sizzler. Riches to Rufus!



DRAMATICALLY YOURS

RON BANKS AND THE DRAMATICS—Volt VOS-9501 (Stax) (6.98)

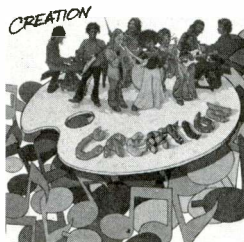
Perennial r&b chartmakers are sure to continue their successful track record with this recent release. Their current charter, "And I Panicked," is included as is "Highway To Heaven," a beautiful tune that serves to demonstrate the velvety vocals of Ron Banks and the melodious harmonies of the group. Soulfully yours!



CREATION

ALCO SD 7041 (5.98)

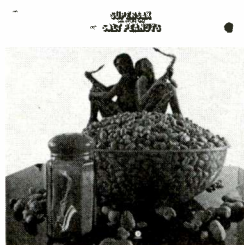
Mellow vocals and funky, chugging rhythms dominate this pop/r&b debut disc. This most musical aggregation will be turning heads on their first time out with the tight commercial sounds emanating from the platter. Most tuneful are "It's Gotta Be This Way" and "It's Gonna Be Alright." A most creative congregation!



SALT PEANUTS

SUPERSAX—Capitol ST 11271 (5.98)

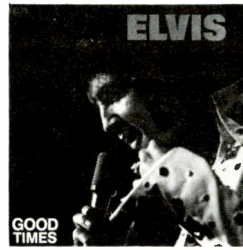
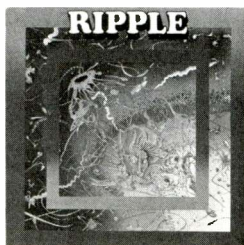
Jumpin' jazzy jaunts with expert production from John Palladino adding dazzle to an explosive set. Charlie Parker-penned pieces like "Scrapple From The Apple" and "Yardbird Suite" are tight and dynamic, and the Gershwin classic "Embraceable You" is a gem. Supergood!



RIPPLE

GRC GA 5005 (5.98)

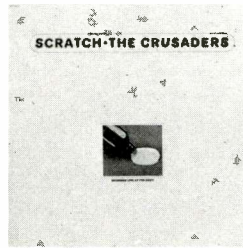
Tight tracks and impressive harmonies consistently chug throughout the grooves of this fine-toned debut disc. Included in this collection is their previous palpitating r&b hit, "I Don't Know What It Is, But It Sure Is Funky" and their current pulsating platter, "Willie, Pass The Water." Ripple's gonna make big waves!



GOOD TIMES

ELVIS PRESLEY—CPL1-0475 (6.98)

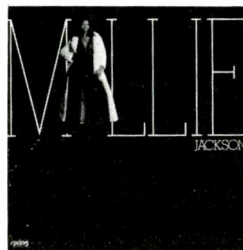
Elvis comes forth with a brand-new package of songs that he has never previously recorded. He delivers especially thrilling performances on Danny O'Keefe's "Good Time Charlie's Got The Blues" and on the gospelly/soulful "I Got A Feelin' In My Body." Entertainin' Elvis!



SCRATCH

THE CRUSADERS—Blue Thumb BTS 6010 (6.98)

Thrilling performances from these super-successful jazzmen, recorded live at the Roxy. Their current single, the title track, has just entered the r&b charts, with crossover potential imminent. Carole King's "So Far Away" is performed with pizzazz by the highly professional musicians, and that totally 'alive' feeling is charismatically captured.



MILLIE JACKSON

Spring SPR 6701 (Polydor) (6.98)

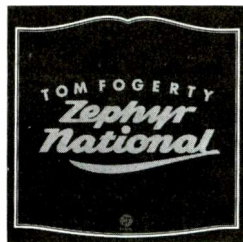
Soulful, sultry singer belts out beauties on this new release. The grooves swell with emotion throughout the disc, exuding ferocious feeling on "Get Your Love Right," the bluesy "One Night Stand" and the single culled from this album, "How Do You Feel The Morning After." Millie's movin'!



IN CONCERT

DEODATO/AIRTO—CTI CTI 6041 (6.98)

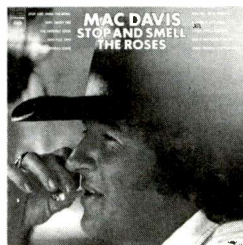
Famed jazzmen excel on this record which truly captures the enthusiastic quality of live performances. Great guitar solos from John Tropea add luster to the tight production from Creed Taylor. The single, a jazzy rendering of Steely Dan's previous hit, "Do It Again" possesses pop smash potential.



ZEPHYR NATIONAL

TOM FOGERTY—Fantasy 9448 (5.98)

Mellow, commercial, genuine rock & roll is offered on this solo album from Tom, on which he is accompanied by many of his former Creedence companions. "It's Been A Good Day" is a rhythmic, bassy 'happy' tune and "Joyful Resurrection" is performed with extra toe tappin' enthusiasm.



STOP AND SMELL THE ROSES

MAC DAVIS—Columbia KC 32582 (5.98)

Successful singer/songwriter with a country twang provides an album chock-full of easy listening, life philosophizing pleasers. "Soft, Sweet Fire" is an up-tempo, spicy lovesong and "Good Friends And Fireplaces" is a soft rockin' good-time ditty. "Stop And Hear The Music!"



CINCO

EL CHICANO—MCA MCA-401 (5.98)

A fabulous fifth from these Latin/pop musicmen. Fast-paced rhythms abound on this disc which will surely bring them strong recognition. Pleasers with special punch include the throbbing "What You Don't Know Won't Hurt You" and the sensitively executed "You've Been Wrong So Long." El Excelente!

LEON HAYWOOD'S

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Chet Atkins Breaks The N.Y. Ice; Plans His First Carnegie Hall Show

By ROBERT ADELS

■ NEW YORK — "The Nashville Sound" came to New York last week for the first time in 19 years in the person of Chet Atkins. The RCA artist, staff producer and genuinely legendary Music City figure did not come to blow his own horn however; he was talked into holding a series of informal consumer and trade press interviews in connection with his recent sessions with the ailing Merle Travis, just released as an album, "The Atkins-Travis Traveling Show." But he did also reveal plans for his first-time-ever New York concert and a potential tour of the U.S.S.R.

Merle Travis

Atkins caught his long-time guitar idol Merle Travis in RCA's Nashville Studios and cut eight tunes with him before Travis thought to ask if they were doing it for release or just to pick together. With the assistance of co-producer Jerry Reed, the package was finally brought together through the input of Shel Silverstein, who wrote several songs for the album and conceived the original title and cover art concept. "It might have been a very mediocre album without him," Atkins commented.

Carnegie, Russia

Concerning his upcoming Carnegie Hall appearance, the soft-spoken artist/producer named "early Fall" as the time reference for his first concert ever in New York. The program and on-stage presentation will be "about the same as I just did down in Albany, Georgia," he explained: "A rhythm section from Nashville, a harmonica player — probably Charlie McCoy if he can get away—and some fiddles." As Travis is now living in California, suffering from Huntington's chorea, it is unlikely that his fellow guitar master will be able to join him on the grand New York stage.

Atkins noted that George Hamilton IV (RCA) will be the

Col Re-Releases 'Let's Make Love'

■ NEW YORK — Columbia Records Special Products has re-released the original soundtrack from the film "Let's Make Love" as part of its Collector's Series. The record, originally released in 1960, features singing performances by the movies three stars, Marilyn Monroe, Yves Montand and Frankie Vaughn. Included is a Marilyn Monroe performance of Cole Porter's "My Heart Belongs To Daddy."



Seen discussing his new RCA album with RW's publisher Bob Austin is Chet Atkins (left).

first country act to tour the Soviet Union and mentioned that the State Department has already approached him to perform a similar good-will mission of cultural exchange. "I have to talk it over some more with my wife," he casually remarked. (For a man so humble about his own accomplishments, it is perfectly in character for him to take this offer with such an apparent public attitude of nonchalance.)

Innovator

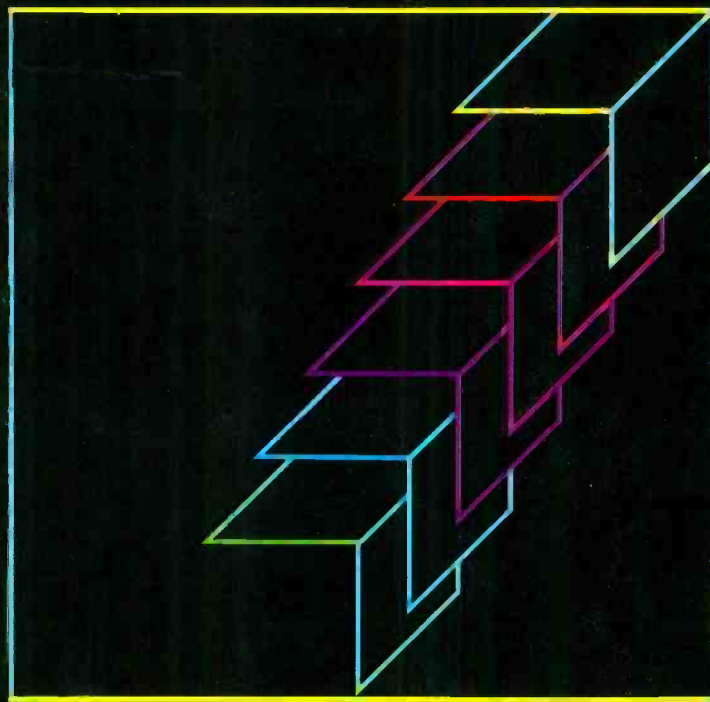
In 1975, Atkins himself will celebrate 25 years with RCA as an artist. He is acknowledged as a prime creator of "The Nashville Sound" by which he named his contributions to the post-WWII direction of country music. Keeping his professional schedule now at a less hectic pace (due to some recent bouts with ill health he has seemingly brought to an end with the right balance of rest, work and golfing), Atkins still produces the artist who has been with the label a good 14 years longer: Hank Snow. The longest-running roster member at RCA currently has one of the biggest records of his career in "Hello Love," thanks to Atkins' guidance. In addition to Snow, Atkins produces an occasional Perry Como session and also still cuts Jerry Reed and Hank Locklin for the label.

The current success RCA is enjoying with Charlie Rich is also traceable to the legendary Chet Atkins, who more than ten years ago cut material like the crossover smash "There Won't Be Anymore" which is just now getting its long-overdue recognition.

TV Special

Atkins' upcoming Carnegie Hall date will be one of some 20 or 30 concert dates he still accepts annually. He is also considering taking part in a follow-up PBS-TV special
(Continued on page 68)

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Banner Year Forecast For '74 Tape Sales

■ RYE, N.Y.—Almost 200 million blank audio tapes will be sold this year in the consumer marketplace, according to research made public this week by Longines Symphonette's Preferred Sounds Company which markets their tape line.

Preferred Sounds' survey indicates that nearly 175 million blank cassette tapes and 25 million blank 8-track cartridges will be sold this year, with the purchasers being mainly young people. Other facts uncovered in the research indicated that over eight million new cassette recorders are sold every year along with an average of seven blank tape cassettes for every new recorder. That totals over 50 million new cassette tape purchases per year. By 1976 the sales projections reach an astronomical 340 million blank cassettes sold per year.

Edwin Lesson, spokesman for Preferred Sounds, the Longines Symphonette Company responsible for producing blank tapes, said that their survey indicates that cassettes are being used for both music and speech recording. In keeping with the multi-use character of cassette recording and the youthful consumer, Lesson said that Preferred Sounds/Longines is producing cassettes that are color-coded and labeled for choice of use. "They are labeled all purpose, voice, or music. The customer can now select special tape for a particular use. And since young people are buying the majority of cassette and 8-track blank tapes made today, Longines Symphonette is pricing their tape for the budget-minded."

Robinson A/V Editor

(Continued from page 4)

Robinson's handbook on video production, "The Video Primer," will be published next month. "Electronics hardware technology has become as much media as the software," Robinson notes. "An awareness of the potential of electronic hardware and where it is going is essential to a firm understanding of the media. The **Record World** reports will allow me to expand the consciousness of the music industry regarding the hardware which services their software and the future of that hardware and, consequently, the future of their software."

Materials for Robinson's columns should be sent to him care of **Record World**, 1700 Broadway, New York, N. Y. 10019.

Audio/Video Notes

■ Sony Corporation of America has assigned the advertising for its hi-fi components line to Rosenfield, Sirowitz & Lawson here . . . Among the many music folks getting into video these days is Barry White, who carries a full Sony portapak system with him on the road. Barry reports that his favorite software at the moment is his tape of the Frazier-Ali fight . . . Dr. William M. Webster, vice president of RCA Labs in Princeton, New Jersey, has announced that RCA has come up with a new electro-optic laser modulator which will allow a single laser beam to carry up to twenty tv programs at the same time . . . The publication date for **Record World** A/V editor Richard Robinson's "Video Primer" has been set for April 20 by Links Books, New York . . . Jay B. Menduke, director of marketing for AKAI, has announced that the company is introducing a new cassette deck, the GXC-75D, at \$429.95 retail, which will feature both a Dolby noise reduction system and AKAI's exclusive automatic distortion reduction system . . . U.S. Pioneer Electronics Corp. sending a copy of the twenty-page decision regarding their recent court case on the fair trade statutes in Washington, D.C. and New Jersey. The decision upheld Pioneer's stance in favor of fair trade and will go to every franchised Pioneer dealer in Maryland, Virginia, Pennsylvania, New Jersey and New York.

New Sony Tape Formula For Uniform High Fidelity

■ SUN VALLEY, CAL.—A new type of tape oxide formulation which is said to combine the advantages of both CrO₂ and iron oxide tape coatings has been introduced by Sony/Superscope here. Called Ferri-Chrome, the new cassette tape, according to Superscope, was "designed to provide a uniform high fidelity sound quality in the low, middle, and high ranges, making it especially suited for recording music."

New Process

The tape is the result of a new manufacturing process developed

KSD-TV Leads Way with Video Gear

■ ST. LOUIS—KSD-TV here has begun using a battery operated AKAI portable color video system as a replacement for 16mm movie footage on their news broadcasts. "The new lightweight system enables us to tape a news event at 9:55 p.m. and have it on the 10 p.m. news," says general manager Ray Karpowicz in explaining the most obvious benefit of the video unit to the station. Karpowicz also says that the AKAI portapak—which weighs just over 22 pounds and gives full color record and reproduction using 1/4" video tape—is being used for live TV presentations through KSD-TV's microwave van. Karpowicz is now advertising his station's lead in covering news in local newspapers with the ads underscoring the value of the AKAI portable system in helping to provide the station's quick coverage of news events.

This is the first use of portable, battery operated video equipment by a broadcast station and, if it proves successful, other stations will most probably follow KSD's lead, since the various problems associated with 16mm filming of news events—such as a time lag between record and broadcast while the film is being developed—are eliminated with the use of the video recorder. At the same time, the AKAI unit weighs less than a 16mm news camera, can give one man operation and is much less critical in terms of lighting and other on-the-spot variables.

There are several reasons why

other stations have not fallen in behind KSD in using these video units. The first and foremost is that many professional broadcasters are, as yet, leery of the portable video equipment presently on the market. Second, FCC rules require time base stability that these recorders do not provide—KSD is using a CVS digital video signal corrector to feed the material recorded on the AKAI into a broadcastable format. Third, until the introduction of the AKAI unit (known as the VTS-150 system and retailing for \$6,495), there were no color portable systems on the market—previous to this they've only had black and white record capability. However, with the AKAI now on the market, with JVC promising their own color portable system in the \$6 thousand to \$7 thousand range by next month (JVC's unit will conform to the EIAJ half-inch tape standard set up by the Japanese, which the AKAI does not; therefore the JVC will be compatible with Sony, Panasonic, JVC, and other reel EIAJ editing and production equipment), and with Sony and Panasonic reportedly in the wings with their own color portable systems, the future of alternative video equipment in professional broadcasting is beginning to develop. As KSD general manager Karpowicz has discovered, portable video equipment is both inexpensive and versatile, its big problem being, at the moment, the credibility level among network-oriented broadcasters.

VTN Produces 3

■ NEW YORK—Video Tape Network, the college video system serving a campus audience of 2.6 million, has scheduled three new productions for distribution to its 245 college affiliates. Two of the productions will be shot in New York, the other in Los Angeles. All of the programs will be comedy-oriented with VTN vice president and creative director John Lollo producing a satirical "documentary" titled "Energy: The Dark At The End Of The Tunnel;" the National Lampoon magazine staff producing a half-hour show involving many of the same people who developed the Lampoon's "Lemmings" play; and a follow-up to the already successful "Chicken Little Comedy Show" being produced for VTN through

(Continued on page 23)

VIDCOM '74 Set

■ NEUILLY, FRANCE — Catherine Domange, director of exterior relations for VIDCOM has announced that the 1974 confab has been set for September 16-21 in Cannes. Vidcom '74 is the most recent conception of MIDEM commissaire general Bernard Chevy.

This year's VIDCOM meet will actually unite conventions held by three distinct communications hardware and software organizations: the International Market for Videocassettes and Video Discs (4th Annual VIDCA), the International Cable Television Market (2nd Annual MICAB) and the first gathering of MIDFORM, the International Market for Training Programs.

The conference will provide manufacturers, distributors and consumers with international access to the latest hardware and software developments in the video communications field. The need for increased efficiency in industrial technology, brought about by the international energy crisis, is expected to add further impetus to the importance of this year's VIDCOM meet.

Anti-Theft Devices

(Continued from page 14)
magnetized tag).

But the difficulty that arises in making the systems more complicated (by adding anti-theft devices, instant recall of album prices, etc.) is that the machines become more prone to "down time," or breakdowns. And, if a retailer should decide to totally implement a computerized retailing system and abandon his old inventory control procedures, and then experiences a breakdown in the inventory retention function of his data terminal, he will lose that information from his machine. And once an item is sold, it is gone forever. There is no way known to man of "turning back the clock" to recap what merchandise has been sold, short of going back to hand inventory-taking for the time the machine is out of service. Retailers, then, want to make sure that the machines are near-unbreakable.

Chicago Strikes Gold

■ NEW YORK — Columbia recording group Chicago has struck gold for the ninth time with their latest album, "Chicago VII." The lp was released only ten days prior to being certified gold by the RIAA, signifying sales in excess of one million copies.

Equipment Conversion

(Continued from page 14)

cash registers (ECR), will be a gradual one. According to the study, more than 3.4 million cash registers are currently installed in the United States. Of this number, 710,000 are installed in chain retail organizations, which Creative Strategies believes are prime candidates for replacement. The study also notes that the top 20

non-food, non-durable goods retailers, with Sears, Penney, Kresge, Marcor and Woolworth leading the list, account for 43 percent of the total volume in that merchandising area. Presumably, when those and other retailing giants go to a total computer operation,

(Continued on page 56)

VTN Produces Three

(Continued from page 22)
the facilities of KCET-TV in Los Angeles.

"VTN reaches an enthusiastic student audience that wants to see the kind of comedy programs we produce," Lollos commented. "These shows are made with only one audience in mind, and that's an ideal condition in which to produce good comedy."

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AM ACTION

(Compiled by the Record World research department)

Jackson 5 (Motown) are making a bid for their biggest hit in some time. "Dancing Machine" moved 6-4 at CKLW, took the biggest jump of any record on WIXY 39-19 and added WRKO, WHBQ, KFRC, WTIK, WCOL, 13Q, WKLO and WAKY.

Grand Funk (Capitol) have what could be developing into a #1 record. Some big jumps this week include: HB to 17 WQXI, 22-12 WIXY, 30-19 KHJ, 25-14 WRKO, 29-19 CKLW, 13-7 KJR, 11-5 WCOL, 30-15 KIMN. It grabbed additions at WSAI, WOKY, KILT, KYA, 13Q and WAKY.

Marvin Hamlisch (MCA) "The Sting" theme is beginning to take off. It moved 13-8 at CKLW, extra to 29 WCOL, extra to 39 KILT, is an extra at KJR and WSAI and is new on KFRC, KLIF, WCFL, WOKY, KIMN, WFOM and WPOP.



Grand Funk

Bobby Womack (UA) has his biggest pop hit ever. It moved 3-1 WAKY and added KHJ, WHBQ, KFRC, WSAI, WCFL, WTIK, KIMN and KYA.

Mike Oldfield (Virgin) continues to move with leaps and growls. It went 9-3 KIMN, 30-19 WCFL, 12-7 WCOL, 31-24 KLIF and 10-4 WAKY. New addition this week include: WHBQ, WLS, WSAI and WPIX.

CROSSOVERS

There is a lot of crossover action this week due in part to a new policy at WIXY in Cleveland. The station added eleven records this week, seven of which can be considered r&b records. Five of these r&b records were added in the extra category. This move seems to follow naturally from the policy at KLIF which earlier made crossover inroads by adding r&b records as nighttime extras.

Billy Paul (Phila. Intl.) is starting to make it as a pop record. It jumped 17-9 CKLW and picked up major adds at WIXY and WFIL.

Diana Ross and Marvin Gaye (Motown), which had been struggling for pop play for many weeks, jumped on WABC in New York this week, picked up WTIK and is one of the new extras at WIXY.



Lobo

Bloodstone (London) is beginning to make a move in the pop market. It jumped 22-14 CKLW, 19-14 WKLO and picked up WIXY as an extra.

Al Wilson (Rocky Road). The follow-up to his #1 record "Show And Tell" is finally receiving some pop attention this week with additions at KILT and WIXY as an extra.

Stylistics (Avco) a huge r&b record which is proving to be just as huge on the pop side by moving 40-28 at WIXY and adding WQXI and WCOL.

NEW ACTION

Gordon Lightfoot (Reprise). The title cut from his "Sundown" lp has been released as a single and went immediately on CKLW, KJR, WCOL and WFOM.

Five Man Electrical Band (Polydor) seems to be developing into a potential hit. Their single, "Werewolf," moved 41-33 WIXY, 28-27 CKLW, 30-27 WMAK and was picked at WCOL, KJR, WKLO and KJRB.

Lobo (Big Tree). The second Big Tree record to be distributed by Atlantic Records was released this week and went right on WCFL, WIXY and WOKY.

Stevie Wonder (Tamla) has released his third single from the Grammy-award-winning album "Innervisions." It went directly on CKLW and KJR.

Olivia Newton-John (MCA) has released her follow-up to the top-five hit "Let Me Be There." People are not waiting for country crossover. It was picked at WIXY and WFOM.

Columbia Ups Bonuso

■ NEW YORK — Bruce Lundvall, vice president, marketing, Columbia Records, has announced the promotion of Edward Bonuso to the position of associate director, budget administration, Columbia Records. In his new position, Bonuso will be responsible for the preparation of budgets for Columbia distribution and will review all other marketing budgets. He will report directly to Lundvall.

Bernstein Joins Col Coast A&R Staff

■ LOS ANGELES — Ted Feigin, vice president Columbia Records a&r, west coast, has announced the appointment of Ellen Bernstein as a&r coordinator of the San Francisco branch office.

Prior to her new assignment, Ms. Bernstein worked as artist liaison and assistant coordinator of a&r in San Francisco. She will report directly to Feigin and will coordinate recording, album and single release activities for artists currently on the label and will be in charge of acquiring new talent for Columbia Records in the Bay Area.

ABC Pubbery Ups Cowin

■ LOS ANGELES—The announcement of Kerry Cowin as head of administration of ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP) has been made by Gerald Teifer, vice president and general manager of the ABC Music Publishing subsidiaries.

Ms. Cowin will report directly to the general manager and will continue to supervise the copyright and licensing departments as well as assuming the responsibilities of domestic and foreign administration.

Korvettes 'Mame' Push

■ NEW YORK—The national promotion and merchandising campaign Warner Bros. Records has planned to herald the release of its "Mame" original soundtrack album will be launched with display and advertising tie-ins with twenty-three Korvette stores in the East. Window displays will feature color stills from the film, mobiles, two giant posters and a variety of costume sketches by the award-winning costume designer Theodora Van Runkle.

Ivan Mogull Celebrates His 50th Birthday And 43 Years of Music Business Success

■ NEW YORK—Ivan Mogull, just 50 years old this week, (the occasion was celebrated last Sunday with a gala bash at Sardi's) is well on his way to realizing his ambition—to have a music company of his own in every country in the world. He's spent 43 years putting together writing teams, writers with publishers, artists with record companies—and, in the process, a pretty fair publishing catalog for himself.

Basic Co.

Today, his basic firm is Ivan Mogull Music, the name he uses in all countries where he operates. He has his own Harvard, as are Misirlou Music Inc. and Marcia Music Co. Crestview and Muirfield are two ASCAP firms which he operates for the Nat King Cole family. Roberd Music Corp. is his BMI firm with Eddie Heywood. Very recently, he set up his first SESAC firm—Peter David Music Co., named after his two sons.

Late in 1973, Mogull was a member of the group that bought the Scranton Record Pressing plant from Capitol Industries. And during the past several years, he has become a compiler of song folios, utilizing music from many other publishers. Among his titles



A youthful Ivan Mogull.

have been the "Charley Pride Song Folio," several Jose Feliciano song books and folios by Joe South, Tommy Roe and others.

Licensing

He licenses songs from his own catalogs to other print publishers on a non-exclusive basis, and his catalog includes standards like "Nature Boy," "Misirlou," "Don't Take Your Love From Me," "I Understand," "A Worried Man," "You Can Have Her," "After the Lights Go Down Dow," "Tossin' and Turnin'" and various renewals he has obtained from Mabel Wayne, Henry Nemo, and

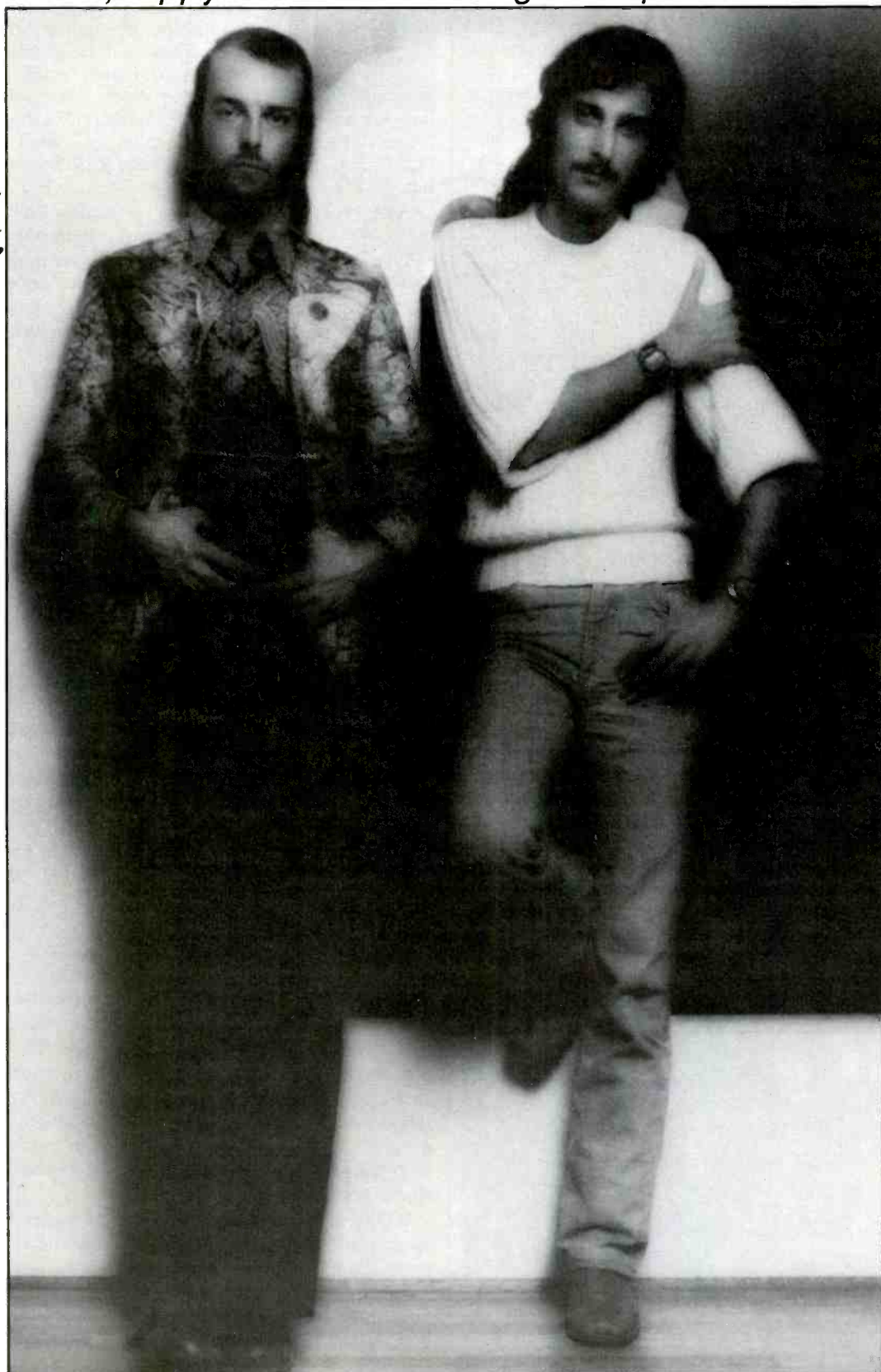
(Continued on page 60)

Brewer and Shipley

Alive, happy and now recording for Capitol Records.

*Hear their
new album:*

ST 11261



on tour

March 27-30
Ebbett's Field
Denver, Colorado

April 1
Southern Methodist University
McFarland Auditorium
Dallas, Texas

April 3
Armadillo World Headquarters
Austin, Texas

April 4-7
Liberty Hall
Houston, Texas

April 8
The Great Southeast Music Hall
Atlanta, Georgia



Capitol®

RADIO WORLD

EDITOR: BEVERLY MAGID

WMMS-FM: Free Form Fun and Profit

■ CLEVELAND—It seems that progressive free form radio is alive and doing well in Cleveland, Ohio at WMMS-FM. That's not just the opinion of PD John Gorman, but seems to be borne out by the Jan./Feb. ARB. The station came in fourth in the ¼ hour averages, Monday to Sunday, 6 a.m. to midnight, 12+. They were behind all-talk WERE, MOR-WGAR, and beautiful music-WDOK. But they came in #1 in adults 18-34, men 18-34, and men 18-49, and #2 in adults 18-49, teens, and women 18-34.

This all being done without a tight playlist; in fact, without a playlist of any kind. In the old free-form fashion, the music comes in to music coordinator Donna Halper, and everybody gets to hear and vote on all albums and singles. If the selection gets a low vote, it's put into the "Last Chance" bin for a month, where it could get a second chance if there is good action on it elsewhere, or someone on the staff re-considers its possibilities. Records with a good vote will go into the "Star Box" where they remain for about a month, to be played a couple of times a day. Then they are filed in the library, where they remain forever available for play. All music comes under consideration, according to Gorman—jazz and folk too, with the main emphasis on rock. But even bubblegum music will get its hearing, and if the sound is right, and somebody wants to play it, it will get on.

With each member of the line-up programming his or her shift, there has to be strong communication among all the people at the station. Gorman emphasizes the kind of communal understanding that exists with all the staff: "Everybody really enjoys what they're doing, and likes each

other off the air as well. The ages range from 20 to 43, and no one is programming their own ego on the air. Although we stress individual personalities, it's also stressed not to program for yourself, but strictly with the listener in mind." The line-up is Debbie Ullman 6-10 a.m. . . . Len Goldberg 10 a.m.-2 p.m. . . . Denny Sanders 6-10 p.m. . . . Steve Lushbaugh, Kid Leo (Leo Travaglino) 2-6 a.m. . . . Donna Halper, Matt the Cat (Matthew Lapczynski) weekends . . . Jeff Kizbach, production director . . . Ed Ference, news director.

Since the station wants to stay as close to the community as possible, they sponsor concerts, and also tape twice-weekly at local clubs for broadcasting on the air. Some of the community-oriented programs include: "Student Rights," concerning rights and problems of high school and college students; "Jabberwocky," which probes local community affairs; "Archie Rothman's Time Machine," a weekly series featuring excerpts of old radio series, interviews and sometimes original plays; "Untitled," which gives each of the staff a turn at "doing their own thing," such as an hour of Polish rock, early acoustic music and the "b" sides of singles. Also, on Sunday mornings, there is a program of entire albums, some new, some imported, some old and obscure.

In a city which Gorman sees as young and aware in terms of music, he feels that the station, with its emphasis on personality, and open-end music policy, is able to reach out and touch the listener personally. Also with little management interference and a congenial staff, they all seem to be having fun and profit in the process.

Blue Thumb Bash



Seen at a party to celebrate the inclusion of Blue Thumb acts on the Midnight Special are, from left, co-hosts Bob Krasnow, Chairman of the Board of Blue Thumb; Burt Sugarman, executive producer of the Midnight Special (NBC); John Densmore, RW's Beverly Magid, and Robbie Krieger. Densmore and Krieger are members of the Blue Thumb's Butts Band.



LISTENING POST

By BEVERLY MAGID



■ WNBC (New York) . . . PD Pat Whitley announces most happily that for the first time in station history, WNBC will be consistent music, 24 hours a day, seven days a week. All talk and sports (as soon as the present hockey playoffs are completed) will be gone and the format will be a contemporary, up-tempo MOR, with no hard, hard stuff. They will be promoting the station as "the only radio station you'll ever need." The line-up, just completed, will be **Don Imus** 6-10 a.m. . . .

Bob Fitzsimmons (from WNEW-AM) 10 a.m.-2 p.m. . . . **Steve Lundy** (from KROQ and KFRC) 2-6 p.m. . . . Ass't PD **Al Brady** (was PD at WXLO-FM) 6-8 p.m. . . . **Wolfman Jack** 8 p.m.-midnight . . . **Dick Sumner** (WPLJ-FM) midnight-6 a.m.

WRC (Washington, D. C.) . . . **Gordon Peil**, former promotion director at WMAL-AM has been named program director, effective March 25.

WDAI-FM (Chicago) . . . **Bill Todd**, formerly PD at WKRQ-FM, is the new program director as announced by general manager **Roger Turnbeugh**.

QV (Pittsburgh) . . . **Rick Shaw** (from WXLO-FM) joined line-up to do 2-6 p.m. shift.

WPLJ-FM (New York) . . . **Jim Kerr** (WLS weekends) will be the new morning person.

WLS (Chicago) . . . Personality **Bob Sirott** gave his all for charity, and volunteered to streak in public at noontime if over \$500 was collected on the corner in front of the station. When the total was exceeded, there was Sirott wrapped in a cape, ready to make good on his promise. However, both Sirott and the public were spared by the intervention of the gendarmes who sped him off after just a mere flash.

WKLO (Louisville) . . . More radio streaking! Morning man (something really happens to those guys in the a.m.) **Bill Love** decided to do his entire show a-la-streaking. Considering that the studio has a glass-front on the street showcase, it could have been a broadcast version on the Playgirl center-section, but Love kept his console table between him and the public's imagination while he did his shift au naturel.

WRKO (Boston) . . . PD **Paul Kirby** will also be programming the oldies with **John Gambling III** assuming operational responsibilities. Meanwhile, WRKO-AM won the Tom Phillips Award for public service given by the United Press International of New England. The award was in recognition of the program "Generation Show on Human Sexuality" produced by **China Altman**.

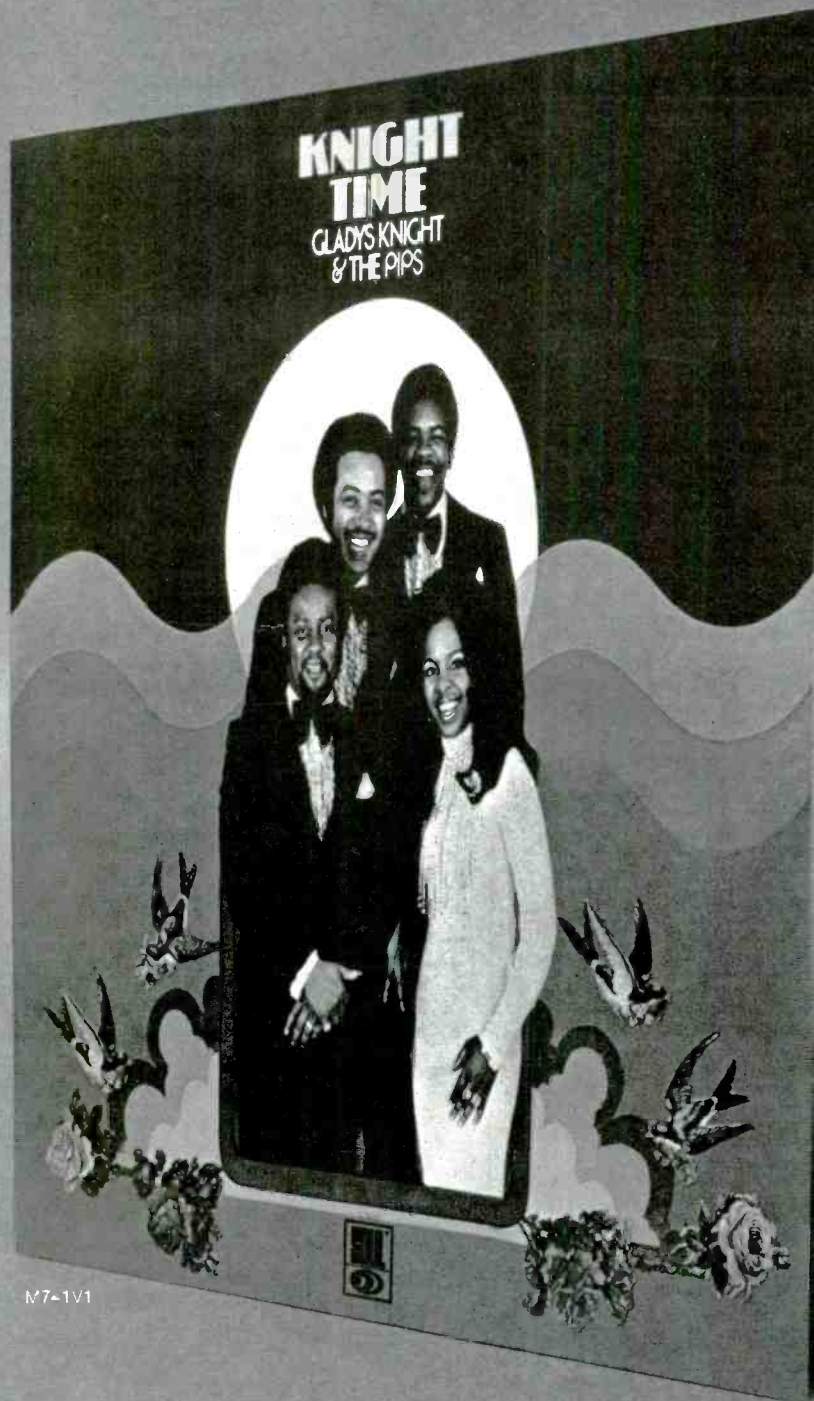
Los Angeles . . . Two new radio syndication services . . . **Oidar**, produced by **Doug Andrews**, is a monthly three hour program which features current and old hits in a futuristic setting. Programmed as though coming from the 21st century, it also will feature interviews with artists, news items, bulletins, data all with the futuristic overtones. Included in the 45 stations already signed up are **WMAK, KDWB, WAPE, WKLO, KROY**. For further info contact Doug Andrews at (213) 980-8063 or at 4558 Coldwater Canyon, Studio City, Ca. 91604.

Also new is JWC Syndications which offers the **Jerry St. James Show**, a daily music (top 40) and interview program spotlighting current hits and interviews with Las Vegas and Hollywood entertainers. This is a taped program, to be kept by the station, which also includes a mini-program log as well as a record of the music clearing houses involved with the various musical selections. If interested contact JWC at 1240½ North June St., Hollywood 90038.

WDR (Hartford) . . . VP and PD **Charles Parker** feels that the Pulse totals published in all the radio publications should have also emphasized the RSA (Radio Survey Area) figures for the market as well as the Hartford County totals. Pulse does not compute shares for this part of the survey, nor calculate a total for all the stations, but in the Hartford RSA, WTIC has 478, WDR has 332 and WPOP 131.

(Continued on page 48)

All new. All Knight.



M7-1V1

Gladys Knight and The Pips have another winning new album on Motown. It's filled with the kind of songs Gladys does best—from the thunderous "It's All Over But The Shouting," to a stunning new ballad called "Between Her Goodbye and My Hell," produced by Joe Porter who also produced Gladys' Grammy-winning "Neither One of Us." **KNIGHT TIME.** It's all new. It's all Knight. And it's all right.



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AmericanRadioHistory.com

WHO IN THE WORLD:

Helen Reddy Keeps on Singing Hits

By ROBERT ADELS

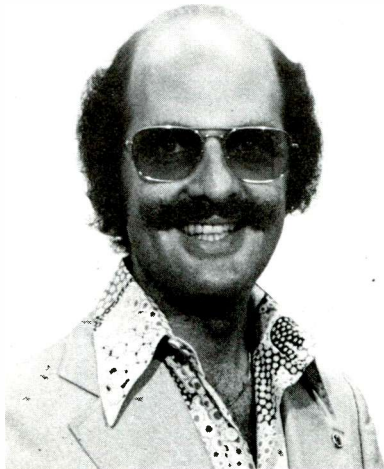
■ NEW YORK—After almost 25 years of singing professionally, Helen Reddy (Capitol) broke through with the first smash feminist song, "I Am Woman." Now, five gold records later, her new album is entitled "Love Song for Jeffrey." Contradiction? Hardly! The Australian-born vocalist is a family feminist, and she describes her new lp as "a highly personal set of songs about family and deep and abiding love."

"Jeffrey" of course is her husband-manager Jeff Wald, a very important factor in Ms. Reddy's current success. She also boasts of a daughter, Traci, and son, Jordan.

Landy to Head Up Thevis Music Group

■ ATLANTA — Michael Thevis, president of GRC Records, has announced the appointment of music publishing veteran Rick Landy to the post of general manager of the Thevis Music Group.

Included in the Music Group are Act One Music Co., Inc., (BMI) and Grapevine Music Co., Inc., (ASCAP), both located in Atlanta, and the Birmingham-based Moonsong Music Publishing Company (BMI).



Rick Landy

Landy will be responsible for reviewing all materials for the publishing entities as well as the GRC record firm, and will be supervising publishing operations at the GRC offices in Nashville, Los Angeles and Atlanta.

He will also set up a music publishing production company to include the mastering of product to be placed with GRC affiliated labels as well as with other major record companies. His staff, including Clinton Moon, Sandy Frommer, Dee Ervin and Jesse Lewis, will be actively involved in the operation of this new division.

Her last single, "Leave Me Alone (Ruby Red Dress)" and album, "Long Hard Climb" were both certified gold. Now she's well on her way towards RIAA awards number six and seven. Helen Reddy's "Keep On Singing" is bulleted at 29 after only four weeks on The Singles Chart. And Capitol Records reports that orders on her soon-to-be-released "Love Song for Jeffrey" package indicate yet another gold record to come.

In 1973, Helen Reddy won a Grammy for best female vocal performance. Among her honors so far this year was her public selection as favorite female vocalist as part of ABC-TV's "American Music Awards."

Helen Reddy is certainly a winning feminist in more ways than one.

Marcia Franklin Joins Blue Sky

■ NEW YORK—Marcia Franklin has been named executive assistant at Blue Sky Records and Organic Management, it was announced by Steve Paul, president of both Blue Sky and Organic Management.

Prior to her appointment at Blue Sky, Ms. Franklin most recently served as tour secretary on the Bob Dylan-Band tour, traveling with the entourage and overseeing road operations.

Last year she served as a special liaison-secretary on the European Santana tour, coordinating dates and publicity between the group and various European managers.

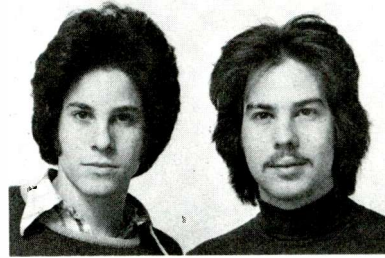
In her new capacity, Ms. Franklin will be working closely with Steve Paul; Rick Dobbis, vice president of Blue Sky Records and Teddy Slatius, vice president and general manager of Organic Management whose artists include Edgar Winter, Johnny Winter, Rick Derringer, and Dan Hartman.



Marcia Franklin

Music Fair Forms Concert Division

■ NEW YORK—Music Fair Enterprises, owner-operators of the largest national chain of theatres-in-the-round, has announced the formation of a new division, Music Fair Concerts, headed by Rick Gross and Jeff Weiss, co-directors.



Rich Gross (left) and Jeff Weiss.

Gross and Weiss will promote and present contemporary music in Music Fair Theatres as well as in other halls and theatres. The first of these outside presentations by Gross and Weiss will be an April 29 concert by Steve Miller at Nassau Coliseum. Music Fair Theatre attractions include Electric Light Orchestra, Charlie Rich, The Bee Gees, David Crosby, Melanie and Eddie Kendricks.

The Music Fair Theatres, averaging 2800 capacity, are Westbury, (Long Island); Shady Grove, (Washington, D.C.); Painters Mill, (Baltimore, Md.); Valley Forge, (Philadelphia, Pa.) and The Deauville Star Theatre, in the Deauville Hotel, (Miami, Fla.). In addition, Music Fair Enterprises is currently producing Carol Channing in "Lorelei" at the Palace Theatre on Broadway and owns WZIX-AM in York, Pa.

Music Fair Concerts will operate on the top floor of the Music Fair offices at 32 East 57th Street, phone: (212) 759-2810.

Monck Begins Work On 'Speak Easy'

■ LOS ANGELES — Chip Monck begins work on his nationally syndicated rock-talkie, "Speak Easy" this week. "Speak Easy" is produced by J. Walter Thompson and is syndicated in over 100 markets.

For the past three weeks Monck has been supervising the lighting and staging of the Rocky Horror Show, a Lou Adler presentation, which opened last week at the Roxy Theater on the Sunset Strip.

"Speak Easy" goes into production in early April, taping in both New York and Los Angeles. Monck is now working on booking guests with talent coordinator Sandy Gibson.

"Speak Easy" first aired in December. Guests on the pilot were James Taylor, Dr. John, Waylon Jennings, Peter Yarrow, and Grace Slick.

Alive in Expansion; Opens Coast Office

■ NEW YORK — Shep Gordon, president of Alive Enterprises, Inc. and personal manager of Alice Cooper and Joe Greenberg, vice president of the firm, have announced details of their current expansion program including the formation of JDG Productions Ltd., a new production company whose main purpose will be to stage and produce live shows and press extravaganzas, and is equipped with facilities to film and videotape all such events.

Involved in this project in conjunction with Gordon are: Jonny Podell, president, BMF Enterprises, sole representative for all Alice Cooper bookings, who will be responsible for business negotiations; Joe Gannon, production director, responsible for the staging and production of Alice Cooper's controversial "Billion Dollar Babies" set (he has directed filming of the set for Cooper's first motion picture, as yet untitled, scheduled for early spring release); and Larry Hitchcock, technical director, previously involved in the staging of Broadway and off-Broadway productions and a member of the production unit of Public Broadcasting System (PBS). Ren Grevatt represents Alive for publicity.

Gregg's Tour

The first project to be handled by JDG Productions, Ltd. is Gregg Allman's ongoing national tour. The tour, which commenced March 16, and which will run through April 23, features Gregg Allman, along with a large orchestra arranged and conducted by Ed Freeman. The caravan will play 25 dates in 21 cities.

Another point of expansion comes with the opening of Alive's west coast office, located at 24154 Malibu Road, Malibu, Calif. 90265; phone: (213) 456-3706. Bob Brown, formerly in-house public relations director for Alive's New York office, has been named director of west coast operations, and will be working closely with the New York base.

WB Gets Gaynor

■ NEW YORK—Mitzi Gaynor has been signed by Warner Bros. Inc. to a contract calling for her exclusive services in motion pictures, television and records, announced Ted Ashley, chairman of the board of Warner Bros. Inc.

The agreement for this full association between the star and studio, effective immediately, was reached by: Ashley; Gerald Leider, president of Warner Bros. Television; Joe Smith, president of Warner Bros. Records; and Jan Bean, representing Miss Gaynor.



Al Stewart

SLEEPER PICK

"The entire album is superb. Listen to all cuts... you'll be well-rewarded."
RECORD WORLD
MARCH 23, 1974



"PAST • PRESENT AND FUTURE"
AL STEWART
JANUS ILS 3068

"Past, Present and Future is an important work that I hope will bring a superior writer to American ears. (M.T.)"
CONCERT MAGAZINE
MARCH, 1974

Watch For Upcoming American Tour

American Bookings CMA—Richard Halem



JANUS RECORDS, A DIVISION OF **RT** CORPORATION, 1301 AVENUE OF THE AMERICAS, NEW YORK, N.Y. 10019. ALSO AVAILABLE ON **RT** MUSIC TAPES.

Dialogue (Continued from page 12)

RW: Is this something that's been happening more in the last few months? That is, the coordination of a&r and promotion or sales and promotion. Just the coordination of various departments. Is that one of the keys to what's been happening?

Kiernan: It's always been there but I think now, as I say, it's really been brought together at this point. Because don't forget, as old as we are, we're still only a year old in direct distribution. We're really fifteen years late on direct distribution. We should have been in it a long time ago. And I think you're gonna see a lot more of that. You'll see a lot more new artists developing at RCA. I'm just tremendously encouraged and enthused by what's going on.

RW: Do you see any detrimental aspects to the fact that a Harry Nilsson won't go on tour and that Bowie has sort of shied away from touring lately?

Kiernan: It always helps when an artist is on tour. It has to. It's always a plus. But Harry Nilsson is kind of a legend in his own time, really. He's just an incredible artist all around . . . he's a writer, you name it, he's there.

RW: You touched on the country situation. What exactly is the involvement of you and your staff with the Nashville operation? How autonomous are they? What kind of interaction is there as far as crossovers, etc.?

Kiernan: There's really no autonomy in the company at all. We all interrelate and work together. No one is off in their own corner doing their own thing. Record companies just don't work like that. Those who do work like that don't exist. And that's one thing that we're against just in principle. Nashville and New York, or Hollywood for that matter, are all an integral part of RCA and nothing happens there that we're unaware of or here that they're unaware of. We're in continual contact and conversation. I've got a national country and western sales manager down there, Larry Gallagher, and Tom Cossie has his national country promotion manager Elroy Kahane down there. And they're sitting across from one another, literally, and I'm on the phone with both Larry and Elroy virtually daily. So we're always aware of what's going on; although the product may come out of there, for all intents and purposes they might just as well be on the second floor of this building.

"The enthusiasm running throughout the company is incredible at this point. It's at the highest point I've ever seen. RCA's a new company as far as I'm concerned, brand new."

RW: And as far as country crossovers, you're always . . .

Kiernan: Always listening for a country crossover. Always. We watch it very carefully. Fact is, with the records that we had on . . . this was in January, three of the top records we had on the charts were country crossover and two were r&b. It's the easiest way to go, really. Try to establish it in one area and then cross it over to others.

RW: Speaking about the r&b area, there've been some recent changes in that area at RCA. Would you like to comment on those?

Kiernan: The change is obvious in that Tom Draper is now heading it up. And Tom is tremendously qualified. He started out as a product manager for r&b and then went to national r&b promotion manager and it was a natural step in ascendancy to take over the r&b a&r. And Tom is just great and I think the proof is in the pudding when you look at the r&b charts and what we have going. I think it's evidence of Tom's capabilities and where we're at with r&b. And we're gonna go into it very heavily, very heavily.

RW: Recently you felt the success of the TV movie, "Sunshine," that was shown, with the John Denver single now causing excitement and with the whole John Denver catalogue being spurred on. How do you feel about TV as a medium for selling records?

Kiernan: I think TV is your best medium right now. Both on a national and a local level, I find that more and more our branch offices are running and buying a tremendous amount of TV time for promotions, such as the John Denver or the David Bowie, or a Lou Reed. It's got an immediate impact and a very strong one on the record buying public.

RW: What about appearances on TV? Denver makes appearances in dramatic shows . . .

Kiernan: It immediately shows up. Every time an artist appears on TV, again, the impact is immediate and very dramatic. Just the fact that

(Continued on page 53)

UA Mounts Outdoor War Promo

■ LOS ANGELES—United Artists Records has announced a major advertising and promotional campaign in support of War's new United Artists album, "War Live." The campaign's emphasis is on a massive program of outdoor advertising that includes "War Live" posters placed on buses and/or subways in Los Angeles (with a major billboard on Sunset Strip), Cleveland, Philadelphia, Chicago, New York (with 300 subway stations being covered), Detroit, Dallas and Atlanta.

War Extends Euro Tour

■ LONDON—War has extended its current European concert tour to six extra days due to the heavy demand for tickets at the Konzerthaus at Vienna on April 1 and 2. The group's concerts at the Rainbow Theatre in London have been extended to three days—April 9-11, instead of the one night scheduled for April 8.

The group will also headline a two-hour special for the BBC-2 which will center around their Rainbow Theatre concerts and stay in London. The special was negotiated by Steve Gold and Jerry Goldstein of Far Out Productions.

Col Promotes Coffino

■ NEW YORK—Don DeVito, national director of product management, Columbia Records, has announced the promotion of Jonathan Coffino to the position of associate director, product development, for the label.

In his new capacity, Coffino will be responsible for the development of unique avenues for the marketing and exposure of contemporary and country product. He will act as liaison between the product management group and artist development department. Coffino will continue his responsibilities as product manager for various contemporary and country artists.

A Brace of Beavers



Seen at the signing of Beaverteeth to the Musicor label are (from left) group members Charlie Silva (seated), David Adkins and John Rainey Adkins; Musicor president Richard E. Talmadge; chief engineer Eddie Youngblood of Grove Sound Studio; and group member Jimmy Dean. Both a single and album release by the group are in the works.

The outdoor campaign is being supported by a three-pronged attack on advertising, promotion and publicity fronts, highlighted by a major advertising campaign which will see ads in consumer oriented magazines, major newspapers, television spots on "In Concert" during the month of April and multi-market radio spots.

Promotional aspects of the campaign
(Continued on page 46)

The Old Okun Bucket



Producer Milt Okun (left) recently received platinum discs for Peter, Paul & Mary albums "In the Wind," "Moving," "In Concert" and "Album 1700" from Warner's president Joe Smith.

RCA to Record Stewart Benefit

■ NEW YORK—RCA recording artist John Stewart played two benefit concerts March 22 and 23 in Phoenix, Arizona, proceeds of which went to the Legal Aid Services of the Yaqui Indians in Guadalupe, Arizona.

Both concerts were recorded by RCA Records for Stewart's next album release. The package will be a two record set. Production on the date was handled by Niki Venet.

Rubin to Blendingwell

■ NEW YORK—Irving Rubin has been named director of copyright and licensing administration for Cashman and West's Blendingwell Music Inc. and its related companies. The announcement was made by George Brown, administrative director for Cashman and West's enterprises. Rubin was formerly with A. Schroeder International Ltd., where he was also involved in copyright and licensing administration.

Filmusic Relocates

■ HOLLYWOOD, CAL.—Filmusic has moved their offices to United Western Recorders where they have made a facilities arrangement. Filmusic's Michael Arciaga said that this change has been made to further meet the film producer's scoring requirements and added that they can now offer 35 mm playback as well as videotape playback facilities.

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and still riding high.

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involved and hope its success keeps
on paying you back.



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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

MARCH 30, 1974

A DREAM GOES ON FOREVER Todd Rundgren (Earmark/Screen-Gems, Columbia, BMI)	89
ALL IN LOVE IS FAIR T. Lipuma (Stein & Van Stock/Black Bull, ASCAP)	77
A LOVE SONG Brian Ahern (Portofino/Gnosco, ASCAP)	63
A VERY SPECIAL LOVE SONG Billy Sherrill (Algee BMI)	16
BENNETT AND THE JETS Gus Dudgeon (Dick James, BMI)	1
BEST THING THAT EVER HAPPENED TO ME Kerner & Wise (Keca, ASCAP)	13
BOOGIE DOWN Wilson & Ceston (Stone Diamond, BMI)	8
DANCE WITH THE DEVIL Mickie Most (Buddah, ASCAP)	73
DANCING MACHINE Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI)	49
DARK LADY Snuff Garrett (Senor, ASCAP)	3
DON'T YOU WORRY BOUT A THING Stevie Wonder (Stein & Van Stock/Black Bull, ASCAP)	79
ENERGY CRISIS '74 Goodman Kahl (NY Times/Rainy Wednesday, BMI)	98
ERES TU (Redmus, ASCAP)	9
GOIN DOWN SLOW Steve Barri (Arc, BMI)	90
HAPPINESS IS ME AND YOU Gordon Mills (MAM, ASCAP)	59
HEAVENLY Norman Whitfield (Stone Diamond, BMI)	78
HELP ME (Crazy Cow, BMI)	56
HOMELY GIRL Eugene Record (Julio-Brian, BMI)	66
HONEY PLEASE, CAN'T YA SEE Barry White (Sa-vette/January, BMI)	31
HOOKEE ON A FEELING Bengt Palmers (Press, BMI)	2
I AM WHAT I AM (Wren/Screen-Gems Columbia, BMI)	87
I LIKE TO LIVE THE LOVE Dave Crawford (ABC/DeAnn, ASCAP)	67
I WISH IT WAS ME Willie Henderson (Julio-Brian, BMI)	75
I'LL BE THE OTHER WOMAN Jackson, Banks & Hampton (East/Memphis, BMI)	38
I'LL HAVE TO SAY I LOVE YOU Cashman & West (Blendingwell/ABC, ASCAP)	19
I'M A TRAIN Hammond & Halee (Leeds, ASCAP)	58
IT'S BEEN A LONG TIME Fuqua III (Dunbar/Rutri, BMI)	71
(I'VE BEEN) SEARCHIN' SO LONG James William Guericco (Big Elk, ASCAP)	39
I'VE GOT A THING ABOUT YOU BABY (Swamp Fox/Haven, ASCAP)	36
JET Jaul McCartney (ATV, BMI)	5
JUNGLE BOOGIE Kool & The Gang (Delightful Gang, BMI)	42
JUST DON'T WANT TO BE LONELY Silvester, Simmons & Goodins (Bellboy, BMI)	23
KEEP IT IN THE FAMILY Leon Haywood (Jim Edd, BMI)	86
KEEP ON SINGING Tom Catalano (Pocket Full of Tunes, BMI)	29
LAST KISS John Dee Driscoll (Balbo, BMI)	82
LAST TIME I SAW HIM Michael Messer (Jobete, ASCAP)	74
LET IT RIDE Randy Bachman (Ranbach/Top Soil, BMI/Eventide, CAPAC)	25
LET'S GET MARRIED Mitchell & Green (Jec/Al Green, BMI)	69
LOOKIN' FOR A LOVE Bobby Womack (UA, ASCAP)	18
LOVE'S THEME Barry White (Sa-vette/January, BMI)	53
LOVING YOU M. Stevenson (Mikim, BMI/Cayman, ASCAP)	81
MADELAINE Al Gorgoni (Lobek/Eventide, ASCAP)	96
MIDNIGHT AT THE OASIS (Space Potato, ASCAP)	68
MIGHTY LOVE Thom Bell (Mighty Three, BMI)	40
MIGHTY, MIGHTY Wissert & White (Sagfire, BMI)	84
MOCKINGBIRD Richard Perry (Unart, BMI)	4
MUSIC EYES Geving & Heartsfield (P. Jordan/House of Living, ASCAP)	97

MUST BE LOVE James Gang (Thermostat, ASCAP)	61
MY MISTAKE Hal Davis (Jobete, ASCAP)	34
MY SWEET LADY Robin & Musco (Cherry Lane, ASCAP)	41
OH, MY MY Ricnard Perry (Braintree, BMI)	22
OH VERY YOUNG Samwell-Smith & Cat Stevens (Ackee, ASCAP)	62
ON A NIGHT LIKE THIS (Ram's Horn, ASCAP)	43
ONCE YOU UNDERSTAND Stallman & Suser (Songs For Everybody, BMI)	50
OUTSIDE WOMAN Mike Vernon (Crystal Jukebox, BMI)	45
PAYBACK Brown, Wesley & Starks (Dynatone/Belinda, Unichappel, BMI)	65
PEPPER BOX (N. Y. Times, BMI)	80
PIANO MAN Michael Stewart (Home Grown/Tinker Street, BMI)	32
PUT YOUR HANDS TOGETHER Gamble-Huff (Mighty Three, BMI)	21
ROCK 'N ROLL HOOCHIE KOO Derringer & Szymczyk (Derringer BMI)	37
ROCK ON Jeff Wayne (Jeff Wayne, PRS)	12
ROCK AROUND THE CLOCK (Myers, ASCAP)	95
SEASONS IN THE SUN Terry Jacks (E. B. Marks, BMI)	7
SEXY MAMA Ray Robinson, Goodman (Gambi, BMI)	46
SHE'S GONE Arif Mardin (Unichappel, BMI)	54
SHE HILLY Leopold (Snowberry, CAPAC/Buddah, ASCAP)	92
SIMONE Cashman & West (Sweet City, ASCAP)	100
SKYBIRD Tom Catalano (Stonebridge, ASCAP)	57
SPIDERS AND SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP)	30
STAR Lieber-Stoller (Hudson Bay, BMI)	47
STAR BABY Jack Richardson (Dunbar/Circus, BMI)	52
SUMMER BREEZE Isley Bros. (Dawnbreaker, BMI)	88
SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	6
TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP)	27
THANKS FOR SAVING MY LIFE Gamble-Huff (Mighty Three, BMI)	44
THE ENTERTAINER Marvin Hamlisch (Multimood, BMI)	83
THE LOCOMOTION Todd Rundgren (Screen-Gems-Columbia, BMI)	26
THE LORD'S PRAYER Martin Erdman (Almo, ASCAP)	11
THERE WON'T BE ANYMORE (Charles Rich, BMI)	15
THE SHOW MUST GO ON Jimmy Ienner (Chrysalis, ASCAP)	35
THE WAY WE WERE Marty Paich (Colgems, ASCAP)	18
TOUCH A HAND (East/Memphis, BMI)	24
TOUCH AND GO Jerry Fuller (Fulness, BMI)	72
TRYING TO HOLD ON TO MY WOMAN (Jackson J. Reddick (Built Proof, BMI)	10
TSOP (Mighty Three, BMI)	20
TUBULAR BELLS Mike Oldfield (Virgin, ASCAP)	33
UNBORN CHILD Louis Shelton (Dawnbreaker, BMI)	86
UNTIL YOU COME BACK TO ME Wexler & Mardin (Jobete, ASCAP/Stone Agate, BMI)	70
VIRGINIA Amesbury & Gilliland (Bay, BMI)	60
WATCHING THE RIVER RUN Jim Messina (Jasper/Gross/Portofino, ASCAP)	93
WE'RE GETTING CARELESS WITH OUR LOVE Don Davis (Groovesville, BMI)	49
WEREWOLF Les Emerson (Galeneys/Unichappel, BMI)	85
WOLD Paul Leka (Story Songs, ASCAP)	28
WOULD YOU LAY WITH ME Billy Sherrill (Window/Capt., BMI)	57
YOU MAKE ME FEEL BRAND NEW Thom Bell (Mighty Three, BMI)	64
YOUR CASH AIN'T NOTHIN' BUT TRASH Steve Miller (Hi & Range, BMI)	55
YOU'RE SIXTEEN Richard Perry (Viva, BMI)	76



101 THE SINGLES CHART 150

MARCH 30, 1974

MAR. 30	MAR. 23	
101	109	CARRY ME JOE SIMON—Spring 145 (Polydor) (Muscle Shoals, BMI)
102	102	PUT A LITTLE LOVE AWAY EMOTIONS—Volt VOA 4196 (Stax) (ABC/Dunhill, BMI)
103	103	CHAMELEON HERBIE HANCOCK—Columbia 4-46002 (Hancock, BMI)
104	107	POWER OF LOVE MARTHA REEVES—MCA 40194 (Blackwood/Gaucha/Belinda, BMI)
105	105	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003 (Sherlyn, BMI)
106	110	THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513 (Interior, BMI)
107	112	SHE'S MY LADY DON REED—MGM 14710 (Leslie Ann Gary, ASCAP)
108	114	LOVING ARMS KRIS KRISTOFFERSON & RITA COOLIDGE—A&M 1498 (Almo, ASCAP)
109	116	SO GOOD 11th HOUR—20th Century TC 2076 (Stone Diamond/Tanny Boy, BMI/Nolan, ASCAP)
110	117	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509 (Interior, BMI)
111	113	APACHE HOT BUTTER—Musicor 1491 (Regent, BMI)
112	120	HICKORY FRANKIE VALLI & THE FOUR SEASONS—Motown M1288F (Stone Diamond/Tanny Boy, BMI/Nolan, ASCAP)
113	124	IF IT FEELS GOOD, DO IT IAN LLOYD & STORIES—Kama Sutra 588 (Buddah) (Reasers/Emerald City/Larry Lox, ASCAP)
114	115	THIS HEART GENE REDDING—Haven 7000 (Capitol) (ABC/Dunhill, BMI)
116	127	ONE HELL OF A WOMAN MAC DAVIS—Columbia 4-46004 (Screen-Gems-Columbia/Song Painter/Sweet Glory, BMI)
115	125	SAXOPHONES JIMMY BUFFETT—Dunhill D 4378 (ABC/Dunhill, BMI)
117	123	SILVER THREADS AND GOLDEN NEEDLES LINDA RONSTADT—Asylum 11032 (Central Songs, BMI)
118	—	SCRATCH CRUSADERS—Blue Thumb BTS 249 (Four Knights, BMI)
119	—	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 715 (Big Seven, BMI)
120	—	NO CHARGE MELBA MONTGOMERY—Elektra 45883 (Wilderness, BMI)
121	121	LIAR QUEEN—Elektra 45884 (Feldman/Triident, ASCAP)
122	122	CHANGES DAVID BOWIE—RCA 74-0605 (Tantric, BMI)
123	—	SUPER STREAKER FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—Paramount 0289 (Acoustic, BMI)
124	—	IF I WERE A CARPENTER LEON RUSSELL—Shelter 40210 (MCA) (Hudson Bay, BMI)
125	131	MA-MA-BELLE ELECTRIC LIGHT ORCHESTRA—United Artists XW405-W (Anne-Rachel/Yellow Dog, ASCAP)
126	126	SWEET JANE LOU REED—RCA APBO-0238 (Dunbar/Oakfield Ave., BMI)
127	133	LOOK FOR THE LIGHT B.W. STEVENSON—RCA APBO-0242 (ABC/Dunhill/Speed, BMI)
123	—	SUPER STREAKER FLESH GORDON & THE NUDE HOLLYWOOD ARGYLES—
129	129	LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4632 (Lois, BMI)
130	134	STREAKIN' THE STREAKERS—ABC 11431 (Folio, BMI)
131	130	ROCK THE BOAT HUES CORP.—RCA APBO-0232 (High Ground, BMI)
132	132	ROCK ME ON THE WATER EUGENE WALLACE—ABC 11419 (Benchmark, ASCAP)
133	—	PERFECTLY CLEAR NIXORCEST—Ode 66044 (A&M) (India, ASCAP)
134	—	BAD, BAD LEROY BROWN FRANK SINATRA—Reprise 1196 (Blendingwell, ASCAP)
135	—	I BEEN HAD BY THE DEVIL ZELL BLACK—Motown M1290F (Saturday, BMI)
136	—	STEAM HEAT POINTER SISTERS—Blue Thumb 248 (Frank, ASCAP)
137	—	SUNDOWN GORDON LIGHTFOOT—Reprise 1194 (WB) (Moose, CAPAC)
138	—	LA GRANGE Z. Z. TOP—London 293 (Hamstein/Glad, BMI)
139	—	IF YOU WANNA GET TO HEAVEN OZARK MOUNTAIN DAREDEVILS—A&M 1515 (Lost Cabin Music)
140	140	SATISFACTION BUBBLEROCK—U.K. 49000 (London) (Immediate, BMI)
141	137	STONE COUNTRY JOHNNY WINTER—Columbia 4-46006 (Goshen Road, BMI)
142	118	CELESTIAL NAVIGATOR KING HARVEST—Perception 556 (Pop Draw, ASCAP)
143	119	US AND THEM PINK FLOYD—Harvest 3822 (Capitol) (TRO/Hampshire House, ASCAP)
144	135	SAME BEAT FRED WESLEY & THE J.B.'s—People 632 (Polydor) (Dynatone/Belinda, BMI)
145	136	WILIE, PASS THE WATER RIPPLE—GRC 1013 (Actone/Dividend, BMI)
146	138	MY FELLOW AMERICANS CHRIS GLENDON—GRC 1016 (Benders, BMI)
147	139	I'M FALLING IN LOVE FANTASTIC FOUR—Eastbound 620 (Chess/Janus) (Bridgeport, BMI)
148	141	WHEN I LOOK INTO YOUR EYES SANTANA—Columbia 4-45999 (Micache, BMI)
149	142	LOVIN' THE EASY WAY DOBIE GRAY—MCA 40199 (Almo/Danor, BMI)
150	143	MUSCLE OF LOVE ALICE COOPER—Warner Bros. 7783 (Ezra, BMI)

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THE SINGLES CHART

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

MAR. 30	MAR. 23		WKS. ON CHART
1	8	BENNIE AND THE JETS ELTON JOHN MCA 40198	7
2	11	HOOKED ON A FEELING BLUE SWEDE/EMI 3627 (Capitol)	7
3	3	DARK LADY CHER/MCA 40151	12
4	5	MOCKINGBIRD CARLY SIMON & JAMES TAYLOR/ Elektra 45880	9
5	6	JET PAUL McCARTNEY & WINGS/Apple 1871	8
6	1	SUNSHINE ON MY SHOULDERS JOHN DENVER/ RCA APBO-0213	10
7	2	SEASONS IN THE SUN TERRY JACKS/Bell 45432	13
8	4	BOOGIE DOWN EDDIE KENDRICKS/Tamla T54243F (Motown)	14
9	10	ERES TU MOCEDADES/Tara 100 (Famous)	14
10	13	TSOP MFSB/Phila. Intl. ZS7 3450 (Columbia)	6
11	16	THE LORD'S PRAYER SISTER JANET MEAD/A&M 1491	8
12	7	ROCK ON DAVID ESSEX/Columbia 4-45940	20
13	17	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS/Buddah 403	8
14	18	COME AND GET YOUR LOVE REDBONE/Epic 5-11035	13
15	15	THERE WON'T BE ANYMORE CHARLIE RICH/RCA APBO-0195	10
16	22	A VERY SPECIAL LOVE SONG CHARLIE RICH/Epic 5-11091	7
17	9	THE WAY WE WERE BARBRA STREISAND/Columbia 4-45944	18
18	23	LOOKIN' FOR A LOVE BOBBY WOMACK/United Artists XW375-W	9
19	24	I'LL HAVE TO SAY I LOVE YOU IN A SONG JIM CROCE/ ABC 11424	6
20	21	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER/ ABC 11407	16
21	14	PUT YOUR HANDS TOGETHER O'JAYS/ Phila. Intl. ZS7 3535 (Columbia)	15
22	30	OH, MY MY RINGO STARR/Apple 1872	4
23	28	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT/ RCA APBO-0025	7
24	29	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS/ Stax STA 0196	6
25	27	LET IT RIDE BACHMAN-TURNER OVERDRIVE/Mercury 73457	6
26	35	THE LOCO-MOTION GRAND FUNK/Capitol 3840	4
27	32	TELL ME A LIE SAMI JO/MGM South S7029	8
28	31	WOLD HARRY CHAPIN/Elektra 45874	12
29	38	KEEP ON SINGING HELEN REDDY/Capitol 3845	4
30	12	SPIDERS AND SNAKES JIM STAFFORD/MGM 14648	22
31	36	HONEY PLEASE, CAN'T YA SEE BARRY WHITE/ 20th Century TC 2077	5
32	43	PIANO MAN BILLY JOEL/Columbia 4-45964	7
33	45	TUBULAR BELLS (Theme From The Exorcist) MIKE OLDFIELD/ Virgin 55100 (Atlantic)	5
34	41	MY MISTAKE DIANA ROSS & MARVIN GAYE/Motown M1269F	5
35	46	THE SHOW MUST GO ON THREE DOG NIGHT/Dunhill D 4382	3
36	40	I'VE GOT A THING ABOUT YOU BABY ELVIS PRESLEY/ RCA APBO-0116	8
37	19	ROCK 'N ROLL HOOCHIE KOO RICK DERRINGER/Blue Sky ZS7 2751 (Columbia)	10
38	42	I'LL BE THE OTHER WOMAN SOUL CHILDREN/Stax STA 0182	6
39	57	(I'VE BEEN) SEARCHIN' SO LONG CHICAGO/Columbia 4-46020	3
40	20	MIGHTY LOVE, PT. 1 SPINNERS/Atlantic 3006	11
41	25	MY SWEET LADY CLIFF DE YOUNG/MCA 40156	15
42	26	JUNGLE BOOGIE KOOL & THE GANG/Delite 559	16
43	44	ON A NIGHT LIKE THIS BOB DYLAN/Asylum 11033	7
44	51	THANKS FOR SAVING MY LIFE BILLY PAUL/Phila. Intl. ZS7 3538 (Columbia)	9
45	52	OUTSIDE WOMAN BLOODSTONE/London 1052	5
46	33	SEXY MAMA MOMENTS/Stang 5052 (All Platinum)	13
47	37	STAR STEALERS WHEEL/A&M 1483	11



48	39	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR/Stax STA 0193	9
49	65	DANCING MACHINE JACKSON 5/Motown M1286F	3
50	59	ONCE YOU UNDERSTAND THINK/Big Tree 15000 (Atlantic)	5
51	55	WOULD YOU LAY WITH ME TANYA TUCKER/ Columbia 4-46991	6
52	54	STAR BABY GUESS WHO/RCA APBO-0217	6
53	34	LOVE'S THEME LOVE UNLIMITED ORCHESTRA/ 20th Century TC 2059	18
54	48	SHE'S GONE DARYL HALL & JOHN OATES/Atlantic 2993	10
55	62	YOUR CASH AIN'T NOTHIN' BUT TRASH STEVE MILLER BAND/Capitol 3837	6
56	67	HELP ME JONI MITCHELL/Asylum 11034	4
57	60	SKYBIRD NEIL DIAMOND/Columbia 4-46998	5
58	63	I'M A TRAIN ALBERT HAMMOND/Mums ZS7 6026 (Col)	6
59	68	HAPPINESS IS ME AND YOU GILBERT O'SULLIVAN/ MAM 3536 (London)	3
60	64	VIRGINIA BILL AMESBURY/Casablanca NEB-0001 (WB)	9
61	61	MUST BE LOVE JAMES GANG/Atco 6953	11
62	71	OH VERY YOUNG CAT STEVENS/A&M 1503	3
63	49	A LOVE SONG ANNE MURRAY/Capitol 3776	15
64	85	YOU MAKE ME FEEL BRAND NEW STYLISTICS/Avco 4634	2
65	80	THE PAYBACK JAMES BROWN/Polydor 14223	3
66	53	HOMELY GIRL CHI-LITES/Brunswick 55505	9
67	47	I LIKE TO LIVE THE LOVE B.B. KING/ABC 11406	24
68	84	MIDNIGHT AT THE OASIS MARIA MULDAUR/Reprise 1173	8
69	81	LET'S GET MARRIED AL GREEN/Hi 2262 (London)	2
70	56	UNTIL YOU COME BACK TO ME ARETHA FRANKLIN/ Atlantic 2995	20
71	50	IT'S BEEN A LONG TIME NEW BIRTH/RCA APBO-0185	6
72	78	TOUCH AND GO AL WILSON/Rocky Road 30076 (Bell)	3
73	88	DANCE WITH THE DEVIL COZY POWELL/Chrysalis CHS 2029 (WB)	2
74	58	LAST TIME I SAW HIM DIANA ROSS/Motown M1278F	15
75	72	I WISH IT WAS ME TYRONE DAVIS/Dakar 4529 (Brunswick)	8
76	73	YOU'RE SIXTEEN RINGO STARR/Apple 1870	16

CHARTMAKER OF THE WEEK

77	—	ALL IN LOVE IS FAIR BARBRA STREISAND Columbia 4-46024	1
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78	87	HEAVENLY TEMPTATIONS /Gordy G7135F (Motown)	3
79	—	DON'T YOU WORRY 'BOUT A THING STEVIE WONDER/ Tamla T54245F (Motown)	1
80	83	PEPPER BOX PEPPERS/Event 213 (Polydor)	5
81	90	LOVING YOU JOHNNY NASH/Epic 5-11070	6
82	69	LAST KISS WEDNESDAY/Sussex 507	21
83	98	THE ENTERTAINER MARVIN HAMLISCH/MCA 40174	2
84	93	MIGHTY, MIGHTY EARTH, WIND & FIRE/Columbia 4-46007	3
85	—	WEREWOLF FIVE MAN ELECTRICAL BAND/Polydor 14221	1
86	—	KEEP IT IN THE FAMILY LEON HAYWOOD/20th Century TC 2065	1
87	97	I AM WHAT I AM LOIS FLETCHER/Playboy 50049	2
88	94	SUMMER BREEZE ISLEY BROTHERS/T-Neck ZS7 2253 (Columbia)	2
89	—	A DREAM GOES ON FOREVER TODD RUNDGREN/ Bearsville BSV 0020 (WB)	1
90	—	STANDING AT THE END OF THE LINE LOBO/ Big Tree 15001 (Atlantic)	1
91	100	GOIN' DOWN SLOW BOBBY BLUE BLAND/Dunhill D 4379	2
92	92	SHE SOUTH COTE /Buddah 399	3
93	82	WATCHIN' THE RIVER RUN LOGGINS & MESSINA/ Columbia 4-46010	4
94	95	MR. NATURAL BEE GEES/RSO SO 408 (Atlantic)	3
95	96	ROCK AROUND THE CLOCK BILL HALEY & THE COMETS/ MCA 60025	2
96	—	MADELAINE STU NUNNERY/Evolution 1088	1
97	89	MUSIC EYES HEARTSFIELD/Mercury 73449	4
98	66	ENERGY CRISIS '74 DICKIE GOODMAN/Rainy Wednesday 206	9
99	86	UNBORN CHILD SEALS & CROFTS/Warner Bros. 7771	4
100	—	SIMONE HENRY GROSS/A&M 1494	1

FLASHMAKER OF THE WEEK



CHICAGO VII

Columbia

TOP FM AIRPLAY THIS WEEK

- CHICAGO VII—Columbia
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

WNEW-FM/NEW YORK

- BRIGHT EYES—Melissa Manchester—Bell
- CALABASAS—B.W. Stevenson—RCA
- CHILDSTAR—Allee Willis—Epic
- CIRCLES (single)—Mary Travers—WB
- FANDANGOS IN SPAIN—Carmen—Regal Zonophone (Import)
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- LANE CHANGER—Michael Fennelly—Epic
- MADRUGADA—Melanie—Neighborhood
- THE STING (Soundtrack)—MCA

WBCN-FM/BOSTON

- CALABASAS—B.W. Stevenson—RCA
- DANSE MACABRE—Esperanto—A&M
- EARTH—Vangelis O.—Vertigo
- LONDON REVISITED—Howlin' Wolf & Muddy Waters—Chess
- MACHINE THAT CRIED—String Driven Thing—Charisma
- PRETZEL LOGIC—Steely Dan—ABC
- RADIO CITY—Big Star—Ardent
- THE MASTER—Chico Hamilton—Enterprise
- THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine
- WHAT YOU MEAN I CAN'T SING—Melvin Van Peebles—Atlantic

WMMR-FM/PHILADELPHIA

- DANSE MACABRE—Esperanto—A&M
- EASY—Rolph McTell—Reprise (Import)
- HARD ROPE & SILKEN TWINE—Incredible String Band—Island (Import)
- HISTORY OF BRITISH ROCK—Sire
- LAST CHANCE ON THE MERRY-GO-ROUND—Takoma
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- ST 11261—Brewer & Shipley—Capitol
- SHININ' ON—Grand Funk—Capitol
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- ZINC ALLOY—Marc Bolan & T. Rex—EMI (Import)

WBAB-FM/LONG ISLAND

- BOOGIE BROTHERS—Savoy Brown—Parrot
- BRIGHT EYES—Melissa Manchester—Bell
- CALABASAS—B.W. Stevenson—RCA
- CHICAGO VII—Col
- GET YOUR WINGS—Aerosmith—Col
- PURE MUSIC—Chase—Epic
- SHININ' ON—Grand Funk—Capitol
- TRIPLE CONCERTO—David Amram—RCA
- WORKIN' & STEAMIN'—Miles Davis—Prestige

WCMF-FM/ROCHESTER

- CHICAGO VII—Col
- DANSE MACABRE—Esperanto—A&M
- FOR THE HIGHEST—Aim—Blue Thumb
- GET YOUR WINGS—Aerosmith—Col
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- PURE MAGIC—Chase—Epic

WOWI-FM/NORFOLK, VA.

- CALABASAS—B.W. Stevenson—RCA
- CUL-DE-SAC—Eric Kaz—Atlantic
- DANSE MACABRE—Esperanto—A&M
- FUSION—Michael Urbaniak—Col
- LIVING IN A BACK STREET—Spencer Davis Group—Vertigo
- MILANO CALIBRO 9—Osana—Cosmos
- PURE MUSIC—Chase—Epic
- SECOND COMING—Jerry La Croix—Mercury
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- SONGS—Rick Cunha—GRC

WORJ-FM/ORLANDO

- CINCO—El Chicano—MCA
- FIRST GRADE—Thomas Jefferson Kaye—Dunhill
- GET YOUR WINGS—Aerosmith—Col
- HISTORY OF BRITISH ROCK—Sire
- IF I WERE A CARPENTER (single)—Leon Russell—Shelter
- MOONTAN—Golden Earring—Track
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- SHININ' ON—Grand Funk—Capitol
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- THEY SAY I'M DIFFERENT—Betty Davis—Just Sunshine

WMMS-FM/CLEVELAND

- ALL STAR'S—Alexis Koerner—Just Sunshine
- AMAR CABALLERO—Babe Ruth—Harvest
- BOOGIE BROTHERS—Savoy Brown—Parrot
- CHICAGO VII—Col
- GET YOUR WINGS—Aerosmith—Col
- HERE'S TO THE STATE OF RICHARD NIXON (single)—Phil Ochs—A&M
- OPEN YOUR EYES—Earth, Wind & Fire—Col
- PRETZEL LOGIC—Steely Dan—ABC
- ST 11261—Brewer & Shipley—Capitol
- SAN FRANCISCO ROOTS—Vault

WXRT-FM/CHICAGO

- BOOK OF FOOL—Eugene Wallace—ABC
- BUFFY—Buffy Sainte-Marie—MCA
- EARTH—Vangelis O.—Vertigo
- FUSION—Michael Urbaniak—Col
- IF I WERE A CARPENTER (single)—Leon Russell—Shelter
- LIVE RHYMIN'—Paul Simon—Col
- MOONTAN—Golden Earring—Track
- OH VERY YOUNG (single)—Cat Stevens—A&M
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC

WABX-FM/DETROIT

- HERE COME THE WARM JETS—Eno—Island (Import)
- LIVE—War—UA
- MAGICIAN'S HAT—Bo Hansson—Charisma
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- THUNDERBOX—Humble Pie—A&M

KADI-FM/ST. LOUIS

- CALABASAS—B.W. Stevenson—RCA
- CHICAGO VII—Col
- HENRY GROSS—A&M
- LIVE RHYMIN'—Paul Simon—Col
- MOONTAN—Golden Earring—Track
- ST 11261—Brewer & Shipley—Capitol
- SHININ' ON—Grand Funk—Capitol
- TWIN PEAKS—Mountain—Col

KPFT-FM/HOUSTON

- CALABASAS—B.W. Stevenson—RCA
- FASTEST GRASS ALIVE—Osborne Bros.—MCA
- GODZUNDEIT—The Godz—ESP
- MOTHER MALLARD'S PORTABLE MASTERPIECE COMPANY—Earthquake
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- ST 11261—Brewer & Shipley—Capitol
- SLOW DANCER—Boz Scaggs—Col
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- UNCONDITIONALLY GUARANTEED—Captain Beefheart & His Magic Band—Mercury

KBPI-FM/DENVER

- BOOGIE BROTHERS—Savoy Brown—Parrot
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- CUL-DE-SAC—Eric Kaz—Atlantic
- DISTANT HILLS—Oregon—Vanguard
- EXOTIC BIRDS & FRUITS—Procol Harum—Chrysalis
- NOW WE ARE SIX—Steeleye Span—Chrysalis
- SECOND HELPINGS—Lynyrd Skynyrd—MCA
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

FM SLEEPER OF THE WEEK:



GET YOUR WINGS

AEROSMITH

Columbia

KUDL-FM/KANSAS CITY

- BACK INTO THE FUTURE—Man—UA
- CHICAGO VII—Col
- PRETZEL LOGIC—Steely Dan—ABC
- ST 11261—Brewer & Shipley—Capitol
- WINDFALL—Rick Nelson—MCA

KOME-FM/SAN JOSE

- + 'JUSTMENTS—Bill Withers—Sussex
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- CHICAGO VII—Col
- LIVE RHYMIN'—Paul Simon—Col
- OPEN OUR EYES—Earth, Wind & Fire—Col
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- SCRATCH—Crusaders—Blue Thumb
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

KPRI-FM/SAN DIEGO

- BACHMAN-TURNER OVERDRIVE II—Mercury
- CHICAGO VII—Col
- CLAUDINE—Gladys Knight & the Pips—Buddah
- MARIA MULDAUR—Reprise
- MIGHTY LOVE—Spinners—Atlantic
- SHININ' ON—Grand Funk—Capitol
- THAT'S A PLENTY—Pointer Sisters—Blue Thumb
- THE SHOW MUST GO ON (single)—Three Dog Night—Dunhill
- VIRGINIA (single)—Bill Amesbury—Casablanca

KSAN-FM/SAN FRANCISCO

- BACK STREET CRUSADER—Paul Kossoff—Island (Import)
- FOR GIRLS WHO GROW PLUMP IN THE NIGHT—Caravan—London
- LANE CHANGER—Michael Fennelly—Epic
- LIVING IN A BACK STREET—Spencer Davis Group—Vertigo
- LONDON UNDERGROUND—Herbie Mann—Atlantic
- MAGICIAN'S HAT—Bo Hansson—Charisma
- SCRATCH—Crusaders—Blue Thumb
- SLAUGHTER ON 10th AVENUE—Mick Ronson—RCA

KMET-FM/LOS ANGELES

- + 'JUSTMENTS—Bill Withers—Sussex
- BRIDGE OF SIGHS—Robin Trower—Chrysalis
- DAYBREAK (single)—Nilsson—RCA
- FOR SALE—Casey Kelly—Elektra
- HARD LUCK STORY (single)—Kiki Dee—Rocket
- LIVE—War—UA
- OPEN OUR EYES—Earth, Wind & Fire—Col
- RITE WAY (single)—Dr. John—Atco
- SCRATCH—Crusaders—Blue Thumb
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

KQIV-FM/PORTLAND

- DISTANT HILLS—Oregon—Vanguard
- HERE'S TO THE STATE OF RICHARD NIXON—Phil Ochs—A&M
- HIGHSTEPPIN' & FANCY DANCIN'—Larry Raspberry—Enterprise
- IF I WERE A CARPENTER (single)—Leon Russell—Shelter
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL—Vanguard
- MOONTAN—Golden Earring—Track (Import)
- MOROCCAN ROLL—Les Variations—Buddah
- PAST, PRESENT & FUTURE—Al Stewart—Janus
- PRETZEL LOGIC—Steely Dan—ABC
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA

CHUM-FM/TORONTO

- A FINE WHITE THREAD—Paul Hann—London
- CHICAGO VII—Col
- CINCO—El Chicano—MCA
- I'M A TRAIN (single)—Albert Hammond—Mums
- LIVE—War—UA
- MOOD JGA JGA—WB
- PURE MUSIC—Chase—Epic
- SOMETHIN'S HAPPENING—Peter Frampton—A&M
- STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
- TAILFACE—Lee Michaels—Col

SALESMAKER OF THE WEEK



CHICAGO VII
Columbia

TOP RETAIL SALES THIS WEEK

- CHICAGO VII**—Columbia
- OPEN OUR EYES**—Earth, Wind & Fire—Columbia
- LIVE RHYMIN'**—Paul Simon—Columbia
- LIVE**—War—United Artists
- SHININ' ON**—Grand Funk—Capitol
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—Warner Brothers
- BOOGIE DOWN**—Eddie Kendricks—Tamla

MUSICLAND/NATIONAL

- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BACK TO OAKLAND**—Tower of Power—WB
- BOOGIE DOWN**—Eddie Kendricks—Tamla
- JIM STAFFORD**—MGM
- LIVE**—War—UA
- MY THIRD ALBUM**—Johnny Rodriguez—Mercury
- SEASONS IN THE SUN**—Terry Jacks—Bell
- THAT'S A PLENTY**—Pointer Sisters—Blue Thumb
- THUNDERBOX**—Humble Pie—A&M
- VERY SPECIAL LOVE SONGS**—Charlie Rich—Epic
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

KORVETTES/NATIONAL

- CHICAGO VII**—Col
- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- JOHN DENVER'S GREATEST HITS**—RCA
- LIVE**—War—UA
- LIVE RHYMIN'**—Paul Simon—Col
- PIANO MAN**—Billy Joel—Col
- PLANET WAVES**—Bob Dylan—Asylum
- SHININ' ON**—Grand Funk—Capitol
- THE WAY WE WERE**—Barbra Streisand—Col

SAM GOODY/EAST COAST

- CHICAGO VII**—Col
- COURT AND SPARK**—Joni Mitchell—Asylum
- HEADHUNTERS**—Herbie Hancock—Col
- HOTCAKES**—Carly Simon—Elektra
- JOHN DENVER'S GREATEST HITS**—RCA
- LIVE RHYMIN'**—Paul Simon—Col
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- PLANET WAVES**—Bob Dylan—Asylum
- ROOM TO GROW**—Barnaby Bye—Atlantic
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

TWO GUYS/EAST COAST

- BLUE MAGIC**—Atco
- BOOGIE DOWN**—Eddie Kendricks—Tamla
- CHICAGO VII**—Columbia

- ERES TU**—Mocedades—Tara
- LIVE**—War—UA
- LIVE RHYMIN'**—Paul Simon—Col
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- PIANO MAN**—Billy Joel—Col
- SEASONS IN THE SUN**—Terry Jacks—Bell
- THE WAY WE WERE**—Barbra Streisand—Col

CUTLER'S/NEW HAVEN

- CHICAGO VII**—Col
- DIFFERENT DRUM**—Linda Ronstadt—Capitol
- HOOKED ON A FEELING**—Blue Swede—EMI
- KOOL JAZZ**—Kool & The Gang—Delite
- LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic
- LIVE**—War—UA
- LIVE RHYMIN'**—Paul Simon—Col
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- PRETZEL LOGIC**—Steely Dan—ABC
- SHININ' ON**—Grand Funk—Capitol

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

- BACHMAN-TURNER OVERDRIVE II**—Mercury
- BOOGIE DOWN**—Eddie Kendricks—Tamla
- CHICAGO VII**—Col
- COURT AND SPARK**—Joni Mitchell—Asylum
- HOTCAKES**—Carly Simon—Elektra
- JOHN DENVER'S GREATEST HITS**—RCA
- LIVE RHYMIN'**—Paul Simon—Col
- LOVE IS THE MESSAGE**—MFSB—Phila. Intl.
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- THE WAY WE WERE**—Barbra Streisand—Col

KING KAROL/N.Y.

- BOOGIE DOWN**—Eddie Kendricks—Tamla
- CHICAGO VII**—Col
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**—Vanguard
- LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic
- LIVE**—War—UA
- LIVE RHYMIN'**—Paul Simon—Col
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- SHININ' ON**—Grand Funk—Capitol
- STREET LADY**—Donald Byrd—Blue Note

WAXIE-MAXIE/WASHINGTON

- AMERICAN GRAFFITI (Soundtrack)**—MCA
- BOOGIE DOWN**—Eddie Kendricks—Tamla
- EUPHRATES RIVER**—Main Ingredient—RCA
- HERO & HEROINE**—Strawbs—A&M
- LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic
- MARIA MULDAUR**—Reprise
- NO TIME TO BURN**—Black Heat—Atlantic
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- TRIBE**—ABC

GARY'S/RICHMOND

- A LEGENDARY PERFORMER**—Elvis Presley—RCA
- A NEW LIFE**—Marshall Tucker Band—Capricorn
- BACHMAN-TURNER OVERDRIVE II**—Mercury
- BACK TO OAKLAND**—Tower of Power—WB
- LIVE**—War—UA

- MARIA MULDAUR**—Reprise
- THUNDERBOX**—Humble Pie—A&M
- TODD**—Todd Rundgren—Bearsville
- TUBULAR BELLS**—Mike Oldfield—Virgin
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

RECORD RACK/RICHMOND

- A NEW LIFE**—Aretha Franklin—Atlantic
- BACK TO OAKLAND**—Tower of Power—WB
- BUTTS BAND**—Blue Thumb
- MONTROSE**—WB
- OZARK MOUNTAIN DAREDEVILS**—A&M
- SECOND COMING**—Jerry La Croix—Mercury
- SOLAR FIRE**—Manfred Mann—Polydor
- SUZI QUATRO**—Bell
- VIVE LA TRANCE**—Amon Duul—UA
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

POPLAR TUNES/MEMPHIS

- CHICAGO VII**—Col
- COURT AND SPARK**—Joni Mitchell—Asylum
- LIVE**—War—UA
- LIVE RHYMIN'**—Paul Simon—Col
- PIANO MAN**—Billy Joel—Col
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- SHIP AHOY**—O'Jays—Phila. Intl.
- SILVERBIRD**—Leo Sayer—WB
- TUBULAR BELLS**—Mike Oldfield—Virgin
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

MUSHROOM/NEW ORLEANS

- + 'JUSTMENTS**—Bill Withers—Sussex
- CHICAGO VII**—Col
- EUPHRATES RIVER**—Main Ingredient—RCA
- LIVE**—War—UA
- LIVE RHYMIN'**—Paul Simon—Col
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- PRETZEL LOGIC**—Steely Dan—ABC
- SHININ' ON**—Grand Funk—Capitol
- SOMETHIN'S HAPPENING**—Peter Frampton—A&M
- STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA

NATL. RECORD MART/MIDWEST

- BOOGIE DOWN**—Eddie Kendricks—Tamla
- CHICAGO VII**—Col
- LIVE RHYMIN'**—Paul Simon—Col
- LIVE**—War—UA
- LOVE SONG**—Anne Murray—Capitol
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- SHININ' ON**—Grand Funk—Capitol
- THAT'S A PLENTY**—Pointer Sisters—Blue Thumb
- THUNDERBOX**—Humble Pie—A&M

RECORD REVOLUTION/CLEVE.

- FUTURE DAYS**—Can—UA
- INTRODUCING THE ELEVENTH HOUSE WITH LARRY CORYELL**—Vanguard
- LONDON REVISITED**—Muddy Waters & Howlin' Wolf—Chess
- MIGHTY LOVE**—Spinners—Atlantic
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- SHININ' ON**—Grand Funk—Capitol
- STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA
- TODD**—Todd Rundgren—Bearsville
- WHIZZ KID**—David Werner—RCA

ROSE DISCOUNT/CHICAGO

- BUFFY**—Buffy Sainte-Marie—MCA
- CHICAGO VII**—Col
- HOOKED ON A FEELING**—Blue Swede—EMI
- LIVE RHYMIN'**—Paul Simon—Col
- MAME (Soundtrack)**—WB
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- SALT PEANUTS**—Supersax—Capitol
- THAT'S A PLENTY**—Pointer Sisters—Blue Thumb
- THRESHOLD**—Pat Williams—Capitol
- TOM SCOTT & THE L.A. EXPRESS**—Ode

ONE OCTAVE HIGHER/CHICAGO

- BLUE MAGIC**—Atco
- CHICAGO VII**—Col
- GET YOUR WINGS**—Aerosmith—Col
- JOHN DENVER'S GREATEST HITS**—RCA
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- PAST, PRESENT & FUTURE**—Al Stewart—Janus
- SCRATCH**—Crusaders—Blue Thumb
- SHININ' ON**—Grand Funk—Capitol
- SLOW DANCER**—Boz Scaggs—Col
- TUCKY**—Tucky Buzzard—Passport

FOLKLORE CENTER/DENVER

- + 'JUSTMENTS**—Bill Withers—Sussex
- CHICAGO VII**—Col
- IT'S TOO LATE TO STOP NOW**—Van Morrison—WB
- LIVING IN A BACK STREET**—Spencer Davis Group—Vertigo
- MEMPHIS JELLYROLL**—Stefan Grossman (Import)
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- PALM LEAF RAG**—Scott Joplin—Angel
- PLANET WAVES**—Bob Dylan—Asylum
- SLAUGHTER ON 10th AVENUE**—Mick Ronson—RCA
- STRAIGHT AHEAD**—Brian Auger's Oblivion Express—RCA

WHEREHOUSE/CALIFORNIA

- ANTHOLOGY**—Gladys Knight & The Pips—Soul
- BACHMAN-TURNER OVERDRIVE II**—Mercury
- JOHN DENVER'S GREATEST HITS**—RCA
- LET ME IN YOUR LIFE**—Aretha Franklin—Atlantic
- LIVE**—War—UA
- LOOKIN' FOR A LOVE AGAIN**—Bobby Womack—UA
- LOVE SONG**—Anne Murray—Capitol
- RHAPSODY IN WHITE**—Love Unlimited Orchestra—20th Century
- SHININ' ON**—Grand Funk—Capitol
- THUNDERBOX**—Humble Pie—A&M

LICORICE PIZZA/LOS ANGELES

- BACK TO OAKLAND**—Tower of Power—WB
- CHICAGO VII**—Col
- IT'S TOO LATE TO STOP NOW**—Van Morrison—WB
- LIVE RHYMIN'**—Paul Simon—Col
- OPEN OUR EYES**—Earth, Wind & Fire—Col
- PRETZEL LOGIC**—Steely Dan—ABC
- ROCK N ROLL ANIMAL**—Lou Reed—RCA
- SCRATCH**—Crusaders—Blue Thumb
- SLOW DANCER**—Boz Scaggs—Col
- WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—WB

MARCH 30, 1974



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)
 MAR. 30 MAR. 23



1	1	JOHN DENVER'S GREATEST HITS	RCA CPL1-0374	16	B				
2	2	THE WAY WE WERE BARBRA STREISAND/Columbia	PC 32801	6	B				
3	4	BEHIND CLOSED DOORS CHARLIE RICH/Epic	KE 32247	30	A				
4	6	TUBULAR BELLS MIKE OLDFIELD/Virgin	VR 13-105 (Atlantic)	16	A				
5	3	COURT AND SPARK JONI MITCHELL/Asylum	7E-1001	9	B				
6	7	BAND ON THE RUN PAUL McCARTNEY & WINGS/Apple	SO 3415	16	B				
7	8	GOODBYE YELLOW BRICK ROAD ELTON JOHN/MCA	2-10003	24	E				
8	5	HOTCAKES CARLY SIMON/Elektra	7E-1002	9	B				
9	11	LOVE IS THE MESSAGE MFSB/Phila. Intl.	KZ 32707 (Col)	7	A				
10	14	AMERICAN GRAFFITI SOUNDTRACK/MCA	2-8001	25	D				
11	13	POEMS, PRAYERS & PROMISES JOHN DENVER/RCA	LSP 4499	39	A				
12	15	THE STING ORIGINAL SOUNDTRACK/MCA	390	14	A				
13	12	RHAPSODY IN WHITE LOVE UNLIMITED ORCHESTRA/20th Century	T433	8	A				
14	9	TALES FROM TOPOGRAPHIC OCEANS YES/Atlantic	SD 2-908	10	D				
15	10	PLANET WAVES BOB DYLAN/Asylum	7E-1003	9	B				
16	16	SABBATH BLOODY SABBATH BLACK SABBATH/Warner Bros.	BS 2695	9	A				
17	17	YOU DON'T MESS AROUND WITH JIM JIM CROCE/ABC	ABCX 756	43	A				
18	28	UNBORN CHILD SEALS & CROFTS/Warner Bros.	W 2761	5	B				
19	19	BRAIN SALAD SURGERY EMERSON, LAKE & PALMER/Manticore	MC 6669 (Atlantic)	16	A				
20	20	HEADHUNTERS HERBIE HANCOCK/Columbia	KC 32731	8	A				
21	21	THE WAY WE WERE SOUNDTRACK/Columbia	KS 32830	7	B				
22	22	I GOT A NAME JIM CROCE/ABC	ABCX 797	16	A				
23	33	BURN DEEP PURPLE/Warner Bros.	W 2766	5	B				
24	31	WHAT WERE ONCE VICES ARE NOW HABITS DOOBIE BROTHERS/Warner Bros.	W 2750	4	B				
25	25	ALL AMERICAN BOY RICK DERRINGER/Blue Sky	KZ 32481 (Columbia)	14	A				
26	51	INNERVISIONS STEVIE WONDER/Tamla	T326L (Motown)	33	A				
27	18	SHIP AHOY O'JAYS/Phila. Intl.	KZ 32408 (Columbia)	18	A				
28	24	DARK SIDE OF THE MOON PINK FLOYD/Harvest	SMAS 11247 (Capitol)	49	A				
29	35	THUNDERBOX HUMBLE PIE/A&M	SP 3611	5	B				
30	30	BACHMAN-TURNER OVERDRIVE II/Mercury	SRM 1-697	8	A				
31	23	1990 TEMPTATIONS/Gordy	G966VI (Motown)	14	A				
32	39	ROCK N ROLL ANIMAL LOU REED/RCA	APL1-0472	4	A				
33	29	THE SINGLES 1969-73 CARPENTERS/A&M	SP 3601	17	B				
34	40	THERE WON'T BE ANYMORE CHARLIE RICH/RCA	APL1-0433	5	A				
35	44	MARIA MULDAUR/Reprise	MS 2148	14	A				
36	56	THE PAYBACK JAMES BROWN/Polydor	2-3007	5	C				
37	32	SAINTS & SINNERS JOHNNY WINTER/Columbia	KC 32715	6	A				
38	34	ENERGIZED FOGHAT/Bearsville	BR 6950 (WB)	8	A				
39	48	TODD TODD RUNDGREN/Bearsville	2BR 6952 (WB)	5	D				
40	81	LIVE RHYMIN' PAUL SIMON/Columbia	PC 32885	2	B				
41	41	IMAGINATION GLADYS KNIGHT & THE PIPS/Buddah	BDS 5141	24	A				
42	42	ROCK ON DAVID ESSEX/Columbia	KC 32540	7	A				
43	87	OPEN OUR EYES EARTH, WIND & FIRE/Columbia	KC 32712	2	A				
44	64	BOOGIE DOWN EDDIE KENDRICKS/Tamla	T330VI (Motown)	3	A				
45	55	A NEW LIFE MARSHALL TUCKER BAND/Capricorn	CP 0124 (WB)	4	A				
46	65	LET ME IN YOUR LIFE ARETHA FRANKLIN/Atlantic	SD 7292	3	A				

47	26	STONE GON' BARRY WHITE/20th Century	T423	19	A
48	27	UNDER THE INFLUENCE OF LOVE UNLIMITED/20th Century	414	21	A
49	49	I'VE GOT SO MUCH TO GIVE BARRY WHITE/20th Century	T407	27	A
50	37	SUNDOWN GORDON LIGHTFOOT/Reprise	MS 2177	7	A
51	38	RINGO RINGO STARR/Apple	SWAL 3413	21	B
52	62	PIANO MAN BILLY JOEL/Columbia	KC 32544	6	A
53	36	JONATHAN LIVINGSTON SEAGULL NEIL DIAMOND/Columbia	KS 32550	22	B
54	45	WILD TALES GRAHAM NASH/Atlantic	SD 7288	11	A
55	46	WILD AND PEACEFUL KOOL & THE GANG/Delite	DEP-2013	7	A
56	66	BACK TO OAKLAND TOWER OF POWER/Warner Bros.	BS 2749	3	A
57	43	THE JOKER STEVE MILLER BAND/Capitol	SMAS 11235	23	A
58	67	LOVE SONG ANNE MURRAY/Capitol	ST 11266	4	A
59	47	LIVIN' FOR YOU AL GREEN/Hi	ASHL 32082 (London)	14	B
60	59	QUADROPHENIA THE WHO/MCA	2-10004	21	E
61	61	IT'S BEEN A LONG TIME NEW BIRTH/RCA	APL1-0285	5	A
62	79	EUPHRATES RIVER MAIN INGREDIENT/RCA	APL1-0335	3	A

CHARTMAKER OF THE WEEK

63 — CHICAGO VII
 Columbia C2 32810



64	100	LONG HARD CLIMB HELEN REDDY/Capitol	SMAS 11213	33	A
65	68	ANTHOLOGY GLADYS KNIGHT & THE PIPS/Motown	M792S2	5	B
66	57	LAI D BACK GREGG ALLMAN/Capricorn	CP 0116 (WB)	18	A
67	50	LOS COCHINOS CHEECH & CHONG/Ode	SP 77019 (A&M)	31	A
68	—	SHININ' ON GRAND FUNK/Capitol	SWAE-11278	1	B
69	69	ANTHOLOGY SMOKEY ROBINSON & THE MIRACLES/Motown	M793R3	5	C
70	80	LOOKIN' FOR A LOVE AGAIN BOBBY WOMACK/UA	LA199-G	3	B
71	90	MIGHTY LOVE SPINNERS/Atlantic	SD 7296	2	A
72	63	CHICAGO VI/Columbia	KC 32400	38	A
73	96	SEASONS IN THE SUN TERRY JACKS/Bell	1307	2	B
74	83	IT'S TOO LATE TO STOP NOW VAN MORRISON/Warner Bros.	2BS 2760	3	E
75	78	SHORT STORIES HARRY CHAPIN/Elektra	EKS 75065	6	A
76	112	VERY SPECIAL LOVE SONGS CHARLIE RICH/Epic	KE 32531	1	A
77	54	LIFE AND TIMES JIM CROCE/ABC	ABCX 769	58	A
78	60	DIFFERENT DRUM LINDA RONSTADT/Capitol	ST 11269	6	A
79	53	A LEGENDARY PERFORMER ELVIS PRESLEY/RCA	CPL1-0341	7	C
80	73	SUNSHINE ORIGINAL TV SOUNDTRACK/MCA	387	15	A
81	58	ICE WATER LEO KOTKE/Capitol	ST 11252	7	A
82	52	SPECTRUM BILLY COBHAM/Atlantic	SD 7268	18	A
83	71	LET ME BE THERE OLIVIA NEWTON-JOHN/MCA	389	9	A
84	94	BLUE MAGIC/Atco	SD 7038	2	A
85	115	WAR LIVE/United Artists	LA193-J2	1	D
86	72	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL/Mercury	SRM 1-687	5	A
87	—	TALKING BOOK STEVIE WONDER/Tamla	T319L (Motown)	48	A
88	76	FULL SAIL LOGGINS & MESSINA/Columbia	KC 32540	21	A
89	109	THAT'S A PLENTY POINTER SISTERS/Blue Thumb	BTS 6009	1	B
90	70	DON'T CRY NOW LINDA RONSTADT/Asylum	SD 5064	22	A
91	84	GOATS HEAD SOUP ROLLING STONES/Rolling Stones	COC 59101 (Atlantic)	27	A
92	86	ON THE THIRD DAY ELECTRIC LIGHT ORCHESTRA/UA	LA188-F	12	A
93	95	LED ZEPPELIN 4/Atlantic	SD 7208	61	A
94	89	FOR EVERYMAN JACKSON BROWNE/Asylum	SD 5067	21	A
95	91	TAPESTRY CAROLE KING/Ode	SP 77009 (A&M)	115	A
96	92	UNREAL BLOODSTONE/London	XPS 634	9	A
97	74	LAST TIME I SAW HIM DIANA ROSS/Motown	M821VI	14	A
98	97	DIAMOND GIRL SEALS & CROFTS/Warner Bros.	BS 2699	47	A
99	77	DYLAN/Columbia	PC 32747	15	B
100	75	BETTE MIDLER/Atlantic	SD 7270	16	A

Far up.



"Greatest Hits" album
"Sunshine" single

BB	CB	RW
1	1	1
1	1	1 (3/18)

John Denver is #1 in the entire industry.

RCA Records and Tapes

101 THE ALBUM CHART 150

MARCH 30, 1974

MAR. 30	MAR. 23	
101	101	HERO AND HEROINE STRAWBS/A&M SP 3607
102	105	BEST OF BREAD/Elektra EKS 75056
103	82	HIGH ON THE HOG BLACK OAK ARKANSAS/Atco SD 7035
104	106	SOLAR FIRE MANFRED MANN/Polydor PD 6019
105	93	BROTHERS & SISTERS ALLMAN BROTHERS BAND/ Capricorn CP 0111 (WB)
106	99	THE CAPTAIN AND ME DOOBIE BROTHERS/ Warner Bros. BS 2694
107	98	BETWEEN NOTHING AND ETERNITY MAHAVISHNU ORCHESTRA/Columbia KC 32766
108	102	PHOSPHORESCENT RAT HOT TUNA/Grunt BFL1-0348
109	104	LYNYRD SKYNYRD/Sounds of the South 363 (MCA)
110	85	MANHOLE GRACE SLICK/Grunt BFL1-0347 (RCA)
111	125	PRETZEL LOGIC STEELY DAN/ABC ABCD 808
112	103	BEACH BOYS IN CONCERT/Reprise 2RS 6484
113	110	DIANA & MARVIN DIANA ROSS & MARVIN GAYE/ Motown M803VI
114	113	BACHMAN-TURNER OVERDRIVE/Mercury SRM1-673
115	135	GRAHAM CENTRAL STATION/Warner Bros. BS 2763
116	116	SELLING ENGLAND BY THE POUND GENESIS/ Charisma FC 6060 (Atlantic)
117	114	SOMETHING/ANYTHING? TODD RUNDGREN/ Bearsville 2BX 2066 (WB)
118	117	BANG JAMES GANG/Atco SD 7037
119	88	MUSCLE OF LOVE ALICE COOPER/Warner Bros. BS 2748
120	131	SOMETHIN'S HAPPENING PETER FRAMPTON/A&M SP 3619
121	127	THE BEST OF SKELETONS FROM THE CLOSET GRATEFUL DEAD/Warner Bros. W 2764
122	107	A NICE PAIR PINK FLOYD/Harvest SMAS 11257 (Capitol)
123	108	OCCUPATION: FOOLE GEORGE CARLIN/Little David LD 1005 (Atlantic)
124	111	CHECK IT OUT TAVARES/Capitol ST 11258
125	119	JOY ISAAC HAYES/Enterprise ENS 5007 (Stax)
126	120	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA VPSX 6089
127	132	THAT'S WHAT I AM HERE FOR ROY BUCHANAN/ Polydor PD 6020
128	128	HEAD TO THE SKY EARTH, WIND & FIRE/Columbia KC 32184
129	121	OUT HERE ON MY OWN LAMONT DOZIER/ABC ABCX 804
130	122	WE'RE AN AMERICAN BAND GRAND FUNK/Grand Funk 11297 (Capitol)
131	150	FREE TO BE YOU AND ME MARLO THOMAS/Bell 1110
132	123	HOUSES OF THE HOLY LED ZEPPELIN/Atlantic SD 7255
133	—	HOOKED ON A FEELING BLUE SWEDE/Capitol ST 11286
134	140	SLOW DANCER BOZ SCAGGS/Columbia KC 32760
135	141	LIVE FROM DEEP IN THE HEART OF TEXAS COMMANDER CODY & HIS ROSS PLANET AIRMEN/Paramount 1017 (Famous)
136	145	ERES TU MOCEDADES/Tara TRS 53000 (Famous)
137	138	KOOL JAZZ KOOL & THE GANG/Delite 4001
138	136	SONG FOR JULI JESSE COLIN YOUNG/Warner Bros. BS 2734
139	147	LONDON UNDERGROUND HERBIE MANN/Atlantic SD 1648
140	137	ANGEL CLARE GARFUNKEL/Columbia KC 31474
141	146	STREET LADY DONALD BYRD/Blue Note BN LA040-F (UA)
142	—	IN CONCERT DEODATO/AIRTO/CTI 6041
143	144	JIM STAFFORD/MGM SE 4947
144	126	TO KNOW YOU IS TO LOVE YOU B. B. KING/ABC ABCX 794
145	133	EDDIE KENDRICKS/Tamla T327L
146	139	UNBONDED CHAMBERS BROTHERS/Avco 11013
147	124	LET'S GET IT ON MARVIN GAYE/Tamla T329VI (Motown)
148	149	3+3 ISLEY BROTHERS/T-Neck KZ 32453 (Columbia)
149	—	GET YOUR WINGS AEROSMITH/Columbia KC 32847
150	—	STRAIGHT AHEAD BRIAN AUGER'S OBLIVION EXPRESS/ RCA APL1-0454

Montez Doings



Back from Germany where he is coming off two hits in a row. "Aye No Digas" and "No One Knew," is CBS International Recording Star Chris Montez (second from left). He will be promoting his newest release on CBS and doing personal appearances to coincide with the release. Pictured with Montez, from left, are his publisher, Marvin Cane of Famous Music Publishing Companies, Chris, his manager, Al Hesky and Billy Meshel of Famous Music, his producer of record.

Warners' Sayer Promo

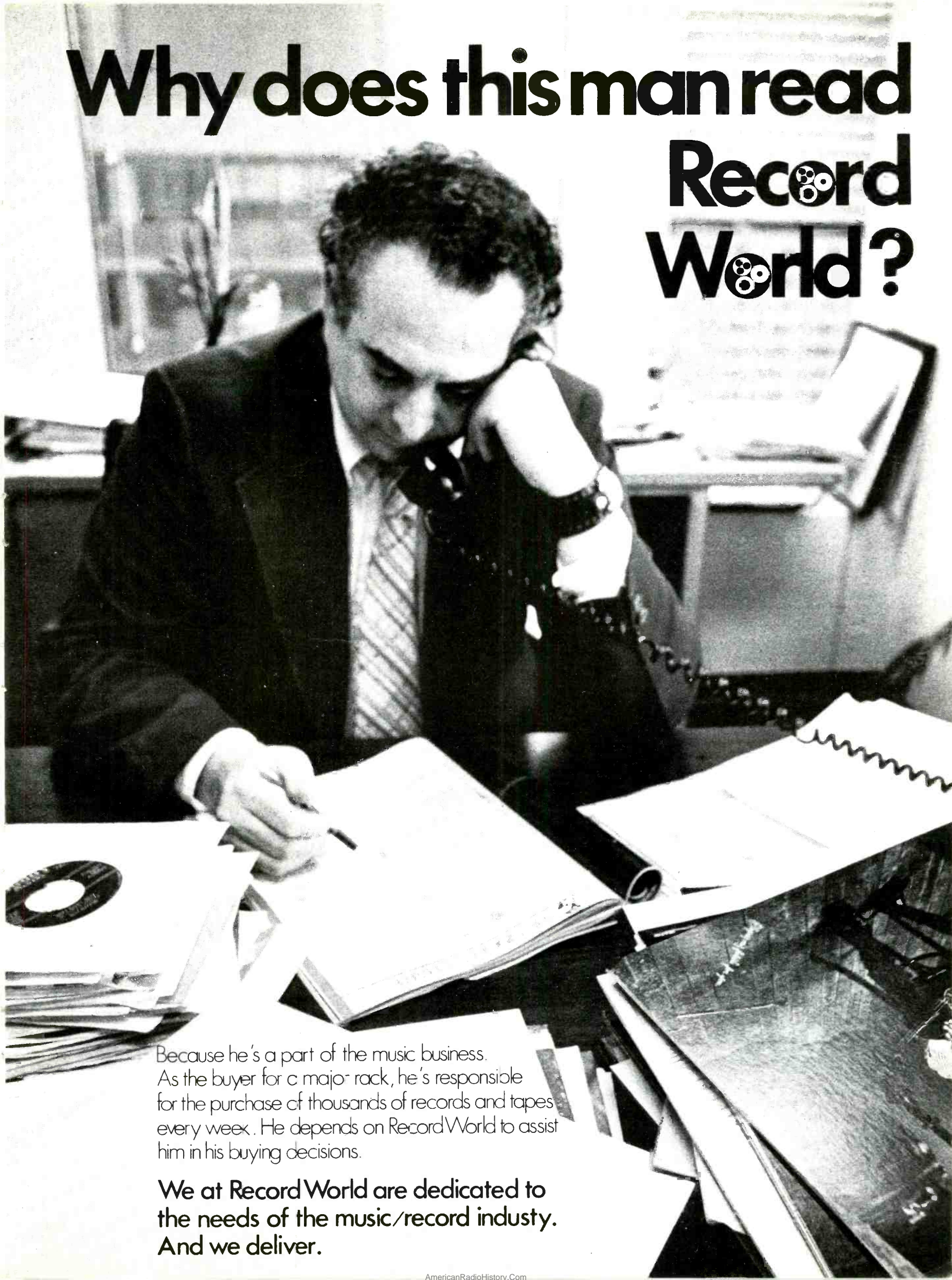
NEW YORK — Warner Bros. Records is in the midst of a major promotional drive on behalf of Leo Sayer and the composer-performer's debut album, "Silverbird."

In support of Sayer's first U.S. tour currently in progress, each Warner regional marketing manager has undertaken special marketing Sayer programs tailored to meet the specific requirements of each major market. A national contest for WEA salesmen has been initiated by Warner Bros. national sales manager Russ Thyrett. The WEA salesman who is deemed to have done the best overall job promoting Leo Sayer will receive a 1974 Pontiac Firebird with an appropriate silver paint job.

THE ALBUM CHART ARTISTS CROSS REFERENCE

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BEACH BOYS	112
BLACK OAK ARKANSAS	103
BLACK SABBATH	16
BLOODSTONE	96
BLUE MAGIC	84
BLUE SWEDE	133
BREAD	102
JAMES BROWN	36
JACKSON BROWNE	94
ROY BUCHANAN	127
DONALD BYRD	141
GEORGE CARLIN	123
CARPENTERS	33
CHAMBERS BROTHERS	146
CHEECH Y CHONG	67
HARRY CHAPIN	75
CHICAGO	63, 72
BILLY COBHAM	82
COMMANDER CODY	135
ALICE COOPER	119
JIM CROCE	17, 22, 77
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JOHN DENVER	1, 11
DEODATO/AIRTO	142
RICK DERRINGER	25
NEIL DIAMOND	53
DOOBIE BROTHERS	24, 106
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BOB DYLAN	15, 99
EARTH, WIND & FIRE	43, 128
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EMERSON, LAKE & PALMER	19
DAVID ESSEX	42
FIRESIGN THEATRE	7
PETER FRAMPTON	120
ARETHA FRANKLIN	46
FOGHAT	38
MARVIN GAYE	147
GARFUNKEL	140
GENESIS	116
GRAHAM CENTRAL STATION	115
GRAND FUNK	68, 130
GRATEFUL DEAD	121
AL GREEN	59
TOM T. HALL	86
HERBIE HANCOCK	20
ISAAC HAYES	125
HOT TUNA	108
HUMBLE PIE	29
ISLEY BROTHERS	148
TERRY JACKS	73
JAMES GANG	118
BILLY JOEL	52
ELTON JOHN	7
EDDIE KENDRICKS	44, 145
CAROLE KING	95
B. B. KING	144
GLADYS KNIGHT & THE PIPS	41, 65
KOOL & THE GANG	55, 137
LEO KOTIKE	81
LED ZEPPELIN	93, 132
LOGGINS & MESSINA	88
GORDON LIGHTFOOT	50
LOVE UNLIMITED	48
LOVE UNLIMITED ORCHESTRA	13
LYNYRD SKYNYRD	109
MAHAVISHNU ORCHESTRA	107
MAIN INGREDIENT	62
HERBIE MANN	139
MANFRED MANN	104
MARIA MULDAUR	35
PAUL McCARTNEY & WINGS	6
MARSHALL TUCKER BAND	45
MSFB	9
BETTE MIDLER	100
STEVE MILLER BAND	57
JONI MITCHELL	105
VAN MORRISON	74
MOCEDADES	136
ANNE MURRAY	58
GRAHAM NASH	54
NEW BIRTH	61
OLIVIA NEWTON-JOHN	83
O'JAYS	27
MIKE OLDFIELD	4
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LINDA RONSTADT	78, 90
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PAUL SIMON	40
GRACE SLICK	110
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AMERICAN GRAFFITI	10
SUNSHINE	80
THE STING	12
THE WAY WE WERE	21
SPINNERS	71
JIM STAFFORD	143
RINGO STARR	51
BARBRA STREISAND	2
STRAWBS	101
STEELY DAN	111
TAVARES	124
TEMPTATIONS	31
MARLO THOMAS	131
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WAR	85
WHO	60
JOHNNY WINTER	37
BOBBY WOMACK	70
STEVIE WONDER	26, 87
BARRY WHITE	47, 49
YES	14
JESSE COLIN YOUNG	138

Why does this man read Record World?



Because he's a part of the music business. As the buyer for a major rack, he's responsible for the purchase of thousands of records and tapes every week. He depends on Record World to assist him in his buying decisions.

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

RW Introduces Economy LP Chart; Country-Related Artists Dominate

By GARY COHEN and LENNY BEER

■ NEW YORK — **Record World's** Economy Album Chart, debuting this issue and appearing as a monthly feature, is comprised of a variety of releases and a wide variety of types of music. Research for the chart was compiled by surveying the top rack-jobbers and chain-store retailers around the country, all of whom do a substantial business in economy product.

Albums listed are exclusively first-line economy albums; there are no cutouts, dumps, over-runs or other promotional merchandise included. Economy albums, however, are a viable, important and substantial market—and **Record World's** hope, in including this economy album chart, is to help retailers who have not yet fully discovered economy albums, by assisting them in assembling a "must stock" list, based on the sales experience of top rack jobbers and key retailers around the country.

For purposes of research and definition, an economy album (also referred to by some as "budget" albums) is one that carries a price tag of \$3.98 or less. The al-

bums listed are fairly well split: \$1.98, \$2.49, \$2.98 and \$3.98. In light of the recent vinyl shortage and price increase pressures on record manufacturers, in the costs of vinyl, paper and overhead, some manufacturers are predicting an end to all future \$1.98 releases. At the present time, however, there still are a good number of \$1.98's on the street, and labels can be expected to maintain this price category as long as possible.

Categories

Three main categories of releases dominate the economy album sector: pop/rock/country single artist or group releases, children's records and hit anthologies. Classical music also accounts for a percentage of economy record sales. The first category is heavily populated with country or country-related artists (some 40 percent of the chart): Elvis Presley has five albums on the chart, while Eddie Arnold, Charley Pride, Charlie Rich and Lynn Anderson are also represented. Mainstay rock and MOR-type artists also account for a substantial percentage: an old

(Continued on page 62)

RECORD WORLD THE ECONOMY LP CHART

MARCH 30, 1974

- 1 HIGH WATERS BEACH BOYS/Pickwick SPTP 2059
- 2 BIG COUNTRY HITS COUNTRY ROAD/Hilltop JS 6142
- 3 ANOTHER DAY, ANOTHER TOWN JIM & INGRID CROCE/
Pickwick SPC 3332
- 4 THE AMERICANS OSCAR BRAND/Pickwick SPC 3372
- 5 MONSTER MASH PETER PAN SINGERS/Peter Pan PP 8126
- 6 STORY SONGS FROM ROBIN HOOD VARIOUS ARTISTS/
Disneyland ST 3810
- 7 20 ROCKIN' ORIGINALS VARIOUS ARTISTS/Pickwick SPTP 2060
- 8 SEPARATE WAYS ELVIS PRESLEY/Camden CAS 2611
- 9 DUELING BANJOS FROM DELIVERANCE/Pickwick SPC 3340
- 10 FLASHBACK CHUCK BERRY/Pickwick SPTP 2061
- 11 ALLEY CAT GUY LOMBARDO/Pickwick SPC 3358
- 12 BURNING LOVE & OTHER MOVIE HITS ELVIS PRESLEY/
Camden CAS 2595
- 13 JOHNNY B. GOODE CHUCK BERRY/Pickwick SPTP 3327
- 14 CHAINED MEMORY EDDY ARNOLD/Camden CXS 9007
- 15 LONELY WEEKENDS CHARLIE RICH/Hilltop JS 6139
- 16 YOU'LL NEVER WALK ALONE ELVIS PRESLEY/Camden CALX 2472
- 17 THE INCOMPARABLE CHARLEY PRIDE/Camden CAS 2584
- 18 HITS FROM MOVIES VOL. 1 ELVIS PRESLEY/Camden CAS 2567
- 19 DIONNE WARWICKE/Pickwick SPTP 2056
- 20 ELVIS PRESLEY'S GOLDEN HITS BIG ROSS & MEMPHIS SOUND/
Pickwick SPC 3292
- 21 ORIGINAL SUPERCHARGED ROCK 'N ROLL VARIOUS ARTISTS/
Pickwick SPC 3316
- 22 ANYONE SEEN MY SWEET GYPSY ROSE THE RAGTIMES/
Camden ADL 20360
- 23 SURFER GIRL BEACH BOYS/Pickwick SPC 3351
- 24 BLUE GRASS BANJOS VARIOUS ARTISTS/Hilltop JS 6140
- 25 FAMOUS MONSTERS SPEAK VARIOUS ARTISTS/Golden AR-3
- 26 A BLOSSOM FELL NAT KING COLE/Pickwick SPC 3352
- 27 LYNN ANDERSON/Pickwick SPTP 2049
- 28 FLOWER OF LOVE LYNN ANDERSON/Pickwick SPC 3267
- 29 THE BEATLES 1962-70 KING'S ROAD/Pickwick SPTP 2062
- 30 THE HYMNS OF TENNESSEE ERNIE FORD/Pickwick SPTP 2050
- 31 SESAME STREET SONGS VARIOUS ARTISTS/Golden GLP 275
- 32 SHAKE IT UP CONWAY TWITTY/Pickwick SPC 3360
- 33 A BUSHEL OF CHARLEY PRIDE HITS THE QUINN BROTHERS/
Hilltop JS 6122
- 34 THE ORIGINALS VARIOUS ARTISTS/Pickwick SPC 3311
- 35 TAKE OFFS & PUT ONS GEORGE CARLIN/Camden CAS 2566
- 36 NATURE BOY NAT KING COLE/Pickwick SPTP 2058
- 37 RELEASE ME FREDDIE HART/Hilltop JS 6146
- 38 CALIFORNIA DREAMIN' MAMAS & PAPAS/Pickwick SPC 3357
- 39 THEN YOU CAN TELL ME GOOD-BYE EDDY ARNOLD/Camden CAS 2501
- 40 CHANTILLY LACE BIG BOPPER/Pickwick SPC 3365
- 41 CHARLEY PRIDE SONG BOOK/Crown 6122
- 42 ORIGINAL HIT T. V. CARTOONS VARIOUS ARTISTS/Golden GLP 285
- 43 GOOD VIBRATIONS BEACH BOYS/Pickwick SPC 3269
- 44 I LOVE HOW YOU LOVE ME EDDY ARNOLD/Camden ACL 10099
- 45 ROCK 'N ROLL GRAFFITI/Camden ADL 20376
- 46 I WALK THE LINE JOHNNY CASH/Pickwick SPTP 2045
- 47 SAVE THE LAST DANCE FOR ME FARON YOUNG/Mountain Dew S7020
- 48 GREAT CONCERT BEACH BOYS/Pickwick SPC 3309
- 49 B. J. THOMAS SINGS HIS GREATEST HITS/Springboard 4005
- 50 TOP COUNTRY HITS VARIOUS ARTISTS/Pickwick SPTP 2023

GOLDEN/WONDERLAND RECORDS has NO COMPETITION In the ultra competitive world of records and tapes —



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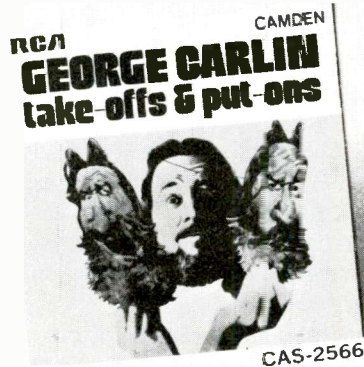
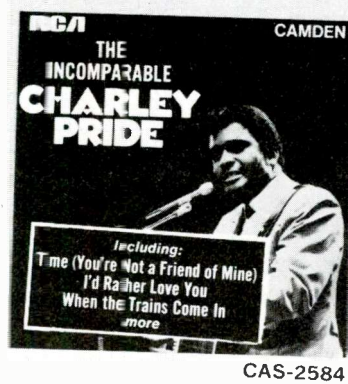
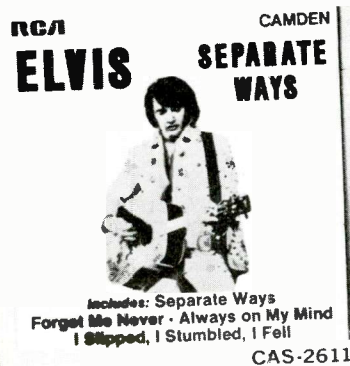


What Does This Mean To You?

GOLDEN/WONDERLAND can positively help you be ultra competitive in record sales by increasing your volume at good profit levels in a segment of the business that generates dollars all year long.

Contact: Bob Goemann, A.A. Records, Inc., 250 W. 57th St., N.Y.C. 10019, 212-765-3350

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There are a lot of people in the record buying public whose taste in music goes far beyond their means. That's why there's Camden. A catalogue that varies widely, but the quality is always high. Never the price.

RCA Records and Tapes
CAMDEN

MARCH 30, 1974

1. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
2. **RHAPSODY IN WHITE**
LOVE UNLIMITED ORCHESTRA—
20th Century T433
3. **SHIP AHOY**
O'JAYS—Phila. Intl. KZ 32408 (Columbia)
4. **LOOKIN' FOR A LOVE AGAIN**
BOBBY WOMACK—United Artists UA
LA199-G
5. **THE PAYBACK**
JAMES BROWN—Polydor PD 2-3007
6. **EUPHRATES RIVER**
MAIN INGREDIENT—RCA APLI-0335
7. **1990**
TEMPTATIONS—Gordy G966V1
(Motown)
8. **WILD AND PEACEFUL**
KOOL & THE GANG—Delite DEP-2013
9. **HEADHUNTERS**
HERBIE HANCOCK—Columbia
KC 32731
10. **LET ME IN YOUR LIFE**
ARETHA FRANKLIN—Atlantic SD 7292
11. **STONE GON'**
BARRY WHITE—20th Century T423
12. **BLUE MAGIC**
Atco SD 7038
13. **BOOGIE DOWN**
EDDIE KENDRICKS—Tamla 330V1
(Motown)
14. **INNERVISIONS**
STEVIE WONDER—Tamla T326L (Motown)
15. **IT'S BEEN A LONG TIME**
NEW BIRTH—RCA APL1-0285
16. **LIVIN' FOR YOU**
AL GREEN—Hi ASHL 32082 (London)
17. **MIGHTY LOVE**
SPINNERS—Atlantic SD 7296
18. **UNREAL**
BLOODSTONE—London PS 634
19. **BACK TO OAKLAND**
TOWER OF POWER—Warner Bros.
BS 2749
20. **GRAHAM CENTRAL STATION**
Warner Bros. BS 2763
21. **THAT'S A PLENTY**
POINTER SISTERS—Blue Thumb
BTS 6009
22. **ANTHOLOGY**
GLADYS KNIGHT & THE PIPS—
Motown M792S2
23. **ANTHOLOGY**
SMOKEY ROBINSON & THE MIRACLES—
Motown M793R3
24. **OUT HERE ON MY OWN**
LAMONT DOZIER—ABC ABCX 804
25. **CREATIVE SOURCE**
Sussex FRA 8027
26. **SHOW AND TELL**
AL WILSON—Rocky Road RR 3601 (Bell)
27. **TO KNOW YOU IS TO LOVE YOU**
B.B. KING—ABC ABCX 794
28. **I'VE GOT SO MUCH TO GIVE**
BARRY WHITE—20th Century T407
29. **THE DELLS VS. THE DRAMATICS**
Cadet CA 60027 (Chess/Janus)
30. **OPEN OUR EYES**
EARTH, WIND & FIRE—Columbia
KC 32712
31. **MAKOSSA MAN**
MANU DIBANGO—Atlantic SD 7276
32. **IMAGINATION**
GLADYS KNIGHT & THE PIPS—
Buddah BDS 5141
33. **IT'S ALL IN THE GAME**
TYRONE DAVIS—Dakar DG 76909
(Brunswick)
34. **WAR LIVE**
War—United Artists LA193-J2
35. **I CAN'T STAND THE RAIN**
ANN PEEBLES—Hi XSHL 32081 (London)
36. **KOOL JAZZ**
KOOL & THE GANG—De-Lite 4001
37. **UNDER THE INFLUENCE OF**
LOVE UNLIMITED—20th Century T 414
38. **THE MAN**
LEROY HUTSON—Curton CRS 8020
(Buddah)
39. **KNIGHT TIME**
GLADYS KNIGHT & THE PIPS—Soul
S741V1 (Motown)
40. **CHECK IT OUT**
TAVARES—Capitol ST 11258

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I'm In Love" — Aretha Franklin (Atlantic). Without a doubt a highly emotional side accented by the driving, strong voice of the "first lady of soul." "Gimme Some" — Danny Cox (Casablanca). A strong contender for the charts, this artist does a total number with this original which he wrote himself. Watch for it!!

DEDE'S DITTIES TO WATCH: "The Same Love That Made Me Laugh" — Bill Withers (Sussex); "Love Will Make You Feel Better" — Quiet Elegance (Hi); "Meant To Be" — Northern J. Calloway (UA); "Secret Affair" — Nature's Gift (ABC); "Steamroller Blues" — Maxine Weldon (Monument); "The Woman Don't Live Here No More" — Otis Clay (Hi); "Off The Critical List" — Marion Black (Shakat); "Fall In Love With Me" — Bettye Swann (Abet); "I Am The Preacher" — Balaro Chambers (TondaSonic).

Album: "Pure Smokey" — Smokey Robinson (Tamla). Where there's Smokey there's fire. No need to express what this lp entails — you must know that it encompasses all the creativity Robinson holds. Exclusive, producer, actor — no matter what this artist does you can bank on the fact that it's filled with imagination and emotion.

Several weeks ago "In The Opinion Of The Editor" voiced a stand with reference to insurance. Last week we received a letter with a program. The letter reads, in part:

"It is totally inconceivable to me that the radio stations and companies that these unfortunate announcers and promotion men worked for do not provide any type of life insurance coverage. Because of this lack of coverage, there is an additional undue hardship placed upon these personal men's families and associates.

"Since the employers of those of you in the industry are unwilling to accept this important responsibility, I can see only one solution. Almost all of you belong to NATRA and/or BAMA. These associations are ideal vehicles to make coverage available to their members."

Sincerely,

James C. Mouradick,

Connecticut General Life Insurance Co.

The Newark Grand Jury has indicted Charles Cascales (Chuck Cabbot) and the lead singer of the fake Shirelles. The group has allegedly posed as the Shirelles on numerous occasions. The manager, lead singer and Hollywood National Talents were criminally indicted.

Cedric Anderson is looking for a position as a radio announcer and is willing to relocate in the southern part of the country. Anderson holds a 3rd phone, with L.A. experience. If interested you may call (213) 232-8931 or (912) 746-7131.

Philadelphia International Records have signed Thad Jones and Mel Lewis as their first jazz artists. Jones and Lewis have just returned from a successful engagement in Japan. Gamble and Huff have also added Monk Montgomery to their roster.

It is rumored that Barrett Strong will be going back to Motown. If you remember, Strong was the link

(Continued on page 46)

Atlantic Names Allen

(Continued from page 3)

tion, publicity and advertising. He will also watch over tours and appearances of r&b acts.

Henry Allen, who was named a vice president in 1967, has been with the firm for two decades. He joined Atlantic in 1953 to run the stock room and worked his way up to the firm's promotion department. In 1962, Allen was named the company's eastern promotion manager, and he served four years in this capacity. He took charge of promotion for Atlantic nationally soon after, and was subsequently named vice president in charge of promotion, supervising promotional activities for Atlantic, Atco and all of the firm's custom labels.

Jay Dee Joins WB

■ **NEW YORK** — Warner Bros. Records has signed young soul singer Jay Dee in an agreement with Barry White's production company, Soul Unlimited Inc. Dee's first Warner Bros. single, produced by Barry White, "Strange Funky Games And Things," was just released.

Atlantic Signs Holmes

(Continued from page 8)

Clint Holmes recently had the smash hit "Playground In My Mind" which sold over two million copies world-wide. This recording was produced by Lee Pockriss and Paul Vance. They have produced Clint Holmes' first Atlantic single "Goodbye Maria," which will be released in two weeks.

A lengthy list of engagements has been set for Clint Holmes over the next three months, including appearances in New York, St. Louis, San Juan and Reno. His New York appearance will be at the Playboy Club starting April 8. Holmes is managed by Bill Zeigman of Bill Zeigman Enterprises.

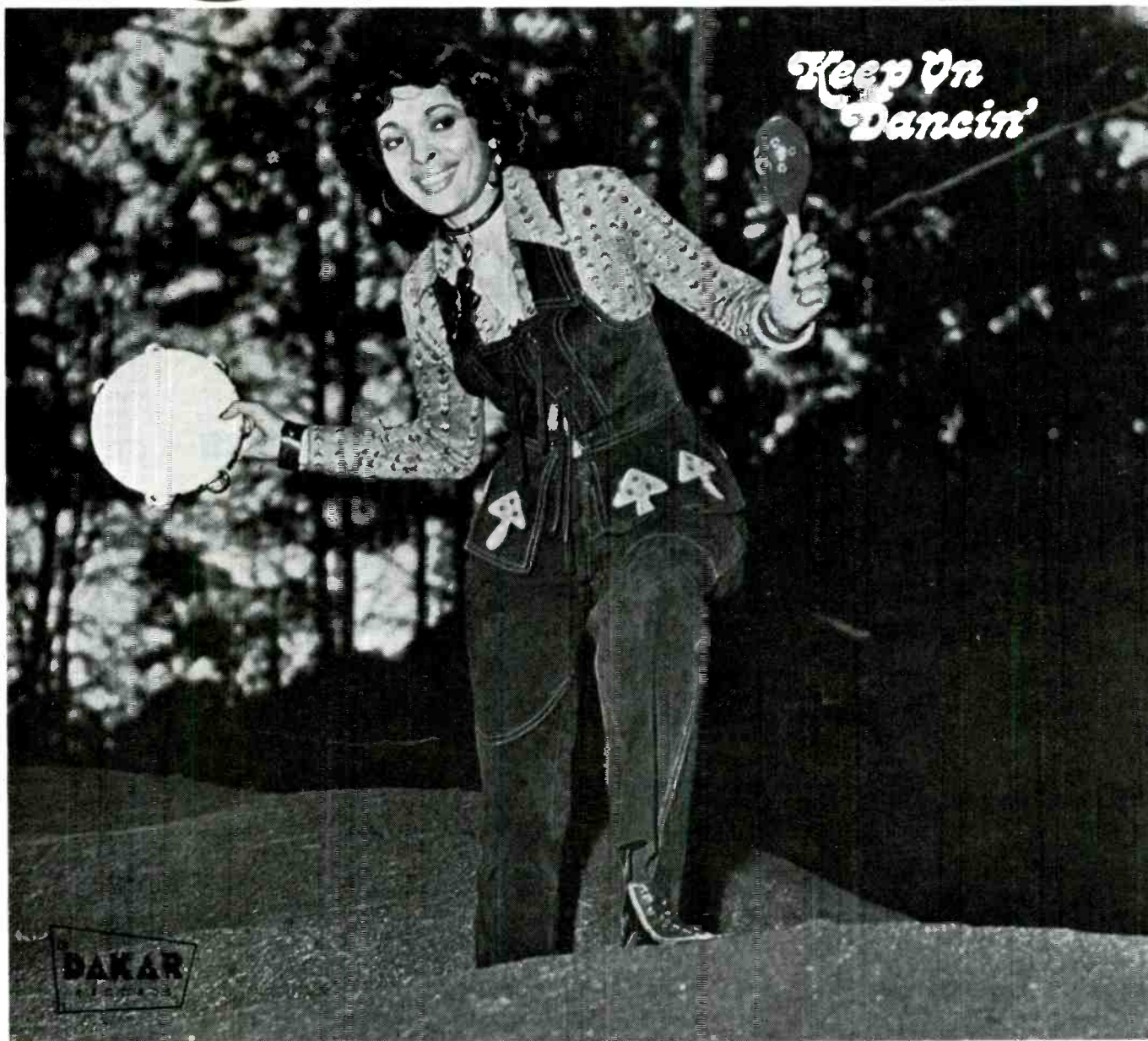
Dyson Delivery



Singer Ronnie Dyson has completed the signing of a new, long term contract with Columbia Records. Pictured from left at the signing are Mickey Eichner, Columbia's east coast director of independent production; Buddy Allen, Dyson's manager; Dyson; and Charles Koppelman, vice president of national a&r at Columbia.

DK 76910

BOHANNON



A NEW RELEASE

ALSO AVAILABLE ON AMPEX 8 TRACK AND CASSETTE TAPE

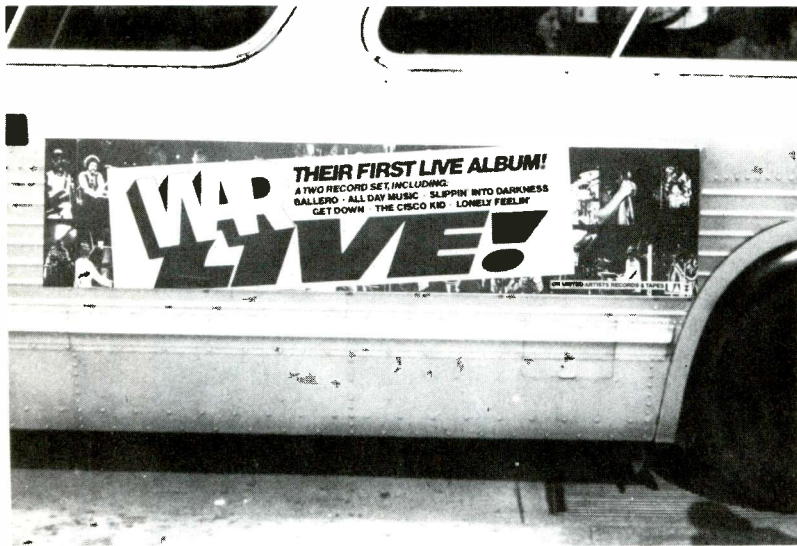
BRUNSWICK

DAKAR

UA War Promo (Continued from page 30)

campaign include a poster featuring the album cover, a window streamer and display piece (featuring the new album and the entire UA War catalogue) designed for in-store use, and a reseriving of the much-in-demand War belt buckles and pins at the local retail level.

The program was designed by United Artists' creative services department in close cooperation with the members of the group, War's management and production company, Far Out Productions and Far Out's principals, Jerry Goldstein and Steve Gold.



War poster on bus.

Soul Truth (Continued from page 44)

to the famous writing team of Whitfield and Strong, but left to assume a career with Columbia records.



Earth, Wind and Fire? Yep, that's what you see here with Dede Dabney along with Columbia's Andre Perry. This group is now setting the stations ablaze with their new album "Open Our Eyes."

NEW AIRPLAY

Jim Gates — WESL (St. Louis): Personal Pick:

"I Have Learned" — D. Taylor (Polydor); "Be Thankful" — W. DeVaughn (Roxbury); "Life & Death" — Chairman of The Board (Invictus). Additions: "Put A Little" — Emotions (Stax); "Gettin' What" — W. Bell (Stax); "Love That Really" — Natural 4 (Curton); "Love Is Missing" — Dells vs. Dramatics (Cadet); "Satisfaction" — Bluenotes (PIR); "Help Yourself" — Undisputed Truth (Gordy).

Jay Butler — WJLB (Detroit); Star Hitbound: "World War III" — B. Mason (Buddah); "Mighty, Mighty" — Earth, Wind & Fire (Columbia).

Donny Brooks — WLOK (Memphis): Personal Pick: "Hollywood Swinger" — Kool & The Gang (DeLite); Station Pick: "Hooked On A Feeling" — Blue Swede (EMI). Additions: "I Learned To Do" — D. Taylor (Polydor); "Satisfaction" — Blue Notes (PIR); "Honey Bee" — G. Gaynor (MGM); "This Heart" — G. Redding (Haven); "Called Me Baby" — Premieres (Roadshow); "In Love" — A. Franklin (Atlantic).

Jerry Boulding — WOOK (Washington); Personal Pick: "To Make You Love" — Love Affair (UA); Additions: "Same Love" — B. Withers (Sussex); "Left Up To Me" — Family Stone (Epic); "Don't Worry" — S. Wonder (Tamla); "What About Me" — First Class (Perception); "Honey Please" — B. White (20th).

RECORD WORLD THE R&B SINGLES CHART

MARCH 30, 1974

MAR. 30	MAR. 23		
1	2	TSOP MFSB—Phila. Intl. ZS7 3450 (Columbia)	
2	1	LOOKIN' FOR A LOVE BOBBY WOMACK—United Artists XW375-W	
3	4	BEST THING THAT EVER HAPPENED TO ME GLADYS KNIGHT & THE PIPS—Buddah 403	
4	3	MIGHTY LOVE, PT. 1 SPINNERS—Atlantic 3006	
5	6	HOMELY GIRL CHI-LITES—Brunswick 55505	
6	8	JUST DON'T WANT TO BE LONELY MAIN INGREDIENT—RCA APBO-0205	
7	12	OUTSIDE WOMAN BLOODSTONE—London 1052	
8	11	KEEP IT IN THE FAMILY LEON HAYWOOD—20th Century TC 2066	
9	9	I WISH IT WAS ME TYRONE DAVIS—Dakar DK 3429 (Brunswick)	
10	13	MY MISTAKE DIANA ROSS & MARVIN GAYE—Motown M1269F	
11	15	THANKS FOR SAVING MY LIFE BILLY PAUL—Phila. Intl. ZS7 3538 (Columbia)	44 47 AND I PANICKED DRAMATICS—Volt VOA 4105 (Stax)
12	24	TOUCH A HAND, MAKE A FRIEND STAPLE SINGERS—Stax STA 0196	45 29 SEXY MAMA MOMENTS—Stang 5062
13	6	BOOGIE DOWN EDDIE KENDRICKS—Tamla T54243F (Motown)	46 32 WHEN THE FUEL RUNS OUT EXECUTIVE SUITE—Babylon BRC 1111
14	7	I'LL BE THE OTHER WOMAN SOUL CHILDREN—Stax STA 0182	47 54 PEPPER BOX PEPPERS—Event 213 (Polydor)
15	31	HONEY PLEASE, CAN'T YA SEE BARRY WHITE—20th Century TC 2077	48 35 SAME BEAT FRED WESLEY & THE J.B.'s—People 632 (Polydor)
16	14	IT'S BEEN A LONG TIME NEW BIRTH—RCA APBO-0185	49 60 THE SAME LOVE THAT MADE ME LAUGH BILL WITHERS—Sussex 513
17	23	THE PAYBACK JAMES BROWN—Polydor 14223	50 53 LET'S GO, LET'S GO, LET'S GO CHAMBERS BROTHERS—Avco 4630
18	10	THAT'S THE SOUND LONELY MAKES TAVARES—Capitol 3794	51 61 SATISFACTION GUARANTEED HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS7 3543 (Columbia)
19	16	I JUST CAN'T GET YOU OUT OF MY MIND FOUR TOPS—Dunhill D 4377	52 36 YOU SURE LOVE TO BALL MARVIN GAYE—Tamla-T54244F (Motown)
20	22	I WOULDN'T GIVE YOU UP ECSTASY, PASSION & PAIN—Roulette 7151	53 64 SUMMER BREEZE ISLEY BROTHERS—T-Neck ZS7 2253 (Columbia)
21	17	WE'RE GETTING CARELESS WITH OUR LOVE JOHNNIE TAYLOR—Stax STA 0193	54 63 CHAMELEON HERBIE HANCOCK—Columbia 4-46002
22	18	JUNGLE BOOGIE KOOL & THE GANG—Delite 559	55 62 I BELIEVE THE EBONYS—Phila. Intl. ZS7 3541 (Columbia)
23	33	MIGHTY, MIGHTY EARTH, WIND & FIRE—Columbia 4-45971	56 58 PARTY BUMP GENTLEMEN & THEIR LADIES—Jean 731 (Alithia)
24	19	TRYING TO HOLD ON TO MY WOMAN LAMONT DOZIER—ABC 11407	57 66 CAN YOU HANDLE IT GRAHAM CENTRAL STATION—Warner Bros. 7782
25	26	SHE CALLS ME BABY J. KELLY & THE PREMIERES—Roadshow 7005	58 65 THE LONE RANGER PT. 1 OSCAR BROWN, JR.—Atlantic 3001
26	27	I GOT TO TRY IT ONE TIME MILLIE JACKSON—Spring 144 (Polydor)	59 73 BE THANKFUL FOR WHAT YOU GOT WILLIAM DE VAUGHN—Roxbury BRBO-0236 (RCA)
27	20	BEST THING THAT EVER HAPPENED TO ME PERSUADERS—Atco 6956	60 25 I LIKE TO LIVE THE LOVE B.B. KING—ABC 11406
28	39	YOU MAKE ME FEEL BRAND NEW STYLISTICS—Avco 4634	61 38 WILLIE, PASS THE WATER RIPPLE—GRC 1013
29	30	SOUND YOUR FUNKY HORN K.C. & THE SUNSHINE BAND—T.K. 1003	62 67 WEYA MANU DIBANGO—Atlantic 3000
30	37	WHO IS HE AND WHAT IS HE TO YOU CREATIVE SOURCE—Sussex 509	63 70 TRIBE TRIBE—ABC 11409
31	34	SWEET DAN BETTY EVERETT—Fantasy 714	64 74 HELP YOURSELF UNDISPUTED TRUTH—Gordy G7134F (Motown)
32	43	GOIN' DOWN SLOW BOBBY BLUE BLAND—Dunhill D 4379	65 50 A LONG, LONG WINTER LINDA CLIFFORD—Paramount 0268 (Famous)
33	42	HEAVENLY TEMPTATIONS—Gordy G7135F (Motown)	66 45 THAT'S WHAT THE BLUES IS ALL ABOUT ALBERT KING—Stax STA 0189
34	49	SWEET STUFF SYLVIA—Vibration 529 (All Platinum)	67 — DON'T YOU WORRY 'BOUT A THING STEVIE WONDER—Tamla T54245F (Motown)
35	40	POWER OF LOVE MARTHA REEVES—MCA 40194	68 44 PUT YOUR HANDS TOGETHER O'JAYS—Phila. Intl. ZS7 3535 (Columbia)
36	46	LET'S GET MARRIED AL GREEN—Hi 2262 (London)	69 56 CAN THIS BE REAL NATURAL FOUR—Curton 1990 (Buddah)
37	55	CARRY ME JOE SIMON—Spring 145 (Polydor)	70 71 THIS HEART GENE REDDING—Haven 7000 (Capitol)
38	21	STOP TO START BLUE MAGIC—Atco 6949	71 75 EYEWITNESS NEWS LENNY WELSH—Mainstream 5554
39	41	NEWSY NEIGHBORS FIRST CHOICE—Philly Groove 183 (Bell)	72 — UNDER THE INFLUENCE OF LOVE UNLIMITED—20th Century TC 2082
40	51	DANCING MACHINE JACKSON 5—Motown M1286F	73 — SCRATCH CRUSADERS—Blue Thumb BTS 249
41	28	LOVE'S THEME LOVE UNLIMITED ORCHESTRA—20th Century TC 2609	74 69 I'D RATHER BE O.V. WRIGHT—Back Beat 628
42	52	BENNIE & THE JETS ELTON JOHN—MCA 40198	75 — HONEY BEE GLORIA GAYNOR—MGM 14706
43	48	TOUCH AND GO AL WILSON—Rocky Road 30076 (Bell)	

Kool's Number One



In the first "Soul Poll" conducted by Los Angeles radio station KGFJ, the listeners voted Kool & The Gang the Top Instrumental Group. Seen above, from left: Red Schwartz, west coast promotion for De-Lite Records; Ronald Bell of Kool & The Gang; Ronald Bynum, Program Director of KGFJ; Robert "Kool" Bell and "D.T." Thomas of Kool & The Gang; and Fred Fioto, President of De-Lite Records.

Dharma Inks Two

■ CHICAGO — Newly-formed Dharma Records, a division of Amalgamated Tulip Corporation here, has announced two signings. They are Streetdancer, a local contemporary jazz quartet, and Atlantic Philharmonic, a rock group from Cleveland whose music has a classical influence.

Epstein Forms Dragon

■ LOS ANGELES—Bob Epstein has announced the formation of Dragon Records, located at 1155 North La Cienega here with himself as president. The company will bring out their first release next week with George St. John and The Glory Band's release of "Standin' On My Feet," on the flip side "You And I."

CLUB REVIEW

El Chicano's Sound: It's Good for the Soul

■ LOS ANGELES — Headlining at the Troubadour earlier this month, MCA artists El Chicano referred to their music as the 'brown sound.' It could also be classified as 'Latin soul rock,' since the music has the infectious latin rhythms with a heavier rock edge to it. El Chicano is a fun group to listen to, made up of good musicians, especially Bobby Espinosa on keyboards. Songs like "Little Sunflower," "Children," "You Been Wrong So Long," and "What You Don't Know Won't Hurt You" helped to make a rollicking, rhythmic set—not too heavy for the head, but good for the soul.

Skylark (Capitol), the Canadian group which last year had the hit single "Wildflower," opened the bill. They have recently gone through some personnel changes, which have left them without a strong musical cohesiveness in performance. They all seem to be talented—just not together as yet.

Beverly Magid

Mauro/UPM Pact

■ NEW YORK—Vince Mauro and his Nickleodeon Productions have signed an exclusive representation agreement with Unlimited Professional Management, Inc.

London Releasing New Garner Album

■ NEW YORK — Erroll Garner is putting the finishing touches on a new album titled "Magician," which London Records is rushing for release before the end of March.

Linke Inks Fuller

■ NEW YORK—Richard O. Linke Associates, Inc. has signed Jerry Fuller to a personal management contract. Linke will represent Fuller's Moonchild Productions, Inc., a record production company, in addition to repping him as a recording artist.

Leanin' On Bill



Sussex recording artist Bill Withers dropped by the Record World offices recently with copies of his new album, "+ Justments." Pictured with the soon-to-be touring artist is Candy Leigh of Tomorrow-Today.



Distributed by Warner Bros. Records Inc.

MARCH 30, 1974

1. **HEADHUNTERS**
HERBIE HANCOCK—Columbia KC 32731
2. **KEEP YOUR SOUL TOGETHER**
FREDDIE HUBBARD—CTI 6036
3. **LOVE IS THE MESSAGE**
MFSB—Phila. Intl. KZ 32707 (Columbia)
4. **WILDFLOWER**
HANK CRAWFORD—Kudu 15 (CTI)
5. **SPECTRUM**
BILLY COBHAM—Atlantic SD 7268
6. **GIANT BOX**
DON SEBESKY—CTI CTX 6031-32
7. **LAYERS**
LES McCANN—Atlantic SD 1642
8. **BLACK EYED BLUES**
ESTHER PHILLIPS—Kudu 14 (CTI)
9. **DEODATO 2**
EUMIR DEODATO—CTI 6029
10. **E.H. IN THE U.K.**
EDDIE HARRIS—Atlantic SD 1647
11. **TURTLE BAY**
HERBIE MANN—Atlantic SD 1642
12. **BRIGHT MOMENTS**
RAHSAAN ROLAND KIRK—Atlantic SD 2-907
13. **BLACKS AND BLUES**
BOBBI HUMPHREY—Blue Note BN LA126-G (UA)
14. **UNSGUNG HEROES**
CRUSADERS—Blue Thumb BTS 6007
15. **TWO GENERATIONS OF BRUBECK**
DAVE BRUBECK—Atlantic SD 1645
16. **DREAMSPEAKER**
TIM WEISBERG—A&M SP 3045
17. **M.F. HORN LIVE AT JIMMY'S**
MAYNARD FERGUSON—Columbia KG 32732
18. **STREET LADY**
DONALD BYRD—Blue Note BN LAO40-F (UA)
19. **ENLIGHTENMENT**
McCOY TYNER—Milestone 55001 (Fantasy)
20. **IN CONCERT**
DEODATO/AIRTO—CTI 6041
21. **LONDON UNDERGROUND**
HERBIE MANN—Atlantic SD 1648
22. **LIVE CONCERT IN JAPAN**
JOHN COLTRANE—Impulse AS 9246-2 (ABC)
23. **LAND OF MAKE BELIEVE**
CHUCK MANGIONE—Mercury SRM 1-684
24. **JAMALCA**
AHMAD JAMAL—20th Century T432
25. **BLACK BYRD**
DONALD BYRD—Blue Note BN LAO47-F (UA)
26. **SWEETNIGHTER**
WEATHER REPORT—Columbia KC 32210
27. **PIANO IMPROVISATIONS VOL. 1**
CHICK COREA—ECM 1014 (Polydor)
28. **I'VE KNOWN RIVERS AND OTHER BODIES**
GARY BARTZ NTU TROOP—Prestige 66001 (Fantasy)
29. **ALL BLUES**
RON CARTER—CTI 6047
30. **HYMN OF THE SEVENTH GALAXY**
RETURN TO FOREVER FEATURING CHICK COREA—Polydor PD 5536
31. **REVELATION**
DOUG CARN—Black Jazz BJQD 16 (Ovation)
32. **PENNY ARCADE**
JOE FARRELL—CTI 6034
33. **SUPERFUNK**
FUNK INC.—Prestige 10071 (Fantasy)
34. **ELEVATION**
PHAROAH SANDERS—Impulse AS 9261 (ABC)
35. **GATO CHAPTER ONE: LATIN AMERICA**
GATO BARBIERI—Impulse AS 9248 (ABC)
36. **YOU'VE GOT IT BAD GIRL**
QUINCY JONES—A&M SP 3041
37. **STRAIGHT AHEAD**
BRIAN AUGER'S OBLIVION EXPRESS—RCA APLI-0454
38. **HORN CULTURE**
SONNY ROLLINS—Milestone 9051 (Fantasy)
39. **SOUL BOX**
GROVER WASHINGTON JR.—Kudu KUX 1213 (CTI)
40. **THE LAST BOLERO**
CAL TJADER—Fantasy 9446

NARM Convention Gets Underway

(Continued from page 3)

- A better accountability of advertising dollars.
- And end to distributor transshipping.

Independent Distributors Want:

- A better price break—they say they find it near-impossible to work with the margin they now have.
- Less (or no) direct selling of major accounts by manufacturers, and for manufacturers to stop using the threat of direct selling.
- An end to being forced to take in product that they don't want.
- A chance to convince some of the branch-distributed labels that indies are still a viable distribution operation, and for some of those labels to go back to indies.

- A limited returns policy.

- Rack jobbers to "get back into the record business," making their money by selling records, not by warehousing and returning them.

Rack Jobbers Want:

- Better price.
- More of a spread between rack jobber and retailer prices.
- Manufacturers to stop selling retailers and other large non-rack jobbers at the rack jobber price. (Simply put, to clearly define the pricing structure).
- More time to pay their bills.
- A 100 percent return policy on all merchandise.
- More advertising dollars.
- An end to intra-rack jobber price cutting simply to gain new accounts—account stealing.
- Manufacturers to make no more advances to direct-sell major accounts.

Retailers Want:

- A closing-up of the price differential between rack jobbers and retailers.
- A fairer share of advertising dollars.
- Faster shipments, particularly from the branch operations. Retailers believe that major rack jobbers get product faster than they do.

- 100 percent returns on all product.

Both Retailers and Rack Jobbers Want:

- Better prices from manufacturers (always, and from everybody) and more deals.
- Fewer releases, and more information on release dates.
- An end to advance copies to radio stations when there is no stock in local record stores.
- No more special deals for a few—"deals for everybody."
- An end to "not-sold-in-stores" packages, which account for a growing percentage of record sales.

- An end to the quad war, and involvement in all such decisions.
- A 100 percent guaranteed return policy that will affect the retailer.

- Better quality product and finer quality control . . . defectives cost everyone money.

- Less pressure from the manufacturers to take in product that isn't selling.

- Price coding on all releases, to make it easier for retailers, one-stops and rack jobbers to keep track of the ever-changing price structure.

Multi-Media Artists

(Continued from page 3)

ally, the soundtrack album from the film is number 21 on the chart).

Mike Oldfield's first album on the Virgin label was a semi-successful mid-charter until it became the theme music from the smash movie, "The Exorcist." Now the album has gone as wild as Linda Blair, sold over a half million copies, is number 4 and may be heading for the platinum level. Rounding out the list are two albums spurred by TV exposure and two more by film. MFSB's second album (Phila. Intl.) which is 9 this week has been helped by the theme from the "Soul Train" TV show, "TSOP." "Rhapsody in White" (20th Century), at 13, broke after the release of "Love's Theme" which had aired as a New York cable TV theme song and was one of the only records this year which started in New York.

Finally two MCA soundtracks from Academy Award nominees "American Grafitti" and "The Sting" hold the number 10 and 12 spots respectively.

So here seems to be emerging a strong sales-strengthening force in the industry. In the days of the tight play list companies have searched out and exploited other media for breaking new artists and increasing sales on established artists.

Listening Post

CLUB REVIEW

Klein, Joyce: Bijoux At The Bitter End

■ NEW YORK — The mood was mellow, and the entertainment was intimate and professional when comedian Robert Klein (Brut) and singer/songwriter Dorothea Joyce graced the stage at the Bitter End last week (16). It was an absolute pleasure to watch these two exhilarating performers beguile the standing-room-only crowd, each in his own very distinct and special style.

The evening's festivities were kicked off by Dorothea with an up-tempo, rhythmic tune, "Oo Ee, Oo Why, I'm Loving You." She performed at keyboards and her three piece band provided tight, together accompaniment. She proceeded to perform a most soulful version of her self-penned hit for the 5th Dimension, "Love's Lines, Angles and Rhymes," followed by a touching rendering of James Taylor's "Fire and Rain." Dorothea possesses a full-bodied, richly-flavored voice that has a slight r&b spice. Her stage presence is warm and deserves recognition. Best was a soulful song, "I'm A Good Woman To Myself." She's a good woman to all of us!

Robert Klein maintained the professional atmosphere with his consistently clever and fast-paced sense of humor. He bantered with the audience about such diverse topics as the Bitter End's men's room, the Johnny Carson show, "The Agnew Punishment" and meditation. His New York school teacher background constantly comes up in his routines as a most relatable experience. Klein's humor is very metropolitan-oriented, making the Bitter End a perfect setting for his sketches. Much of the material was gleaned from his forthcoming album, and from the audience's reaction, it will be a strong sales contender. His act is drawn from a great deal of self-awareness and is extracted in a clever and witty manner. He is a young comedian who will be making us laugh for a long, long time.

Roberta Skopp

(Continued from page 26)

WCCI (Savanna, Ill.) . . . PD Dennis Bowman has been named station manager and Mark Schoening has been named music director.

KRTH-FM (Los Angeles) . . . Dwight Case, western regional vp of RKO General, has announced the appointment of Allan D. Chlowitz as general manager of the station.

WTAR (Norfolk/Newport News) . . . John Davidson Craver has been named operations manager of the FM station. Craver has been both an air personality and production man at the station.

KEWT-FM (Sacramento) . . . Manning Slater, president of Hercules Broadcasting Co., has named James Pierce as station manager.

WPIK-WXRA (Alexandria) . . . Bobby Joe Watson now doing the all night show . . . Billy Buck now taking over the 1-3 p.m. slot, replacing David Hammond who has now become the production supervisor.

TOP GOSPEL ALBUMS

1. **CLOSE TO THEE**
ERNEST FRANKLIN—Jewel
2. **LORD DON'T MOVE THE MOUNTAIN**
INEZ ANDREWS—Songbird/ABC
3. **THE INVITATION**
SHIRLEY CAESAR—Hob
4. **I'LL DO HIS WILL**
JAMES CLEVELAND—Savoy
5. **DON'T LET HIM DOWN**
PILGRIM JUBILEE SINGERS—Peacock/ABC
6. **GOD SAVE YOUR PEOPLE**
REV. MACEO WOODS—Gospel Truth
7. **HOLD THE LIGHT**
REV. LAWRENCE ROBERTS & CHOIR—Savoy
8. **AMAZING GRACE**
ARETHA FRANKLIN—Atlantic
9. **YOU AND I AND EVERYONE**
SENSATIONAL NIGHTINGALES—Songbird/ABC
10. **TRUTH IS WHERE IT'S AT**
THE RANCE ALLEN GROUP—Gospel Truth
11. **WE LOVE YOU LIKE A ROCK**
DIXIE HUMMINGBIRDS—Peacock/ABC
12. **BEST OF THE MIGHTY CLOUDS OF JOY**
Peacock/ABC
13. **BUILD YOUR OWN FIRE**
REV. W. LEO DANIELS—Jewel
14. **WORKING ON THE BUILDING**
JAMES HERNDON & THE HERNDON
15. **TRY JESUS**
SWANEE QUINTET—Creed SINGERS—Glori
16. **EVERYTHING IS GONNA BE ALRIGHT**
SALEM TRAVELERS—Checker
17. **I'VE GOT MY TICKET**
BROOKLYN ALL STARS—Jewel
18. **THE GOSPEL SOUL OF SAM COOK VOL. I**
Specialty
19. **A NEW DAY DAWNS**
DOROTHY LOVE COATS & THE HARMONETTES—Nashboro
20. **NEVER COULD HAVE MADE IT**
CONSOLERS—Nashboro

Follow Gospel Music
With Record World

RECORD WORLD GOSPEL TIME

By IRENE JOHNSON WARE



■ In September of 1973, Charles Gibbs Jr. resigned as the host for the Gospel Caravan over radio station WADO. Eleanor Morris, former radio announcer for the Garden of Prayer C.O.G.I.C., where Bishop Billy Robinson is the Pastor, was appointed hostess for the Gospel Caravan, heard every Sunday Morning from 5:30 a.m. to 9 a.m. and every Sunday evening from 8 p.m. to 1 a.m. over WADO. Mrs. Morris is married to Clarence Morris, and is the mother of two lovely children, Mitchell and Derrick. She resides in the Bronx, New York. She attends the Holy Tabernacle Interfaith Church, where Elder Willie Davis is the Pastor. Mrs. Morris would like to take this opportunity to thank Elder Davis, for he has played an important role in her success.

The Welcome Travelers of Baltimore, Maryland, have a new single on the Mary label entitled "No More Trouble," and it's a great tune. Deejay and promotional copies can be received by writing to Mary Record Co., 2423 Chesterfield Avenue, Baltimore, Maryland 21213.

Abbey Records' new release is "Wait On The Lord" by the Heavenly Jewels Gospel Singers of Phoenix City, Alabama. For copies of records and engagements contact Tom Holbert, Abbey Records, 907 Oneida Avenue, Nashville, Tenn. 37207, phone: (615) 227-3920.

Lula Cooley of Laurel, Miss., is really doing a fantastic job in her area, promoting top-name gospel groups. During February and March, Clarence Fountain, Swan Silvertones, Blind Boys of Alabama, The Swanee Quintet, Brooklyn All Stars, Sensational Nightingales, Bill Moss and The Celestials, The Mighty Clouds Of Joy, The Fantastic Violinaires, and The Blind Boys of Mississippi were among those groups.

For dates on the Swan Silvertones (Hob), write to John Myles, 214 Swain Street, Henderson, N.C., or call (919) 438-3721. For dates on the Brooklyn All Stars, contact Thomas Spann, 901 Coronado Drive, Greensboro, N.C., Phone: (919) 292-2701.

Sunday with Rev. James Cleveland over KAGM-FM is very popular in the Inglewood, Los Angeles area, heard 8 to 9 a.m. mornings and 10 to 11 p.m. nights. Rev. James Cleveland and the Southern California Community Choir are heard each Sunday night, 9 to 10 p.m. over KGFG.

All gospel companies are asked to send deejay copies to WKAR-AM & FM, Michigan State University, East Lansing, Michigan 48824. Also, send gospel product to Kenneth Wilson, WJLK Radio, Press Plaza Asbury Park, N.J. 07712, Phone: (201) PR 4-7000.

Erie Opportunities Industrialization Center's 7th Anniversary and Golden Key Awards Dinner was held Saturday, March 9, at the Zem Zem Mosque, 124 East 8th Street, Erie, Penn. The featured speaker was the Rt. Rev. H. Hartford Brookins.

Bro. Issac Heyward of WQIZ-WPWR's Gospel Train celebrated his second anniversary, featuring the famous Brooklyn All Stars, The Mighty Gerald Sisters, The exciting Gospel Keynotes, the famous Swan Silvertones, The Holy Lights of Baltimore, Md., The Ramada Singers, the Gospel Travelers, The Sweet Rock Singers, The Magnificent Soul Survivors and others at the Municipal Auditorium on Middleton Street in Orangeburg, S.C., Sunday afternoon January 27. He is on the air from 8:30 a.m. to 12 noon, Monday through Saturday.

Send all gospel news and Gospel charts to Irene Johnson Ware, P.O. Box 2261, Mobile, Ala. 36601, Phone: (205) 457-8012.

Tico Signs Colina



Joe Cain (left), managing director of Tico Alegre and Mardi Gras, has signed the lovely Lolita de la Colina to an exclusive contract with Tico.

Rich's 'Buddy's Place' Set For April Opening

■ NEW YORK—Drummer Buddy Rich will open his own nitery, Buddy's Place, on Wednesday evening, April 10. Located here on the upper east side (64th St. and Second Avenue), the 200-seat room will feature Rich and a six-man band performing two sets nightly (except Sundays). Rich will take time out for his schedule of personal appearances elsewhere.

A press opening has been slated for April 9th. A further announcement is expected shortly.

HITS From JEWEL

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Jewel - 843

"HALLELUJAH — HUSANNA"

Rev. Clay Evans
Jewel - 223

"ON MY WAY TO SEE JESUS"

Rev.
Willie Morganfield
Jewel - 224

"TESTIFY"

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and The Lincoln
Community Concert
Choir

Jewel - 227

"JESUS IS ON HIS MAINLINE"

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Record World en Ecuador

By MARCELO NAJERA

■ ECUADOR — El gran Hotel — Casino "Miramar" de Salinas viene brindando para estos calurosos días de la Costa Ecuatoriana, un completo desfile de estrellas de la canción Latinoamericana: resultaron muy aplaudidas las actuaciones del conjunto "Los Tios Queridos" que dicho sea de paso tienen enorme fanaticada entre nuestro público. Además las presentaciones de **Rhina Ramirez**, artista dominicana de grandes kilates, **Los Cuatro**: lucidos como siempre y **Darwin**, cantante que se ha superado enormemente . . . **Odilio Gonzales**, cotizada voz centroamericana vendrá en breve a grabar una serie de pasillos, para complacer así al público que admirará su gran estilo. El acompañamiento para estas grabaciones lo integran: "El Gato" **Salto**, **Lucho Silva**, **Ney Moreira**, **Abilio Bermudes**, **Bolivar Lara** y **Lucho Gonzales** . . . **Miriam Constante**, continuando con su ascendente como vertiginosa carrera hacia el éxito definitivo nos brinda en un "Mini" LP, cuatro canciones que en su estilo adquieren una sutileza especial, con arreglos y dirección de **Hector Bonilla**, Los títulos del número programado por el sello Orion son: "Quiera Dios," "Imaginate Conmigo," "Nos Vemos A Las Tres," "De Todo Soy Capaz," ¡Muy Bueno! . . . la escasez de la materia prima para la elaboración de los discos y que se ha tornado en problema mundial se ha hecho sentir en nuestra industria, que se ha visto obligada a restringir su producción, lo que impide a los discómanos disfrutar como antes de un amplio repertorio y lo que es más, el precio del

disco en cada día mayor. Ojala sea problema de temporada y que los grandes acaparadores aflojen un poco las riendas . . . Cada día el prestigio de la **Senora De Ruben Lema** crece al ritmo de los éxitos que brinda al público salsómano de nuestro País y donde además se puede apreciar la superación y el gran acoplamiento de quienes forman esta alegre banda, los vocalistas **Alejandro Vergara**, y **Julio Lalama** han progresado notablemente. Para su sello Estellar grabaron recientemente "El Dia Mi Suerte" y "El Toro Barroso," versiones ambas con mucho sabor; . . . Dos buenos temas de **Gus Tavo Pacheco** e interpretados por **Jinsop** están incluidos en un elepe de artistas varios titulado "Alto Voltaje," en honor a un reciente programa disc-jockey para televisión, conducido por nuestro colega **Pedro Danin Hernandez**. Los temas mencionados son: "Te Hare Dichosa" y "Gracias," que reafirman las magnificas condiciones del Coreano-Norteamericano y las dotes de autor al nacional . . . Para estos días se anuncia la entrega del trofeo Huancavilca a los artistas "Mas Destacalos" de nuestro medio, entre los seleccionados para esta distinción se cuentan **Darwin**, **Hilda Murillo**, **Jose Antonio**, **Miriam Constante**, **Cuarteto Erazo**, **Hector Jaramillo**, etc. etc. Es una desgracia que no se haya tomado en cuenta a los **Jockers**, **Don Medardo Y Sus Players**, **Los Cuatro**, **Teresa Franco**, **Boddega**, que también hicieron muy buena labor en el 73. ¡Y será hasta nuestra próxima nota gracias!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde hace tiempo he seguido de cerca la labor como de **Lolita de la Colina**. He reconocido su talento como tal y ha admirado su valentía y sinceridad al abordar temas que otros compositores hubiesen considerado audaz. Es indudable que de lo sublime a lo ridículo hay un simple paso, pero Lolita ha sabido siempre manejar con destreza el límite de sus temas eróticos, casi eróticos o sexuales a tal punto que en ocasiones he considerado que de extender un compás más la melodía, una frase

casi sin decir pudiese haber roto todo el encanto, es decir, a un milímetro del precipicio un paracaídas. Pero, **Lolita de la Colina** es una maestra en la audacia y ha salido elegantemente de situaciones casi insalvables en sus composiciones. La he aplaudido en silencio, no me gusta aplaudir a nadie, y una media sonrisa se me ha dibujado en el rostro al ver caras arrugadas casi saltar de los asientos, cuando cualquier intérprete, en cualquier sitio, ofrecía cualquier tema de los pseudo-eróticos de Lolita. Ahora, en una etapa aún más audaz, Lolita ha compuesto "Me Muero . . . Me Muero . . .," "En un Cuarto de Hotel," "Crucé la Frontera," "Una Noche por Mes," "La Copia" y otros temas escabrosos pero exquisitamente tratados. **Olga Guillot** casi la pega de éxito impresionante con "La Mujer que te Ama" de Lolita, a no ser porque su interpretación rompió el límite en la expresión y sonaba vulgarota. Por eso, depende mucho del intérprete que un tema traspase las fronteras de la sonrisa a la mueca. Ah . . . ! **Blanca Rosa Gil**, a poco de su divorcio acaba de grabar "Camas Gemelas," cambia frases en las letras de Lolita y en su adaptación, lleva a la mente del público la mentalidad de que mucho de lo que dice en la canción va en su vida misma. Y ahí la va a dar de éxito impresionante . . . ¡Me da gracia todo esto! Lolita ha sido siempre magnánima y generosa al repartir sus temas. Se ha dado fácil como compositora. Pero, ahora todo cambiará. **Lolita de la Colina** acaba de grabar un long playing titulado "Desde mi Cama con Amor" en el cual se luce tanto como intérprete que como compositora. Tico obtendrá ventas jugosas con **Lolita de la Colina** y los dividendos como composiciones, manejados por Peer-Southern serán magnánimos. Oír a **Lolita de la Colina** interpretar los temas mencionados y comprender a fondo su delicadeza, valentía y audacia al componerlos es cosa que se da una con la otra. ¡Felicidades amiga mexicana!



Rocio Jurado

MCA Records lanzó la grabación "El Chicano Cinco" por **El Chicano**. ¡Genial ! ! ! . . . UA Latino lanza este mes "Nelson Ned en Acción," "Número Tres Ocho," y un "superpack" ofreciendo a varios intérpretes bajo el título "Bravos del Ritmo." Entre ellos **Machito**, **Tito Rodríguez**, **Chappotin**, **Arsenio Rodríguez**, **Perez Prado** y otros . . . De Discos Columbia de España, los siguientes interpretes han sido premiados con los "Disco-Show 1973:" **Rocio Jurado** como "Mejor Intérprete de la Canción Española," **Julio Iglesias** como "Intérprete Español Más Internacional" y Discos Columbia como "Compañía Más Internacional del Año." . . . ¡Felicidades ! ! ! . . . **Benito de Paula** ha vendido "Retazos de Satén" en Sao Paulo, Brasil, de gran manera y ahora da de impacto en Rio, al momento en que Orfeón de México prepara su lanzamiento con este número en México. Benito también lo ha grabado en castellano.



Benito de Paula



Pedro Flores

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(Continued on page 51)

LATIN AMERICAN HIT PARADE

New York Salsoul

By JOE GAINES—WEVD

1. GUARAGUAO
BOBBY VALENTIN—Fania
2. ROMPAMOS EL CONTRATO
PELLIN RODRIGUEZ—Borinquen
3. SIGO BRAVO
JUSTO BETANCOURT—Fania
4. CAFE COLAO
RAPHY LEAVITT—Borinquen
5. MUJER DIVINA
JOE CUBA—Tico
6. EL RICO MANGO
HECTOR RIVERA—Tico
7. PA'LANTE OTRA VEZ
TOMMY OLIVENCIA—Inca
8. EL DIA DE SUERTE
WILLIE COLON—Fania
9. JUAN MANUEL
LA LUPE—Tico
10. INDESTRUCTIBLE
RAY BARRETTO—Fania

Puerto Rico

By WKVM

1. ROMPAMOS EL CONTRATO
PELLIN RODRIGUEZ
2. DETALLES
ROBERTO CARLOS
3. LA DISTANCIA
DANNY RIVERA
4. EL CAMINANTE
ROBERTO TORRES
5. ERES TU
MOCEDADES
6. NO SON PALABRITAS
HELENO
7. EL DIA DE MI SUERTE
HELENO
8. USTED YA ME OLVIDO
SOPHY
9. INDESTRUCTIBLE
RAY BARRETTO
10. QUE PASA ENTRE LOS DOS
CAMBOY ESTEVEZ

Ecuador

By MARCELO NAJERA

1. LA ULTIMA CANCION
DARWIN—Estelar
2. EL DIA DE MI SUERTE
WILLIE COLON—Fania
3. LLORARAS
HILDA MURILLO—Onix
4. ELIMINACION DE FEJES
GRAN COMBO—Melser
5. TE LO PIDO DE RODILLAS
EDUARDO FRANCO—RCA
6. JOSEFINA
LOS EXITOS—Fenix
7. NO SON PALABRITAS
HELENO—RCA
8. EN ALGUN LUGAR
JUNIOR—RCA
9. PERDIDO AMOR
RUMBA—Tres—Odeon
10. SIEMPRE ESTOY PENSANDO EN ELLA
LEO DAN—CBS

Guatemala

By TGTO (Radio Internacional)

1. CASAS DE CARTON
COMANCHE
LOS GUARAGUO
2. AY NO DIGAS
CHRIS MONTEZ
3. DEJENME LLORAR
COMANCHE
FREDDYS
4. DIECISEIS ANOS
JULIO IGLESIAS
5. ACASO FUE PIEDAD
LECHUGA
6. TIENES QUE VOLVER ESTE VERANO
PASTEL DE FRESA
7. ROSAS DE PAPEL
MARIE OSMOND
8. EL HOMBRE DE NAZARETH
ANTONIO MARCOS
9. VEN VEN
JORGE DEL CASTILLO
10. MI AMOR ES MAS JOVEN QUE YO
JULIO IGLESIAS

Nuestro Rincon (Continued from page 50)

El pueblo de Puerto Rico rindió Homenaje al compositor **Pedro Flores** a través de bello acto dedicado por el Senado al insigne compositor en el Salón de Actos del Capitolio de Puerto Rico el pasado 7 de Marzo. Se le entregaron Pergamino, Placa y Regalo. Actuaron **Lito Peña** y la **Orq. Panamericana**, **Davilita** y el **Cuarteto de Claudio Ferrer**, **Tito Lara** y el **Sexteto Allegro**, **Daniel Santos**, **Ruth Fernández** y **Tito Henríquez**. Fué Maestro de ceremonias **Raymond Bauzá**. Hicieron uso de la palabra **Luis Vigoreaux**, **Angel I. Fonfrías**, **Abraham Peña** de la Federación de Músicos de P.R., el Honorable Noguado y la Senadora **Juan J. Cancel Ríos**, **Germán Suárez**, **Alicia de Padua** y la Senadora **Ruth Fernández**. El gran **Don Pedro Flores** aceptó el Homenaje con su sencillez habitual. Un grande de la composición que recibe el homenaje de su pueblo en vida. ¡Qué Dios les bendiga a todos y a Ud. Don Pedro . . . un abrazo! . . . Y ahora . . . ¡Hasta la próxima!

For several years I have been watching the way composer **Lolita de la Colina** has been writing erotics, almost erotics and sexual themes. I have admired the way she has been conducting these very difficult matters, treating them with elegance and distinction. In some cases I have been wondering how she could save herself from a complete disaster by just stepping out at the proper moment and not adding an extra word that could create chaos in her composition. I have been applauding her for years in silence. I don't like to applaud most of the time, and I smiled watching faces turning almost red when watching any singer perform one of Lolita's themes, but turning white again even without noticing it and accusing themselves of "thinking bad about something without letting it go to the end." That's the way Lolita writes. Musically, her work is excellent. As a lyricist she is really something. **Olga Guillot** almost (several years ago) smashed everywhere when performing "La Mujer que te Ama," but Olga went a bit far away or too deep in her performance, and Lolita's theme didn't sound as elegant and touching as it was intended to be. Now, **Blanca Rosa Gil** has just recorded "Camas Gemelas" ("Twin Beds") after going thru the torment of a divorce. She substituted some of the lyrics and the general public is forced to think that her performance is much of her own problem. Lolita de la Colina has been magnanimous regarding the giving away of piano sheets to every performer has been asking her for songs to be recorded, but I am sure that from now on everything will change. Lolita just recorded an lp for Tico Records titled "From My Bed with Love" including songs of her own such as "Twin Beds," "Me Muero . . . Me Muero . . .," "In a Hotel Room," "Cruce la Frontera" and "La Copia" performed as no one else ever could. As a composer I had been admiring this Mexican girl. Now, as a performer, Lolita is out of sight. My congratulations to Tico, Peer Southern and Lolita . . . of course!

MCA released "El Chicano Cinco" by **El Chicano**. Wow!!! "El Cayuco" (Tito Puente), "The Latin One" (El Chicano), "Ahora Sí" (Ray Barreto) and "Little Sunflower" (Freddie Hubbard) are, well, what can I tell you, hear it! MCA, get dynamic and with a little push, you will have a million seller! . . . UA Latino is releasing several lps this month, among them "Nelson Ned en Acción," "Numero Tres—Ocho" and a superpack with "Bravos del Ritmo" performances. It means **Machito**, **Tito Rodríguez**, **Chappoting**, **Arsenio**, **Perez Prado** and others . . . Discos Columbia from Spain got three awards from "Disco-Show 1973" in Madrid. They were **Rocio Jurado** as the "Best Performer of the

(Continued on page 52)

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Y
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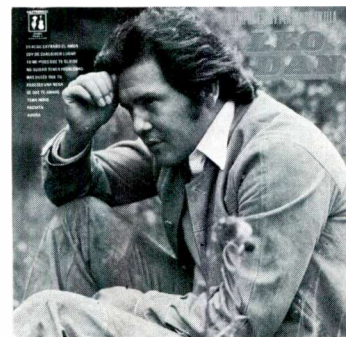
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Record World en Columbia

By LAZARO VANEGAS V.

■ **Clemencia Torres**, es sin duda la cantante más versátil y más disciplinada de Colombia. Desde Abril se radica en España para cumplir su contrato de 2 años con Hispavox. Hasta ahora es la única que ha tenido este privilegio.

Oscar Golden

Una pequeña jira por E.U. emprende **Oscar Golden** el cantante más criticado y extrovertido en nuestro medio.

Otra vez **Camilo Sesto**. Pero la crítica farandulera ya no lo ve con buenos ojos. Nuestro medio está saturado de estos españoles que cada nada vienen a Colombia en busca de plata.

Sigue la estación Radio-15 de la cadena Caracol imponiendo los éxitos mas modernos em música "soyada" y bastante gringa. Es la emisora que domina a la juventud no solo de Bogotá sino de otras ciudades colombianas en donde hay una Radio-15.

Los Temptations

Hay muchos comentarios en Colombia de la posible traída de **Los Temptations** como queriendo copiar la acogida que tuvo **Santana** y **James Brown**.

Christie, la agrupación inglesa que domina un género de música moderna tiene anunciada su llegada a Colombia en 4 ciudades. Veremos si responde al tan buen nombre que tienen en Inglaterra.

Escándalo terrible se suscitó en Colombia porque **Antonio Cervantes Kid Pambelé**, campeón mundial de los Walter Junior vistió una pantaloneta con los colores de la bandera nuestra. Debido a ello una casa disquera vá a sacar un tema con bastante sátira hacia la Academia de Historia de Cartagena, entidad que protestó a los cuatro vientos porque la bandera sirvió de "pantaloncillos" a **Pambelé** cuando defendía su título con el coreano **Chang Kil Lee**.

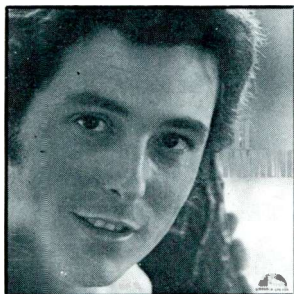
Onda Nueva Fest Set

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(CLP 108)



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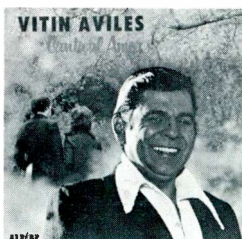


SIEMPRE ESTOY PENSANDO EN ELLA

LEO DAN—Caytronics CYS 1390

Nueva grabación del vendedor de siempre Leo Dan. Se destacan "Siempre estoy Pensando en ella," "Se que te Amaré," "Soy de Cualquier Lugar," "Ahora" y "No Quiero Tener Problemas." Dirigida por Jaime Ortiz Pino. Autor Leo Dan.

■ New package by the always good seller Leo Dan. "Es Algo Extraño el Amor," "Pareces una Nena," "Tema Indio," "Se que te Amaré," others.



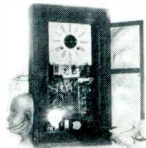
CANTA AL AMOR

VITIN AVILES—Alegre CLPA 7009

Con "Temes" (C. Alonso) proyectandose como éxito, Vitin Avilés le canta al amor a su manera. Profunda, simple y bellamente! "Porque Ahora" (B. Capó), "Asesina" (C. Alonso), "Volverás" (C. Alonso), "Incompatibilidad" (Capó). Arreglos de Joe Cain y Tito Puente.

■ "Themes" is starting to move nicely. Also in this package a great deal of beautiful boleros and romances, such as "Tu Castillo" (C. Alonso), "Nuestra Casa" (B. Capó), "El Amor" (B. Capó) and "La Persona Importance" (C. Alonso).

Cortijo

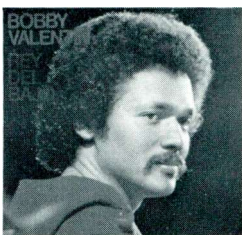


CORTIJO Y SU MAQUINA DEL TIEMPO

Coco CLP 108

No hay duda en cuanto a que Cortijo suena aquí muy diferentemente. Arreglos de Pepe Castillo y Edgardo Miranda. "Carnaval" (Cortijo-Castillo), "La Lluvia" (J. Noguera), "De Coco y Anis" (P. Castillo) y "Baila y Goza" (P. Castillo).

■ Cortijo sounds undoubtedly different in this package. "Carnaval" (Cortijo-Castillo), "La Verdad" (E. Miranda-Castillo), "La Tercera Guerra" (Castillo-Miranda-Velez) and "Gumbo" (Miranda-Castillo).



REY DEL BAJO

BOBBY VALENTIN—Fania SLP 00457

Producida y con arreglos de Bobby Valentin, esta grabación abre puertas. Muy buenas "Hay Craneo" (T. Rodríguez), "Codazos" (B. Valentín), "Cuando te Vea" (T. Puente) y "Aquí no me Quedo" (R. Anglero). Marvin Santiago and Frankie Hernández en las partes vocales.

■ Produced and arranged by the talented Bobby Valentin, this package is an open door to great success. "La Vibora" (Tony Ramos), "Coco Seco" (D.R.), "Esperame en el Cielo" (D.R.), "Guaraguao" (D.R.) and "Mi Ritmo es Bueno" (Valentín).

Nuestro Rincon (Continued from page 51)

Spanish Song," **Julio Iglesias** as the "Best International Performer from Spain" and Discos Columbia as the Best International Label From Spain." Congratulations!

Benito de Paula smashed several weeks ago in Sao Paulo, Brazil, with "Retazos de Saten." Now he is also smashing in Rio, and Orfeon is releasing this record in Mexico in a month. Good! . . . and he also cut it in Spanish . . . Puerto Rican composer **Don Pedro Flores** was paid homage by the Puerto Rican People through a beautiful and unforgettable act offered to him by the Puerto Rican Senate on March 7 at the Salon de Actos, National Capitol of Puerto Rico. He received a scroll, plaque and gift. Several performers rendered his music such as **Lito Peña** and **Orch. Panamericana**, **Davilita** and **Cuarteto de Claudio Ferrer**, **Tito Lara** and **Sexteto Allegro**, **Daniel Santos**, **Ruth Fernandez** and **Tito Henriquez**. **Raymond Bauza** was master of ceremonies and speakers were: **Luis Vigoreaux**; **Angel I. Fonfrías**; **Abraham Peña**, president of the Musicians Federation of Puerto Rico; Honorable President of the Senate, **Juan J. Cancel Rios**; **German Suarez**, Mayor of Naguabo; and Senator **Ruth Fernandez**. Don Pedro Flores accepted this homage with his usual sincerity. Another great Puerto Rican composer who is honored during his life time. God bless all of the ones who made it possible. For you, Maestro Flores . . . our deep emotion!

Dialogue (Continued from page 30)

Denver was going to appear on March 11 made the sales on his entire catalogue incredible. The albums are selling better than most singles these days. The numbers just keep pouring in and it's not only his "Greatest Hits," but every one of his albums, his entire catalogue. We just can't keep up with it.

RW: What about TV rock shows? Are they important?

Kiernan: Yes, they are. I think evidence of that was the "Midnight Special" when Bowie was on. Again, it showed immediate results, very strong impact. A lot of Bowie albums were sold off that show.

RW: Do you believe in coordinating when an act is on with spots for him?

Kiernan: You have to, yes. If you don't, you blow it. You have to tie it all in with the show, with in-store displays and play, with streamers. When Bowie was on "Midnight Special" we hired some glitter freaks to give out passes and we had streamers "See him tonight on the 'Midnight Special!'" And we had very strong sales results. And also, in addition to that, we ran a lot of print advertising on it. Because, in certain markets, print is very important. But by and large, TV is the route to go.

RW: The situation of distributed labels: you have Chelsea, you have Wooden Nickel and some others; what's the future of that? Will there be more of them? What's your feeling about distributed labels? How is it working out?

Kiernan: It's really two questions there. When you're talking about distributed labels, do you mean an actual distribution deal or a Chelsea deal, where we just distribute the product?

RW: What's the difference?

Kiernan: When we act as a pure distributor, someone else delivers the product to us and all we do is sell it and promote it using our branch set up. They use our facilities to get the product into the marketplace. Yes, we do have intentions of getting into that in the not-too-distant future. Not today, not tomorrow, but in the foreseeable future. With respect to the other labels such as a Chelsea and Wooden Nickel, of course, we're always interested in those, always.

RW: There's a lot of talk on the street now about pricing. Some labels are going with the \$6.98 list on most of their albums. You've used it on scattered albums, like on the "Denver's Greatest Hits." What's the feeling of the company on \$6.98?

Kiernan: Eventually, I would guess that \$5.98 in total will go up to \$6.98. But immediately it'll be done on a selective basis. Various artists will come out at the higher price but we're not going to do anything to our basic catalogue at this point. I don't think we can until May, anyway. That can't be touched. But we will continue to come out at \$6.98 on a selective basis. Just as most other companies have.

RW: But your new artists will continue to come out at \$5.98?

Kiernan: Depends upon the artist.

RW: What's the situation with RCA in quad right now?

Kiernan: We're going to continue to go after quad very strongly. There's a definite market there. It's still a small market. Plus the one hooker that's affected it is the shortage of vinyl. But still, we're committed to it and we believe in it and we feel that discrete is the system to go with.

RW: How do you use the national charts and the tip sheets? What's the feeling at RCA toward these things?

Kiernan: They're perhaps one of the most important sales tools we have. Everybody waits anxiously for the chart numbers because we see the end result really of all of our efforts and whether a record is happening. And without the trades, we'd be operating in the dark really. We'd only know on a very limited basis what's happening. The trades to me are kind of somewhat like a clearing house, a focal point of all the activity that takes place in a given week on a piece of product. It puts every piece of product in its proper perspective and just reflects what's happening.

RW: In the breaking of a record, you've talked so far about the importance of crossovers from country and from the r&b markets; how do you view the current MOR situation in the country?

Kiernan: It's really much tougher to cross a record over from MOR to pop than it is from country and western or r&b.

RW: Because MOR records don't generate as many sales?

Kiernan: Those people really don't buy. People who listen to MOR stations really don't buy records. Not at all.

RW: So you would rely more on the secondaries or even the lower top 40's.

Kiernan: MOR is always a nice plus. But, I think with MOR alone, you'd never get anywhere. You gotta get the secondaries on your crossover records. That's where it really starts. You might get a nibble on an MOR but it stays at a nibble, really.

Tombstone Territory



Charles Koppelman, vice president, national a&r, Columbia Records, recently announced the signing of the Providence-based group Ken Lyon and Tombstone to an exclusive recording contract. Gathered together for the signing were (from left): Mark Taber, keyboards; Paul DiChiara, guitars; Thomas Enright, rhythm, bass and lead guitars; Stuart Wiener, the group's co-manager and co-producer; Jonathan Coffino, associate director, product development, Columbia Records; Brenda Mosher, vocals and guitar; Sybilla, vocals and percussion; Jan Polce, vocals and guitar; Koppelman; Ken Lyon, lead vocals, bass and lead guitars; Mike Lewis, the group's co-manager and co-producer; and Michael Quinn, drums.

Mercury Releases 4

■ CHICAGO — Four established acts will be represented in Mercury Records' March release.

Beefheart, Manzarek

Captain Beefheart and his Magic Band's debut album is entitled "Unconditionally Guaranteed." A two month North American tour for the band begins with a two day engagement at the Whiskey in Los Angeles, April 3 in support of the product.

Ray Manzarek, founding member and keyboard player for The Doors has released his first solo album, "The Golden Scarab."

Players, Velvet

The Ohio Players move to Mercury with "Skintight." The seven-man group had a top single last year with "Funky Worm."

The fourth album to debut on Mercury this month is "1969 Velvet Underground Live . . . with Lou Reed." The package was put together by Paul Nelson of Mercury in conjunction with Jeff Franklin of ATI and Dennis Katz, representing Lou Reed.

MDK: The Case of the Legitimate 'Pirate'

■ SAO PAULO, BRAZIL — The president of the once-named Cinderella label here is proud to announce a logo change to "Pirate Records." Malcolm Kigar, also president of the label's parent firm, MDK-Musicas Discos e Importacao Ltda., claims to head the only "legitimate" corporation "daring to call itself 'Pirate.'"

To further clarify the name change, Kigar has issued a statement that the company "is not interested in sound-alikes and will not be involved in record or tape counterfeiting, nor in any form of disreputable activity."

The label is, however, interested in seeking representation in Brazil for American and English masters and catalogs, with a merger deal a potentiality with the right party.

Kigar can be contacted through two addresses in Los Angeles: 12200 W. Sunset Blvd., Suite #1; P.O. Box 49204, Barrington Station. His American phone numbers are: (213) 476-1211; 659-2802.

RW: There have been a lot of changes in the RCA staff recently. How is the staff set up now? Who are the people that you're counting on and that you're giving the credit to for turning this whole situation around?

Kiernan: Everybody is equally important when it comes to breaking a record. Whether the person's in sales, promotion, manufacturing, publicity, a&r, whatever it is, they're all key. It's like a chain, and when one of the links is missing, you're in trouble. I feel very proud of the fact that we've got some of the best, if not the best people in the record business. And specifically, we've got Jack Burgess, division vice president, marketing administration; Tom Cossie, who heads up promotion; Tony Montgomery, national singles sales manager; Topper Schroeder, album sales manager; Larry Gallagher, country and western sales manager; Bob Barone, who handles distribution and scheduling; and Jack Maher, who handles all the merchandising aspects of our product. I'm really reluctant to list names because you always miss someone, you know, and all your other folks out there. So in answer to your question, that's why I ask rhetorically, "How many people are working in the company?" ☺

ENGLAND

By RON McCREIGHT

■ LONDON—An active week for Pye Records, who have clinched both representation of a major British independent label and agreed renewal for their representation of a major French record company. **Larry Page's** Penny Farthing label, formerly distributed by Phonogram, has entered into a licensing agreement with Pye after recent negotiations between Page and Pye chairman **Louis Benjamin**. First release under the new deal will be "Keep Moving" by the **James Boys**, written by **Daniel Boone** and **Rod McQueen**. After a 24-hour visit to Paris, Benjamin, together with managing director **Walter Woyda**, secured renewal of their licensing deal with Vogue Records, whereby the French company's product will continue to be manufactured, distributed, and promoted by Pye.

Coinciding with the release of their "Dream Kid" album (Island), **The Sutherland Brothers & Quiver** are set to top the bill at the Rainbow Theatre on Sunday April 7, with **Brinsley Schwarz** in support. Although the Sutherlands have been popular here for some time, it was only last week that they enjoyed chart entry, this being with the title track from the new album. A major tour also announced for a potentially important British band, **Blue**, who commence their next major U.K. tour on April 2, but include only one London date. The amazing **Chick Corea** band, **Return To Forever**, are here for a concert tour and have also appeared on BBC TV's progressive show "The Old Grey Whistle Test." Another RSO act, the **Bee Gees**, have planned several weeks' cabaret in April, and just prior to this their next RSO single "Mr. Natural," will be issued. Their **Arif Mardin**-produced album is scheduled for June release.

(Continued on page 55)

ITALY

By ALEX E. PRUCCINI

■ **Iva Zanicchi** of Rifi Records has won the 1974 San Remo Song Festival for the third time with a beautiful ballad titled "Ciao Amore Come Stai" ("Hello Darling How Are You"). Never before has the festival produced such a great number of good tunes, beautifully sung by established stars and newcomers. The Saturday night show was televised all over Europe, behind the Iron Curtain and in South America. The excitement mounted gradually as the singers gave their best on the stage. The climax reached its peak as "Mr. Volare" himself, **Domenico Modugno**, after a few years absence, gave one of the most memorable performances I've ever witnessed. This time he was handling a magnificent self penned tune, "Questa e' la Mia Vita" ("This Is My Life")—a rather indulgent autobiographic ballad with a very moving hook. Another strong contender for the first prize was veteran super, super femme fatale of the Italian music scene, **Milva**. Dressed to kill in gold lamé long gown and full length white fox cape, Milva once more captured everyone with a good 1930's tune called "Monica Delle Bambole" ("Monica of the Dolls"). In the foreign contingent, English vocal group **Middle Of The Road** did a tremendously jolly performance of "Sole Giallo" ("Yellow Sunshine") . . . a very summery tune indeed. The record is bound to sell heavily here during the holiday season. Sugar Music was represented by their balladeer wonder boy **Gianni Nazzaro**, who warbled a beautiful ballad titled "Amodo Mio" ("In My Own Way"). Dutch duo **Mouth & McNeil** sang their song half in English for reasons beyond my knowledge. Fortunately, it seemed that their fans didn't mind much, as they were actively applauded. Of the newcomers, I must admit having been much impressed by a 17 year old lovely, **Emanuela Cortesi**. **Orietta Berti** of Phonogram was at this festival for her seventh year running. Dressed in long silk dress, she once more proved she can sing marvelously in her girl-next-door way. **Mino Reitano** of Durium was dramatic and passionate as ever as he went through his usual type of tune—a ballad called "Innamorati." Bustling and hustling back stage, radio men, photographers, newsmen, agents and impresarios did their best to be the first to sign up the best artists for the coming summer season venues, concerts and personal appearances.

JAPAN

コンフィデンス

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

■ Nippon Phonogram has recently signed a contract with GM Records and WWA Records for the exclusive distribution of their products in the Japanese market. The acquisition of the two English labels means that Phonogram has built a strong line-up of British rock acts, together with its other labels: Vertigo, Charisma, Philips and Mercury. The company has announced the kick off 'Rock Campaign of Spring (Rock Impact '74)' to coincide with the signings.

Phonogram will also launch a promotional campaign of Chanson Music in April. The campaign will focus on Philips' two major artists—**Barbara** and **George Brason**. Main products include "La Louvre" by Barbara and "Pornograph" by George Brason.

Trio Records will recently acquire the distribution rights of the now defunct Storyville catalogue. Trio's first releases on April include "Jackie and Roy," "Jazz Storyville" by **Lee Konitz** and "Duologue" by **Lee Wiley & Ellis Larkins**.

Victor Musical Industries has announced an agreement with Blue Thumb Records for the exclusive distribution of the American label's products in this market. The initial release will be in late June.

Carpenters will arrive here at the end of May for several concerts promoted by Kyodo Tokyo, Inc. in conjunction with King Records. The American duo is very popular among Japanese music fans with their current hit album "Now and Then." On April 10, King will release "Carpenters Golden Prize Vol. 2" to welcome their visit.

GERMANY

By PAUL SIEGEL



■ BERLIN—Teldec director **Kurt Richter** has signed a contract with **Paul Rodriguez** of Britain's Marquee Productions, which includes British record giants like **Geoff Whitehorn** and **Whistling Jack Smith**. The deal includes the German territories, Austria and Switzerland.

SINGLE RECORDS OF THE WEEK: A&R man **Reimer Timm** of Polydor in Hamburg, played a soon-to-be-released single, "Vater Unser" (The Lord's Prayer) for me. It is by **Stephan Braun** and **The Munchner Chorbuben**, and I predict that it will be a big smash. **Rudy Slezak** of Phonogram has a very hot single with **Leo Sayer's** "The Show Must Go On." Congratulations to a&r man **Jurgen Saueremann** . . . **Joy Fleming** on Global/Intercord Records has a real hit with "Halblut" (Half Blood).

ALBUMS OF THE WEEK: **Werner Mueller** has a spectacular album with "Clair" . . . On the classical side, take a listen to EMI/Electrola's "Duo Classique" by **Carl Schwartz** and **Hans G. Zambona**.

TRADESTERS CORNER: This reporter received a transatlantic telephone call from Howard Beach from **Johnny Robba** who's very excited about the new single by **Mario Fusco**, "Take This Heart of Mine" b/w "Ask Your Heart Again" . . . **Sugarcane Harris** is a hot product for MPS/BASF . . . **Norman Granz** has a new label, Pablo, which is distributed by The Deutsche Grammophon chain (Polydor) for the jazz fans . . . **Rex Gildo** did a fine job singing his Japanese hit on television.

LETTERS TO MY BERLIN DESK: Thanks from me to **Derrick J. Coup-land**, who wrote me from Singapore . . . News from Vienna is that **Professor Robert Stolz** is receiving the Grand Prix Du Disque 1974, as the number one conductor of the music of Johann Strauss . . . A letter of appreciation from **Kimio Okamoto** of the Tokyo Music Festival . . . And a lovely letter from **R. P. Pudwell** of RCA in New York . . . Auf Wiedersehn 'til next week!

INTERNATIONAL HIT PARADE

ENGLAND'S TOP 10

1. **BILLY DON'T BE A HERO**
PAPER LACE—Bus Stop
2. **THE AIR THAT I BREATHE**
HOLLIES—Polydor
3. **THE MOST BEAUTIFUL GIRL**
CHARLIE RICH—CBS
4. **YOU'RE SIXTEEN**
RINGO STARR—Apple
5. **JEALOUS MIND**
ALVIN STARDUST—Magnet
6. **I GET A LITTLE SENTIMENTAL
OVER YOU**
NEW SEEKERS—Polydor
7. **JET
WINGS**—Apple
8. **REMEMBER**
BAY CITY ROLLERS—Bell
9. **IT'S YOU**
FREDDIE STARR—Tiffany
10. **EMMA**
HOT CHOCOLATE—Rak

Jobriath European Tour

■ NEW YORK — Promoter-manager Jerry Brandt is traveling throughout Europe coordinating Elektra artist Jobriath's first tour. The Jobriath Show, which will appear during May in the Netherlands, Germany, France and England, is comprised of a five piece band that includes ex-Stories guitarist Steve Love, three singer-dancers, and a fully automated, portable rake stage.

CAM Gets 'Voyage' Soundtrack Rights

■ NEW YORK—Vittorio Benedetto and Jimmy Ienner of CAM have announced that the company has acquired the world rights to the soundtrack and music publishing for a new Carlo Ponti-produced film starring Sophia Loren and Richard Burton, "The Voyage." The film is being directed by Vittorio De Sica. The original music for the film was composed by Manuel De Sica, son of the director.

Magnetic Attraction



Michael Levy (right), president of Magnet Records was in New York recently to meet with Larry Uttal, president of Bell Records (seated), to sign an exclusive, long-term distribution agreement with Bell for the U.S. and Canada. Seen with the two label chiefs are Barry Goldberg (left) of Management III, U.S. representatives for Magnet and Peter Shukat of Marshall, Morris, Powell & Silfen, legal counsel representing Bell.

FRANCE'S TOP 10

1. **TENTATION**
RINGO FORMULE—Carrere
2. **TITI A LA NEIGE**
TITI ET SYLVESTRE—WEA
CHEZ MOI
SERGE LAMA—Phonogram
3. **LADY LAY**
PIERRE GROSCHOLAS—Discodis
4. **VIENS CE SOIR**
MIKE BRANT—CBS
5. **QUI C'EST CELUI-LA**
PIERRE VASSILIU—Barclay
6. **GENTLEMAN CAMBRIOLEUR**
JACQUES DUTRONC—Vogue
7. **BLUE SONG**
SUSI AND GUY—RCA
8. **GIGI L'AMOROSO**
DALIDA—Sonopresse
PREMIER BAISER, PREMIERE LARME
JACKY REGGAN—AZ-Discodis
9. **REDEVIENS VIRGINIE**
JEAN-JACQUES DEBOUT—RCA
10. **TU SAIS SI BIEN DIRE JE T'AIME**
CHRISTIAN ADAM—AZ-DIS
SERENADE
CHRISTIAN VIDAL—Vogue

Trans World Webb



A one-hour salute to the world of performer-composer Jimmy Webb will highlight in-flight audio programming for TWA beginning in April. The special salute, in addition to an interview with Webb, will feature the top dozen performances by others of Webb compositions. His comments will precede performances by artists such as Glen Campbell, The Fifth Dimension, Roberta Flack and others. Webb also debuts his first release as an Asylum/Elektra Records artist, "Crying in My Sleep," from his forthcoming "Asleep on the Wind" album. Produced for the airline by AltoFonics of Hollywood, the unusual in-flight salute is hosted by radio personality Wink Martindale of KMPC-Los Angeles. In the AltoFonics studio during production were (from left): Webb, company president Alan Clark, vice president Bill Ezell and Martindale.

Ronson to Tour UK

■ NEW YORK — RCA recording artist Mick Ronson, whose first album, "Slaughter On 10th Avenue" has just been released, will tour the United Kingdom in April, announced Mainman, Ronson's management firm.

Ronson's band will include both Trevor Bolder (bass) and Mike Garson (keyboards) members of David Bowie's Spiders from Mars, in addition to Mark Pritchard (rhythm guitar) and Richie Dharina (drums). The band will also employ five saxophonists and three vocalists.

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JAPAN'S TOP 10

SINGLES

1. **NAMIDA NO MISAO**
TONOSAMA KINGS—Victor SF
2. **I WISH YOU WERE WITH ME**
AKIKO KOSAKA—Warner Pioneer
3. **BARA NOOKUSARI**
HIDEKI SAIJO—RCA
4. **KUCHINASHI NO HANA**
WATARI TETSUYA—Polydor
5. **GAKUEN TENGOKU**
FINGER 5—Phonogram
6. **HOSHINI NEGAIO**
AGNES CHANG—Warner Pioneer
7. **SHIAWASE NO ICHIBANBOSHI**
MIYOKO ASADA—CBS/Sony
8. **ERIMO MISAKI**
SHINICHI MORI—Victor SF
9. **KOI NO DIAL 6700**
FINGER 5—Phonogram
10. **KOI NO KAZAGURUMA**
CHERISH—Victor SF

ALBUMS

1. **SANGAIDATE NO UTA**
KAGUYAHIME—Crown
2. **KOORI NO SEKAI**
YOSUI INOUE—Polydor
3. **I WISH YOU WERE WITH ME**
AKIKO KOSAKA—Warner Pioneer
4. **NOW AND THEN**
CARPENTERS—King
5. **YOSUI INOUE LIVE**
YOSUI INOUE—Polydor
6. **HI TOKAKERA NO JUNJO**
SAORI MINAMI—CBS/Sony
7. **GOLDEN COMBINATION**
HIROSHI ITSUKI—Tokuma
8. **BEST COLLECTION '74**
CHERISH—Victor
9. **NAMIDA NO MISAO**
TONOSAMA KINGS—Victor
10. **RECITAL**
HIDEKI SAIJO—Victor

Robinson Inks Four

■ LONDON—Paul Robinson Music, Ltd. has announced four signings.

Zoghby, Bennett

South African Emil Zoghby has signed a long-term contract as composer, singer and producer. His first single was released by Polydor in the U. S. and by Phonogram in South Africa. Singer-songwriter Paul Bennett has inked a long-term recording and writing pact. His first single will also be released by Polydor in the U. S. and by Phonogram in the U.K.

Satton, Biddu

Singer Lou Satton has signed a long-term recording contract and his producer Biddu will accompany him, who has also signed with Robinson. Their first record will be released by CBS Records in the U. S. and the U. K.

Aarons Name Change

■ LOS ANGELES—A new name and a move to larger offices has been announced by Aarons Enterprises, Inc., formerly Aarons Management, now at 9145 Sunset Boulevard, Suite 221, Los Angeles 90069. Phone: (213) 278-7620.

The change reflects the growth and increasingly diverse interests of the corporation, according to president Ruth H. Aarons, who returned this week from overseeing initial phases of The David Cassidy World Tour '74 in New Zealand and Australia.

In addition to supervising subsequent Cassidy stops in Hong Kong, Japan, Europe, Scotland and Britain, Ms. Aarons currently, at the home office, is preparing the Shirley Jones/Jack Cassidy Show for their debut at the MGM Grand Hotel, Las Vegas, on June 5.

England (Continued from page 54)

Richard Robinson and Dick Asher, managing directors of WEA and CBS respectively, have agreed to extend their current manufacturing and distribution arrangement for another three years. The distribution company, which now also includes all A&M product, since its formation nearly two years ago has proved to be a major force in this field and has attracted several smaller independent labels.

United Artists has re-issued the **Fortunes'** version of **Jacques Brel** and **Rod McKuen's** "Seasons In The Sun," currently scoring for **Terry Jaks**, and **Manuel and the Music of the Mountains** have covered "Y Viva Espana" (EMI), already a huge European hit, and **Sylvia** has already enjoyed some success here on Sonet. Other worthy singles this week are from **Chris Neal**, whose "Don't Go Daddy" is released here on **Jimmy Duncan's** Sunlight label which is distributed by CBS—Neal product is issued by several different companies in other parts of the world—Buddah (USA), EMI (Germany), Sonopress (France), Polydor (Holland), and RPM (South Africa)—**King Crimson's** "The Night Watch" (Island), and **Gary Glitter's** "Remember Me This Way" (Bell). Only one album of note—**Robin Trower's** "Bridge of Sights" (Chrysalis).

A&M's art director **Mike Dowd** has resigned after spending two years with the company. Dowd, who intends to open up his own album graphics company, has been responsible for albums by **Rick Wakeman**, the **Strawbs**, **Humble Pie** and **Stealers Wheel** while with A&M, and is replaced by **Fabio Nicoli** who has made his name with such albums as **Emerson, Lake & Palmer's** "Brain Salad Surgery." Other staff changes involve **Mike Regan** who becomes **Jeffrey Kruger's** assistant at Ember, **Rod Harrod** who joins Bus Stop as promotion manager, and **Peter Ridley**, who becomes assistant a&r manager at Magnet after spending nine months with Bell.

Comparison of Grocery, Record Businesses In Terms of Computerization Potential

(Continued from page 14)

is missing altogether or what has sold sufficiently to be reordered. In a cramped, stocked-to-the-rafters record store, with up to 50,000 items in mostly one-of-a-kind variety, buried away in browser boxes and not subject to instant recall of sales, computer reordering capability is crucial.

In-Store Computer

Another difference is that most supermarkets will want a mini-computer in the store itself. The whole purpose for the Universal Products Code, the 10-digit code identifying the manufacturer (the first five digits) and the particular item (the last five digits), is that after each manufacturer is assigned his code and then assigns the second half of the code for each of his products, all of that information is programmed into the computer. Then, as each purchased item is scanned, the computer says to itself, "item no. 12345-67890, 12345 identifies the manufacturer (for example, Heinz), 67890 the item (ketchup, 14-oz bottle), which according to the information that has been programmed into me, sells for 59 cents regularly, but is on sale this week for 49 cents." Of course, with a computer, that "thought" process takes a fraction of a second, with the machine programmed to automatically know the price of every item stocked in the store.

\$ Concern

The record business may or may not decide to implement such a system. It is somewhat more expensive, and is designed for the grocery industry, where the overriding concern is to eliminate excess handling of shelf merchandise (excess handling being defined as anything superfluous like pricing), to the point where "merchandising" is piling the merchandise on the shelf. Pre-coded albums from the manufacturer can come with list price indicated, from which most retailers calculate their selling price, thereby eliminating the need for a mini-computer that can recall the price of 50,000 record store items.

Numbering Systems

The grocery industry, after finding retailers wholeheartedly behind computerization, quickly adapted to the new numbering systems. According to information received from *Progressive Grocer*, a grocery industry trade publication, a number of major food processors — including Quaker, Kellogg, Nabisco and Green Giant

—are already using the new universal numbering systems. And a survey projected that by July 1, 1974, 80 percent of the grocery industry will have shipping cases with symbols, 68 percent will have the new numbers on their packages and 97 percent will have appointed an executive to handle conversion to the new system.

Acceptance

The large number of grocery manufacturers who are going along would tend to indicate that if record retailers want computerization, the record manufacturers will be forced to follow. ☺

Computerization Program

(Continued from page 14)

system. New releases could be tagged as pressed; catalogue would be coded as repressed.

Equipment

Discussions with retailers who have made tentative plans to purchase computerized equipment say that only one piece of equipment is necessary at the beginning: the actual data terminal at point of sale. This would be especially true on two counts. First, it is assumed that the manufacturers will do all of the tagging and coding themselves, before product reaches the store level. Therefore, there would be no need to purchase a unit that prints coded tickets to be affixed to albums. This would be especially true if manufacturers begin coding in the near future, so that uncoded, catalogue albums would be used up by the time most retailers actually begin using their computerized cash register operations. And secondly, many retailers believe that there will be no need for the sophisticated, expensive computers to tabulate their sales; sources in both the retail and computer industries believe that service bureaus will be organized, with various retailers in different fields sharing the costs. In addition, computer firms can be expected to rent or lease their equipment, and not require retailers to purchase the equipment outright. Accordingly, with the retailer-run or manufacturer-run service bureaus, the retailers can hook up their in-store data terminals with the computer at the private service bureau by a telephone line. With 15-20 retailers sharing the rental fee for the actual computer itself, the cost would be minimal to each retailer, and would therefore substantiate the claim that the only piece of equipment actually necessary would be the data terminal in each store. Everything else, at least initially, would be superfluous.

Based on current projections, the nation's retailing industry expects to be totally computerized by 1980. By then, it is believed, almost all retail operations everywhere will be computer-run, and the record industry will be no exception. The old days of the "seat of the pants" record selling, where the primary adage was "ship 'em 5000," will hopefully be gone. It can be expected, though, that there will be negative reaction to the entire computer retailing concept, perhaps from some veterans in the retail record business or from old-time and small record manufacturers.

The longer the industry waits, though, the more difficult it will be to implement a near-compatible program that would satisfy the needs of the majority of retail merchants. No system will make everyone happy; there will always be some who are opposed. Retailers are already experimenting with their own set-ups, not content to wait until the rest of the industry decides to move or to wait until it's too late. And the more retailers with differing systems, the more opposition there will be to adopting a "standard" system that differs from any individual retailer's system.

Immediacy

That is why it is crucial for everyone who is involved with the record business to sit down now and plan for the future. By 1980, the retail record industry, like all other industries, will be down to a science. The industry should act now to make sure that while it continues to be in the vanguard of providing top quality entertainment, it has the tools to market that entertainment at a profit, and in the best possible way, to reach the consumer. ☺

Gregg Allman Tour Gets Underway



Backstage at the opening concert on the Gregg Allman Tour at Wesleyan College in Macon, Georgia (March 16), left to right are concert promoter, Cecil Corbett; Bunky Odom of Phil Walden & Associates; concert promoter Joe Lambusta; Gregg Allman; Chuck Leavell; and Joe Gannon, who in association with Shep Gordon staged and produced the show.

20th Fox Music Gets Lyle Waggoner Tunes

■ LOS ANGELES—Lyle Waggoner has concluded a deal with 20th Century Fox Music Publishing president Herb Eiseman to acquire three of his original songs, "Everything I Like is Immoral, or Illegal or Fattenin'," "Better Late Than Never" and "Look What I Can Do." This is Waggoner's first venture into the music field. He currently co-stars on "The Carol Burnett Show."

Curtis in Harms Way

■ LOS ANGELES — Mac Curtis has signed an exclusive songwriting agreement with T. B. Harms Company and a recording agreement with T. B. Harms Productions, the record production wing of the parent publishing company. The announcement was made by Dean Kay, vice president/general manager of the firm.

Equipment Conversion

(Continued from page 23)

each individual retail department would have to be computerized.

The study also details and explains the involvement of the major retail computer manufacturers and suppliers, and analyzes the successes, failures, advantages and drawbacks of each. It also describes the retail computer set-ups presently in operation, and predicts areas where computers will have the strongest impact. Separate sections also deal with super-market retailing and computerized retail credit transactions. In the latter area it claims over one million credit card recording devices currently installed to handle cards issued by chain merchants, oil companies, banks and the travel and entertainment card companies. **Record World** had earlier revealed (December 29, 1973) the burgeoning use of credit cards in retail record stores.

Buffett Film Promo

■ LOS ANGELES — ABC Records has scheduled the debut of their promotional film entitled "Introducing Jimmy Buffett" to coincide with the ongoing Buffett tour and the release of his second album, "Living and Dying in 3/4 Time."

CONCERT REVIEW

Chapin Knocks 'Em Out

■ NEW YORK — Harry Chapin (Elektra) appeared at Avery Fisher Hall Friday (March 15), as part of the Great Performers series being sponsored there by the Lincoln Center Fund. It was his largest concert to date. Judging by the fact that each song was immediately recognized and welcomed with generous applause almost before the first chords were struck, Chapin was obviously playing to one of his most devoted audiences. They were incredibly involved, shouting out requests for just about every song the artist has written. Add to that Chapin's marvelous quality of being able to turn an impersonal concert hall into an intimate living room setting, and you can understand why standing ovations were the order of the evening.

New Song

Harry's new song "The Town That Made America Famous" brought the audience cheering to its feet. The cream of Chapin story songs filled out the bill—"They Call Her Easy," "Mr. Tanner," "Mail Order Annie," "Taxi," his current single "WOLD," the haunting story of "Dogtown," "Better Place to Be," and the one that seemed to be everyone's favorite, "Sniper."

Fine backup was provided by lead guitarist Ron Palmer, bass player and vocalist John Wallace and cellist Mike Masters, who added something out of the ordinary to the show with his exquisite cello solo by Saint-Saens.

Harlene Marshall



Harry Chapin appeared in concert recently (15) as part of Lincoln Center's Great Performers Series. Caught backstage after Harry Chapin's performance are, from left, Mel Posner, president, Elektra/Asylum Records; Harry Chapin; Stan Marshall, national sales manager; George Steele III, vice president, marketing; and Fred Kewley, Harry's manager.

Grossman's Caravan is Rolling

■ NEW YORK — Steven Grossman, whose debut album "Caravan Tonight" was just released by Phonogram/Mercury, is a warm, friendly singer/songwriter. He is also gay, having "come out of the closet" a few years ago, and Grossman makes no attempt to hide his homosexuality. By reading the lyrics (which are printed on the inside of the jacket) of a song like "Out," in which he tells his parents he's gay, one gets the impression that Grossman is together about himself. And his self-understanding means that his songs are realistic—he readily admits that songs he wrote prior to coming out were not self-revealing.

Steven feels more comfortable playing before gay audiences, in gay bars, clubs and before gay conventions. But he's also performed at Folk City and the Metro, in addition to a guest stint at Max's, before straight audiences, and the reaction to his music, according to Grossman, is either one of tolerance ("that's nice") or an emotionally negative reaction ("I can't stand him"). He is, obviously, trying to reach other gays who are still in the closet, urging them to come out, but he's also trying to enable heterosexual people to appreciate some of the gay experience.

Grossman's music, which he is using to try and break the stereotypical picture of homosexuals, is

CONCERT REVIEW

More British Bands Rock

■ NEW YORK—Chapter 749 of British rock and blues bands invading New York City took place at Howard Stein's Academy of Music for one Saturday night show (8) as 10cc, Brian Auger's Oblivion Express and Rory Gallagher appeared.

On first, 10cc (UK) didn't particularly live up to either the advance billing, or their album. Their best numbers, "Rubber Bullets" (the former single) and



Steven Grossman

like music of most other recording artists. The love songs are true love songs—in this case, they are directed to men rather than women. (And oddly enough, women in audiences usually can relate to them very well). The feelings of loneliness and the desire for love, again, are the same. People, gay or straight, are people, with the same emotions.

I welcomed an opportunity to see Grossman at a small gay bar in the city, and you can tell from his music that he's relating actual experiences in his songs. "I find it difficult to sing other people's music," he notes. "Everything on the album is accurate as I felt it." Yet he doesn't want to be known as exclusively appealing to gay audiences. He wants all people to listen to and understand his music.

Gary Cohen

CONCERT REVIEW

Morrison Mesmerizes Felt Forum Audience

■ NEW YORK—Some people may have had to 'Beware the Ides of March', but the audience that filled the Felt Forum to capacity Friday evening (15) to hear Van Morrison (WB) didn't have that problem at all. The evening was chock-full of tightly orchestrated music and emotive vocals emanating from Van 'The Man,' and was a total treat for everyone within listening range.

The mood of the evening's music started with acoustic pieces, and gloriously built into solid electric arrangements, something that Van often does within each selection. New compositions kicked the evening's melodic ambience off, and the sexy, rhapsody-like quality that is inherent in the music immediately took charge. His band (the Soul Express) proved to be the tightest and most competent that has ever accompanied Van, and his music was raised to the high quality his vocals had always possessed. "Brown-Eyed Girl" was performed with an abundance of proficiency and feeling . . . attributes that remained evident throughout his set.

Emotional Heights

Many of the words that Van sang were garbled or muffled—but that made no difference at all. The emotional level was so strong that the feeling emerged straight from the gut . . . Ain't nothin' superficial here! The raw, yet professionally controlled quality of his singing was ever-present.

Van displayed musical expertise via guitar, saxophone and harmonica, switching from one to another during the evening's festivities. Several instrumentals were performed and that same 'real' quality that Van possesses when vocalizing was a part of the music, as well. His music defies the categorical limitation of being classified as rock, r&b or jazz: rather it is a most magnificent blend of all of it.

"Moondance" was one of the night's highlights, and Van was accompanied by a fantastic flute performance. A taste of 'swing music' came through while Van sang "Caledonia" and played sax. He, with his proficient entourage, provided an incredibly soulful, spine-tingling essence to the evening. The thumping, bassy "I've Been Working" got a good portion of the audience up on their feet and clapping, and "Caravan" followed featuring a spicy sax solo from Van. The mood of the evening had built into a sensational climax, as Van ended with "It's Too Late To Stop Now." Everyone there was hoping that he never stops!

Roberta Skopp

Ludwig: A Great Lieder Singer

By SPEIGHT JENKINS

■ NEW YORK — The occasion of an extraordinarily fine record of lieder by the Berlin-born, Viennese-trained Christa Ludwig for Deutsche Gramophon, demands a few more remarks than a capsule review allows. Miss Ludwig is just completing several New York engagements, and the bounty of her voice sounds just as real on records as in live performances.

Though she made her Metropolitan Opera debut in 1959 in the pants role of Cherubino, her real emergence as a first-class American star was as the Dyer's Wife in the famed production of Richard Strauss' *Frau Johne Schatten*, at the Met in 1966. Since then she has increasingly built her U.S. opera audience, and at the same time created a large one for lieder.

Both Gratified

This season the two groups have both been gratified, and her performances have been interesting for a variety of reasons. Last spring and fall was supposed to see her first U.S. Lady Macbeth and some other Met roles, plus *Favorita* for the San Francisco Opera. All this was cancelled—because, it was said, of a flu attack in January. No one really believed that one case of flu could do all that, and much curiosity centered on whether she would sing Dido in the opening of the first Met production of Berlioz' *Troyens*, on October 22. When that, too, was cancelled due to indisposition, all the smart money opined that she had lost her voice.

Dido

The next Saturday afternoon she appeared first as Dido; this reviewer heard her the next Tuesday night and was happy to report that her voice was as strong and moving as it had been. Throughout this season she has steadily performed and given evidence that her uniquely rich mezzo-soprano with its brilliant top has not been impaired. She did all her Dido's in *Les Troyens*, including a breathtakingly beautiful one on the Texaco broadcast of March 16, and she appeared in New York as a soloist with the Cleveland Symphony in Mahler's "Kindertotenlieder." In the last week of February she also gave an exceptional lieder recital at Fisher Hall.

Though the Schubert recital just released by DG does not duplicate many of the selections of

that recital, the same matchless artistry can be felt. Miss Ludwig manages to internalize her opera self when she sings lieder. She gives as much feeling to a song as she does to a stage character, but she makes the drama felt in a narrower scope—a poignant inflection of word and varied musical phrasing.

Highlights

One will have to go a long time to find either Gretchen's or Mignon's famous songs presented so evocatively as on this record; "Im Abendrot" has a special haunting air to it, and the familiar "Ave Maria" lacks any oversweetening. Almost best of all is the "Junge Nonne," sensitive, moving and almost unspeakably beautiful in the final "Alleluja." Throughout the record her high and low voice is beautifully connected, and she is everywhere feminine and supple. Though Irwin Gage's accompaniment radiates sensitivity, his prominence on the jacket seems overdone. This record belongs only to Miss Ludwig.

It is only left to report that New Yorkers (and the broadcast audience) may be deprived of the soprano's opera art next season; she has announced that she will be unavailable for the Metropolitan Opera, but negotiations are now taking place to give her some Met dates next year. This record—and hopefully others—will have to keep her presence alive. While she is away.

Deutsche Grammy-phon



Leonard Bernstein (left) receives the Grammy he recently won for his direction of Deutsche Gramophon's "Carmen," voted "Best Opera Recording of the Year" by NARAS. Presenting the award is Polydor International president Dr. Werner Vogelsang.

MARCH 30, 1974

CLASSIC OF THE WEEK



VERDI

I VESPRI SICILIANI

ARROYO, DOMINGO, MILNES, RAIMONDI, LEVINE
RCA

BEST SELLERS OF THE WEEK

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

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

JOPLIN: RED BACK BOOK—Schuller—Angel

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

KING KAROL/N.Y.

ALBENIZ: IBERIA—De Larrocha—London

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

CARLOS: SWITCHED-ON BACH II—Columbia

MORE SCOTT JOPLIN—Schuller—Gold Crest

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

JOPLIN: RED BACK BOOK—Schuller—Angel

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

RACHMANINOFF: PRELUDES—Richter—Melodiya/Angel

ANNA RUSSELL ALBUM—Columbia

TIPPETT: THE KNOT GARDEN—Davis—Philips

RECORD & TAPE COLLECTORS/BALTIMORE

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

CLASSIC FILM SCORES FOR HUMPHREY BOGART—Gerhardt—RCA

JORGE BOLET PLAYS LISZT—RCA

CARLOS: SWITCHED-ON BACH—Columbia

KIRCHNER: LILY—Columbia

THE CLASSIC ERICH WOLFGANG KORNGOLD—Angel

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

SUBOTNICK: 4 BUTTERFLIES—Columbia

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

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

RECORD CENTER/DENVER

CLASSIC FILM SCORES FOR BETTE DAVIS—Gerhardt—RCA

GERSHWIN: PIANO MUSIC—Bolcom—Nonesuch

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

JOPLIN: RED BACK BOOK—Schuller—Angel

KORNGOLD: SEA HAWK—Gerhardt—RCA

MAHLER: SYMPHONY NO. 8—Solti—London

PUCCINI: TOSCA—Price, Domingo, Milnes, Mehta—RCA

THE COMPLETE RACHMANINOFF, VOLS. I-V—RCA

TCHAIKOVSKY: SWAN LAKE—Fistolari—London

VOGUE RECORD & BOOKS/L.A.

BACH: BRANDENBURG CONCERTOS—Marriner—Philips

BEETHOVEN: APPASSIONATA, WALDSTEIN SONATAS—Horowitz—Columbia

CHAVEZ: THE FOUR SUNS—Chavez—Columbia

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

PENDERECKI: UTRENJA—Markowski—Philips

RODRIGO: GUITAR CONCERTOS—Romeros—Philips

SCHUBERT: TROUT QUINTET—Demus—BASF

SHOSTAKOVICH: SYMPHONY NO. 11—Kondrashin—Melodiya/Angel

TIPPETT: THE KNOT GARDEN—Davis—Philips

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

TOWER RECORDS/S.F.

ALBENIZ: IBERIA—De Larrocha—London

BACH: ORCHESTRAL SUITES—Menuhin—Seraphim

HANDEL: CONCERTI GROSSI—Leppard—Philips

LISZT: ETUDES—Bolet—RCA

MAHLER: SYMPHONY NO. 8—Morris—RCA

PUCCINI: LA BOHEME—Freni, Pavarotti, Karajan—London

PUCCINI: TURANDOT—Sutherland, Caballé, Pavarotti, Mehta—London

RAVEL: ORCHESTRAL MUSIC, VOL. II—Boulez—Columbia

TCHAIKOVSKY: SWAN LAKE—Fistolari—London

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

MUSIC ON RECORDS/PORTLAND

CLASSIC FILM SCORES FOR HUMPHREY BOGART—Gerhardt—RCA

DONIZETTI: DON PASQUALE—Corena, Kertesz—London

GO FOR BAROQUE—Victrola

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

JOPLIN: RED BACK BOOK—Schuller—Angel

PUCCINI: TURANDOT—Sutherland, Caballé, Pavarotti, Mehta—London

RACHMANINOFF: THE BELLS—Ormandy—RCA

THE COMPLETE RACHMANINOFF, VOLS. I-V—RCA

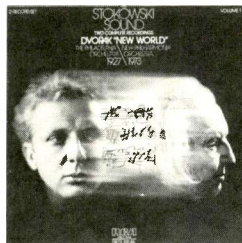
RACHMANINOFF: VESPERSS—Sveshnikov—Angel

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

DVORAK: SYMPHONY NO. 9
"From the New World"

Philadelphia (1927), New Philharmonia (1973),
Stokowski—RCA CRL2-0334

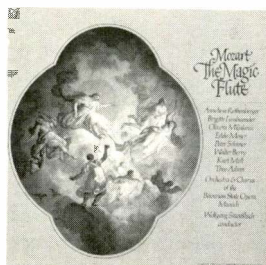
RCA has again dipped intelligently into its archives for a double look at Stokowski's view of "the New World." His 1927 recording has been made to sound remarkably clear, and last year's minting, in London, has all the latest in sound. The interpretations are fascinating—his early version has a bit more oomph and the last one more detail. Good for studying the tremendous similarities as well as differences over the 47 year span.



MOZART: DIE ZAUBERFLOTE

Moser, Rothenberger, Schreier, Berry, Adam, Moll—
Bavarian State Opera Orchestra, Sawallisch
Angel SCL-3807.

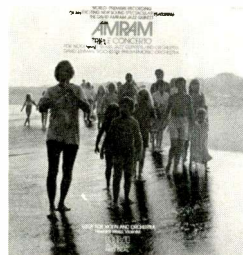
An excellent new recording of Mozart's last opera features vigorous, alive conducting by Wolfgang Sawallisch and excellent solo work by all the principals. Shockingly, some new music is also featured: a duet between Tamino and Papageno called "Pamina, wo bist du?" at the beginning of Act II after the chorus of priests ("Bewahrhret euch"). The duet first appeared in some 1802 performances, and it is arguably by Mozart. The sound is excellent, without overresonance.



AMRAM: TRIPLE CONCERTO, ELEGY

Rochester Philharmonic, Zinman—RCA ARL1-0459

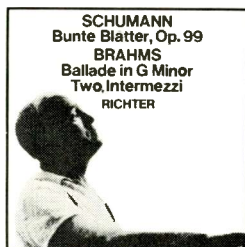
An interesting eclectic piece of work, the concerto uses expressive jazz to make its points. The Turkish rondo has a delightful authentic Middle Eastern sound to it, and the whole is well performed. This is intensely vivid, approachable music and has the composer playing French horn, piano and Pakistani flute, all well.



**SCHUMANN, BRAHMS: BUNTEBLAETTER,
BALLADE IN G MINOR & TWO
INTERMEZZI**

Richter—Melodiya/Angel SR-40238

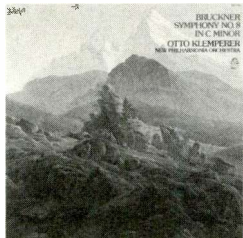
Schumann's "Varicolored Leaves" has no other exponent in stereo, and Richter's performance manages to be poetic and descriptive as well as often exciting and technically accurate. Supple tempos and individual expression also characterize the work of the great Soviet pianist.



BRUCKNER: SYMPHONY NO. 8

New Philharmonia, Klemperer—Angel SB-3799

A recommendation from this listener for either Bruckner or Klemperer must carry with it that neither the composer nor the conductor has ever caught his attention. In this recording of the Eighth Symphony, however, previous thoughts count for nothing. Klemperer's rich romanticism meshes perfectly with Bruckner's, and the result is four record sides of autumnal irredescence.



RCA Names Shepard

(Continued from page 4)

album. His final recording for CBS was last week's taping of the Broadway revival production of Leonard Bernstein's "Candide," a complete recording of the show with all words and music.

"RCA Records has a firm and expansive commitment to both classical music and the theatre, and in Mr. Shepard we have a strong executive and an inventive creator in both fields," Glancy said.

Shepard joined Columbia Records in 1960 as an a&r trainee immediately after leaving the Yale Graduate School of Music.

Although there was a two-year period when he was active primarily in the area of Broadway shows, over the years he generally was associated with shows and classical music.

Classical Producer

As producer, Shepard collaborated in recordings by Boulez and the New York Philharmonic and Cleveland Orchestras of works of Stravinsky, Debussy, Berg, Webern, Ravel and other composers. He worked with Leonard Bernstein in the latter's recordings, including works by Respighi, Haydn, Schubert, Blitzstein, Bartok and Mozart. He produced the highly acclaimed album of Scarlatti piano sonatas performed by Vladimir Horowitz and produced a number of albums with such artists as Gold and Fildale, Philippe Entremont and the Budapest String Quartet.

The show albums for which he was responsible have included "No, No, Nanette," "Two by Two," "Company," "The Rothschilds," "Bob and Ray," "Irene" and "Raisin."

Connoisseur Taps Stein

■ NEW YORK—Zack Stein has been appointed sales manager for Connoisseur Society Records, replacing Rosana Silver who was recently appointed marketing director of the company. Prior to the appointment, Stein was buyer for Discount Records, Inc. since 1972, a post held in their office in Scarsdale.

Munves to New RCA Post

(Continued from page 4)

success in one of the most challenging areas of the business. His pioneering series of Composers' Greatest Hits and his involvement in many other exciting and unique concepts have broadened the base of the classical market."

Reporting to Jack Kiernan, division vice president of marketing, Munves will continue to play an active role in a&r, contributing repertoire plans and packaging ideas, framing releases, creating repackages, and investigating master leases. His knowledge and appreciation of historic recordings will be drawn upon to develop a special series of albums from RCA's archives.

Munves joined RCA Records in 1970 as director of classical music. Before that, he had spent 17 years in the merchandising division of Columbia Records, the last five as merchandising director.

As a performer, he once toured as piano player for an east coast road company of the musical, "Lil Abner," and spent a summer at Marlboro as a chamber music pianist. As a composer, he wrote the score for the Otto Preminger film, "Such Good Friends."

Shepard is a trustee and governor of NARAS and is an ASCAP member.

Impromptu...



Classical keyboardist Anthony Newman, who records for Columbia Records, made a stop at the Harvard Coop during a recent visit to Boston. On hand was a two manual Herz harpsichord on which Newman played an impromptu two hour concert for the store's customers, for whom he signed copies of his albums after the recital. The following evening Newman moved to Boston's Jordan Hall where, before a packed house, he played a marathon Bach concert, including the entire Book I of the well-Tempered Clavier, the Chromatic Fantasy and Fugue and the Italian Concerto.

Ivan Mogull (Continued from page 24)

Kay Twomey. He has been building the catalog steadily since 1950, when he made the firm decision to be in business for himself. Last year, he set up his first company behind the Iron Curtain, in Prague. He is setting up a firm in Warsaw in late Spring.

In each country, in addition to his own catalog, Mogull represents a variety of American and foreign publishers, as well as individual song properties and records. In the U.S., he represents Ariola Records of Spain, and their affiliated publishing companies. Ariola's Pronto label is distributed here via the deal Mogull set with Caytronics. He also reps the Spanish indie Disco Columbia, with its Alhambra label, which operates in this hemisphere out of Puerto Rico.

Masters

Placing individual masters in various countries is often the spur for a world-wide excursion. He agented Art Talmadge's Musicor discing of "Popcorn," which was a number one in most countries, and the Mega master of Sammi Smith's "Help Me Make It Through The Night"—an indication of the growth of country music throughout the world. "Eres Tu" is his recent acquisition for South Africa. Among the artists and writers he represents outside the U.S., either for their entire catalogs or for individual songs, are Nat King Cole, Curtis Mayfield, Bob Dylan, Glen Campbell, Nina Simone, Neil Diamond, Paul Simon, Jose Feliciano, Chet Atkins, Charley Pride, Jack Clement, Eddie Harris and Levine-Brown.

History

When he was five, Ivan hung around his father's office in the Brill Building. (His father was a doctor and the first tenant in the building that was to become the heart of Tin Pan Alley.) At seven, he met Louis Armstrong, who encouraged him to take up the trumpet, and who became his lifelong friend and idol. (Ivan was to record Louis' very last album, a set of country tunes, and then, a few months later was to be a pallbearer at his funeral.)

At 14, he was leading his own band, with musicians like Shorty Rogers, Lenny Hambro and Teddy Sommers. One young fellow who liked his band was social director for Columbia Grammar, and they played all the dances there. That was Alexander Cohen, now the big Broadway producer.

At 17, Mogull became a counterboy for Paramount-Famous Music. There he had a chance to watch such pluggers as Charlie Ross, Mickey Glass, Murray Luth, Larry Shayne and the boss, Sid Kornheiser.

In '48-'49 he decided to go out for himself, but the timing was

bad. The musicians union called a ban on recording, and capital was hard to get for a music indie. Some old connections paid off, but not enough. There were some acappella discs by groups like the Ink Spots, the Orioles, and the Charioteers.

His staff at the time included his cousin, Artie Mogull, present a&r head for MCA, and Bernie Lang.

In '50 he made the decisive move, setting up his first BMI firm, Harvard Music, Inc. His first song was a world-wide hit—"Can't I?"—which was recorded by Nat King Cole.

Producer

Mogull decided early to take a page from the Irving Mills book and produce his own records. In the '50s, he was "Belmonte," a Latin bandleader who recorded three albums for RCA and three for Columbia. He also produced indie for pianists Ellis Larkins and Eddie Heywood.

Staff

Mogull has remained independent, and manages, with the know-how he has acquired in his 50 years, to run things with a small, efficient staff. In New York, he is the firm's sole executive. He has three multi-lingual secretaries, and has employed the same accountant, Al Willens ever since he went into business for himself.

Today, at his half-century mark, Mogull recognizes there is an important role to be played by the peripatetic pioneer who isn't afraid to travel anywhere, who is not intimidated by language differences, and who is willing to extend his friendship and other stock-in-trade to operators in small as well as larger national markets. Today a hit is just as likely to come from tiny Luxembourg as from France, Germany or England. There is a big place for the roving entrepreneur and catalyst: Ivan Mogull is just that kind of businessman.

Oldman-Goldwater In Name Change

■ LOS ANGELES — John M. Oldman has left the firm of Oldman-Goldwater to go into management. The firm will now be called Goldwater & Associates. Goldwater & Associates will still be located at 6430 Sunset Blvd., in Los Angeles, but will have a new phone: (213) 469-1121.

Cleo Laine Again!

■ NEW YORK — RCA recording artist Cleo Laine has embarked on her second American tour. To coincide with Ms. Laine's tour, RCA Records has released her second album, "Cleo Laine Live At Carnegie Hall."

Maria Muldaur: Country Blues 'Blown Out' to Pop Proportions

By BEVERLY MAGID

■ LOS ANGELES — Generally in describing an up and coming artist, the tendency is to make comparisons with a more familiar one. But in the case of singer Maria Muldaur (Reprise), that just won't work. She really doesn't sound like anyone else. It may be because she wasn't influenced or shaped by the usual sources, but was "blown out," as she puts it, "by old blues singers like Bill Monroe, the Stanley Brothers and Doc Watson. The influences that seeped in also came down from some Appalachian singers that no one has probably ever heard."

It all started with Maria growing up in Greenwich Village at a time when the music scene was happening there on every street corner and in every coffee house. She became involved with writing songs and forming her own group in high school, then later joined Victoria Spivey's Even Dozen Jug Band. After the group broke up and Maria had married Geoff Muldaur, she was asked to join the Kveskin Jug Band, of which Geoff was already a member. Much later, Geoff and Maria recorded two albums for Warner Bros.; when Maria went out on her own, it seemed only natural for WB president Joe Smith to suggest her recording a solo album for the label.

When she first decided to do a solo act, Maria went out with guitarist David Nichtern (the composer of her current single "Midnight at the Oasis") and they did numerous little gigs to regain her performing confidence.

"I started at zero level, so I had nowhere to go but up," she confided to **Record World**, while in

town for her recent Troubadour stint. Good reviews have buoyed her feelings about performing and she likens club dates to having a party, feeling more spontaneous and natural about it. Her choice of material has been unique, drawn from lesser known blues or country tunes as well as more contemporary songs, giving them all her individual Muldaur stamp.

Woman Songs

"I choose a tune because I can musically relate to it," she explained, "because it's artfully written." Much of her material is about the problems of being a woman, but never from a victimized point of view. Although not a militant feminist, Ms. Muldaur feels liberated as a human being, and being in control of one's life comes through in her singing.

One of the goals she would like to attain would be to develop her band as an even more expressive musical unit, with each member totally unique, incredibly talented and able to play and sing as individuals as well as members of the unit, in the way that the Band functions. There is also a gospel album deep inside of Maria that would like a chance to be recorded. The possibility of doing movies is not entirely remote. The gathering of some new great material is of primary concern, since she feels that songs eventually go stale with constant singing and must be replenished. Mainly, she wants to continue performing and growing musically. With the accord and response that Maria Muldaur has been receiving, she will no doubt have all the chances to reach all the goals she chooses.

Denver on High



Tied in with John Denver's recent ABC-TV special and a two-month RCA Records promotion of his hit albums, hundreds of record stores around the country featured window and in-store displays prepared by the Melody Record Store of Union, N.J.

The Situation of the Studio Musician Today

By ROBERTA SKOPP

■ NEW YORK—A most integral but often forgotten member of the music business is the person who goes into a recording session and puts down the licks that make the record work: the studio musician. To find out how the studio musician feels about his role in the business today, **Record World** contacted three of this city's finest and most sought after session men: Hugh McCracken (guitarist), Paul Griffin (keyboards) and Allan Schwartzberg (drums).

The Producer

There is presently a thin line between the role of the producer and that of the studio player. The producer no longer treats the player as if he were merely a technician . . . the player must take on production chores as well. As Schwartzberg puts it, "Sometimes we are directed like actors by a producer. If he's a competent producer he does it well. Lately, we go on a date and the producer doesn't know what kind of sound he wants to achieve. We essentially make the record. We don't mix it, but we make up the parts; the licks that are integral parts of the record . . . the licks that have to be copied if you want to duplicate the particular sound." Schwartzberg feels that the producer's role now lies in picking out the best of what is played and making the final decisions on that basis. If he's talented he can pick out the best.

Griffin's view varies slightly: "What we really do is serve as the instrument that the producer uses to arrive at his aim, which is to make the record. If the producer can deal with people well, a good record has a higher chance of resulting. If he doesn't know how to treat us, bad feelings take over and he doesn't use us to our maximum capacity. The best producers, from our standpoint, are the guys who know what they want, and at the same time allow us to use as much of ourselves as we can."

In a sense, the producer plays the musicians as if they themselves were the instruments. And the musicians, too, play off one another in that same respect. They are good studio men because they know what to do and at what time to do it, without having to be told. The producer who hires them for a particular date knows exactly what their capabilities are, and that, in turn, is part of his craft.

As far as defining the studio musician's role, McCracken jokingly stated, "We go in, put the meter on, and when three hours are up, we've earned our \$90, the

meter's stopped running and we go home. No credit, no royalties . . . just the meter running." The subject of credit is an important one. There is no requirement anywhere stating that players get listed for the efforts that they've put forth. It is now a common practice to list musicians on albums—common but not always the case.

With good players averaging three sessions a day, going from one session to another, one song to another, there's a chance of artistic quality getting lost. Hugh McCracken simply doesn't accept that many jobs any more, but was into it at one time. He felt he got too caught up in it: seeing how many jobs he could do, how much money he could make. The threat that one day no more job offers will come in is a real and very frightening fear. Griffin feels that he takes as many jobs as he does for several reasons. He needs the money, but at the same time is trying to get as much aesthetic satisfaction and creativity as he can. Schwartzberg commented, "I'm doing it for the money, the artistic satisfaction and because I enjoy doing it. Every session is equally important to me because that's what music means to me. I can't do anything on drums half-ass. I can't allow myself to do that. It's very high paying work, it's very skilled and I'm honored to be called to do it."

Commercials

As far as the commercial dates that they play, rather than being boring, they're a joy. When the studio musician gets called in to play for a commercial the work is all laid out for them. Skill is used rather than creativity. As McCracken put it, "That's the height of a studio musician's technical side. It's really fun to go in there and be able to sit down and just play the parts."

Gigging

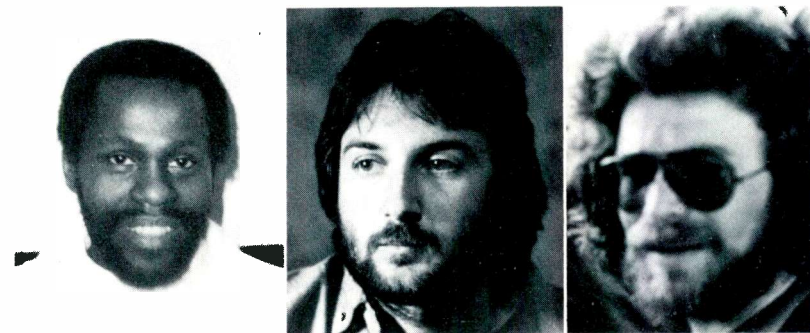
The question as to whether contentment can be found in being in the background rather than the forefront is bound to arise. Certainly these musicians are qualified enough to join or form bands

and be stars in their own right. Hugh McCracken was an early member of Paul McCartney & Wings but dropped out soon after joining. While his respect for McCartney is of the highest level, he felt uneasy being away from home and changing his entire lifestyle. McCracken thought that the insecurity he felt arising from that situation would reflect in his playing and effect the group as a whole. In view of that he dropped out. But the thrill of live-performing still lingers and when the right opportunity crops up, he'll be there. "There's nothing like listening to a record when you've played something that you're proud of, with people that you're proud to be playing with. Listening to that is a thrill and I used to get chills. On the other hand, a live performance is equally rewarding, but in a much different way. It only lasts while it's going on. A record is like a photograph, but a live performance is only saved by its imprint on your mind."

Lifestyle

Schwartzberg was a member of Mountain when Felix Pappalardi and Leslie West re-formed. He toured with them in Japan, but upon returning to New York decided, similarly to McCracken, that the 'on-the-road' lifestyle did not suit him. At this point he is looking more towards getting satisfaction from the producer's seat. Griffin is looking at both sides of the coin. Being in the business for a long time, he saw the earlier days of gigging, and the lifestyles of the performers were almost horrifying, "Having to ride long distances in funny looking contraptions and having no attention paid to the functioning of a human being in any of the contacts." But then again, "When you're communicating directly with a live audience they express their appreciation for your efforts. That's a very, very good feeling."

More credit has been going to the studio player than ever, but there's still a long way to go. ☺



From left, Paul Griffin, Hugh McCracken and Allan Schwartzberg.

CONCERT REVIEW

When the Deep Purple Calls Out to Screamin', Shakin' Garden Walls

■ MADISON SQUARE GARDEN, NYC—1973 was the year Deep Purple broke through with "Smoke on the Water" and subsequently enjoyed a total revitalization of their album catalog. New York has always been a strong town for the English band, but as usual the Garden truly belongs to all those special progressive rockers who have broken through the FM-only barrier. On this particular 1974 night (13), the Deep Purple called and the crowd went royally wild with enthusiasm.

The band, with new lead singer (and ex-clothing salesman) David Coverdale, introduced many of the songs from their latest Warner Bros. album, "Burn." They opened with the title tune and blazed on with their current single, "Might Just Take Your Life." Keyboardist Jon Lord, Purple's founding father, was still in evidence, as was guitarist Ritchie Blackmore, his colorful licks replete with purple passages. The band's new line-up also includes ex-Trapeze member Glenn Hughes on bass and vocals, and Ian Paice on drums.

Savoy Brown

Savoy Brown (Parrot) proved equally exciting, sandwiched on the bill 'twixt Purple and Tucky Buzzard. They too spent much of their set unveiling tunes from their new album, the soon-to-be-released "Boogie Brothers." Although Kim Simmonds' keyboarding was sorely missed—he stuck exclusively to the guitar this night—the band made up for the musical loss with theatrics, including some guitar-wielding from the orchestra section of the hall following a precarious leap from the stage. The group seems more solidly committed to r&r than blues now, but they did pitch a mean "Wang Dang Doodle" as a finale.

Tucky Buzzard

England's Tucky Buzzard (Passport) opened the show, with Terry Taylor playing the now legendary Brian Jones' Les Paul axe with power. One of their tunes, "Bobo's Hampton," is or isn't about Marc Bolan's penis, depending on who you talk to. The group rocked through tunes from their first Famous-distributed album as well as their latest, "Buzzard."

All decibels considered, this Purple-Brown-Buzzard flight was a most successful crowd-pleasing journey to ear-shattering euphoria. And if you could think of anything else after the concert was over, you certainly couldn't hear it.

Robert Adels

Col Distribbs Creem

■ NEW YORK — Bruce Lundvall, vice president, marketing, CBS Records, has announced an agreement whereby Columbia Records will distribute Creem Magazine at the retail level. Negotiated by Tom McGuinness, director of special product sales, CBS Records, and Barry Kramer, publisher of Creem, the pact allows the national music magazine to be distributed by the record company to record retail outlets throughout the country. Similar agreements have previously been reached between Columbia and both Rolling Stone and the National Lampoon Magazines.

Karlins Form Pubbery

■ LOS ANGELES—Fred and Marsha Karlin have announced the formation of Bona Fide Music Publishing Company here, and the appointment of Randy Groves as its general manager.

Bona Fide, which is affiliated with BMI, will represent all of the Karlins' recent work, including scores from "The Autobiography of Miss Jane Pittman," "Gravy Train," and "Goodnight Jackie," as well as material from other composers.

Bona Fide's offices are located at 1585 Crossroads of the World, Suite 111, Hollywood, Cal. 90028.

King Biscuit Flower Fete



D.I.R. Broadcasting recently celebrated the first anniversary of their quadrasonic FM-radio show, "The King Biscuit Flower Hour," with a party at the Top of the Six's. Pictured from left are: Pete Kameron, executive director, Track Records; Gary Cohen of Record World; Bernie Mitchel, president, U.S. Pioneer Electronics; Peter Kauff, vice president, D.I.R.; Bob Meyrowitz, president, D.I.R.; and Alan Steinberg, executive vice president, D.I.R. The show, which airs nationally on March 31, stars The Who and includes the majority of their current MCA album, "Quadrophenia." The show is sponsored by Landlubber Clothing and Pioneer Electronics.

'Unborn' Gold

■ NEW YORK — Seals & Crofts' latest Warner Bros. album, "Unborn Child," has been certified gold by the RIAA in recognition of sales totalling one million dollars.

CONCERT REVIEW

Pointers Are Perfect

■ NEW YORK—A Max Fleischer cartoon with the Mills Brothers singing an acapella version of "Dinah" is a strange way to begin a concert, but weird as it was, it set the stage perfectly for those ever-lovin' bundles of bouncy sounds, the Pointer Sisters.

June Out With Flu

The sisters arrived on the Avery Fisher Hall stage with their hands in the air and broke into a super-fine rendition of "Wang Dang Doodle." The amazingly tight, well coordinated aspects of their singing were evidenced even more by the fact that there was one group member, June, missing (due to the flu bug) and the audience didn't seem to notice until the girls themselves pointed it out.

The evening was an exercise in vocal virtuosity, as the Pointers kept the crowd delighted with familiar tunes from their first Blue Thumb album, such as the scat-sung "Cloudburst," their smash single "Yes We Can Can" and the ever popular "Jada," while not hesitating to turn to tunes like "Little Pony" and "Fairy Tale" off their second, and most recent disc.

Good Time Feelings

Hand clapping, toe tapping and general good time feelings were the evening's mainstay, and as the sisters broke into the second go-round of "Wang Dang Doodle," one had the feeling that it was a most pointedly perfect show.

Howard Levitt

UPM Realigns Music Pubberies

■ NEW YORK — Unlimited Professional Management, Inc., has realigned its music publishing companies under the direction of Mort Press, chairman of the finance committee.

The publishing wing of the international management company consists of UPM Music Corp. (ASCAP) and Undercurrent Music Ltd. (BMI).

It was also announced that UPM has set co-publishing deals with Rudie Whaling's firm, Strike Up the Band Music (ASCAP) and Augie Meyers' company, Western Head Music (ASCAP).

Economy LP Chart

(Continued from page 42)

Jim Croce repackage is the number three album, while collections of Beach Boys material have three chart positions, including number one. MOR artists on the chart include some of the "standards"—Nat King Cole, Dionne Warwick, B. J. Thomas.

The anthologies — of the "all time greatest hits," "country favorites," or "original supercharged oldies" genre — also sell well. However, the K-Tel and similar packages, of "the greatest hits of 1972" are not included for two reasons: first, these "greatest hits" packages are priced at over \$3.98 list—many sell for \$5.98 list, the same as regular albums. Secondly, when they become available in stores priced similar to economy albums, they are, in actuality, dumps, cutouts, over-runs, etc., and accordingly, are not true economy albums according to our definition.

Who buys economy albums? RW's research finds that notwithstanding the smaller number of outlets that carry a full selection of economy product, there is a strong 'name' identification that leads people to buy economy product. And particularly with country artists, where the retail outlets are fewer and the name identification stronger, consumers buy economy albums for a number of reasons: economy product is more readily available in outlets that don't normally carry records, it's cheaper, and unlike new rock releases, the desire is for any product by that artist, and not his or her latest release.

But the market is there, and it's a strong, practically no-return market. Estimates on some economy albums sales have ranged to over 100,000 copies a year, and some of the classics like "Jesus Christ Superstar" have probably sold more than that.

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Nixons Highlight Opening Festivities At New Grand Ole Opry House Gala

■ NASHVILLE — The first performance at the new \$15 million Grand Ole Opry complex took place Saturday (16) at Opryland, U.S.A., as President Richard M. Nixon participated in the worldwide radio broadcast. Mr. Nixon and wife Pat were joined by numerous political figures at the Opry, including Tennessee Governor Winfield Dunn and Alabama Governor George Wallace.

Intl. Audience

An enthusiastic audience of some 5,000, at least 80 percent of which were invited guests, were joined by a vast radio network carrying this first broadcast. Approximately 200 U. S. stations joined WSM for the airing, as did five Canadian stations and the over 1,100 outlets of the Armed Forces Radio Network in foreign countries. Additional coverage for the event included a vast array of consumer press personnel representing numerous publications throughout the world. All three major television networks, (ABC, CBS and NBC) were on hand for full film coverage.

Opening Speeches

The opening night began with various speeches and welcomes from WSM and National Life Insurance officials. Then a 1941 film clip was shown of "The Solemn Old Judge" George D. Hay introducing Roy Acuff to the radio audience as he began "Wabash Cannonball." Midway through the song, the full length screen was raised and Acuff appeared with virtually the entire cast, as he finished. The Opry cast then each began reeling off a song in alphabetical order.

Nixon Sings

President Nixon performed three songs from the Opry stage after his eight o'clock arrival, including "Happy Birthday" to his wife, who

was celebrating her 62nd birthday, "My Wild Irish Rose" and "God Bless America" which brought the attending audience into chorus. Mrs. Dorothy Fay Ritter presented Mrs. Nixon with a dulcimer in acknowledgment of her birthday.

Mrs. Ritter, Acuff and National Life board chairman William C. Weaver were joined by the Nixons in the formal dedication of the new Opry complex.

Music Industry To Salute O'Donnell

■ NASHVILLE—Plans for a Nashville Music Industry Salute to Red O'Donnell have been announced for the evening of April 3rd at the Sheraton Motor Inn in Nashville. O'Donnell, whose column has appeared regularly in **Record World** for the past five years, also writes a daily column in the Nashville Banner covering the Nashville music industry, in addition to writing a syndicated column for newspapers throughout the United States.

O'Donnell, who is acknowledged as one of the industry's best read writers, has been associated with Nashville newspapers for many years. A spokesman for the music industry said, "the tribute to Red is our way of thanking him for his contributions not to only the music industry, but the entire community. He's one hell of a nice guy!"

The gala evening will begin with a cocktail reception at 7:00 p.m., with entertainment by the Boots Randolph Orchestra, followed by dinner at 8:00 p.m. While most of the special guests are being kept under wraps, a spokesman did confirm the ap-

(Continued on page 67)

Radio Seminar A Positive Success

By MARIE RATLIFF

■ NASHVILLE — The 5th Annual Country Radio Seminar made good its motto of "Country Music — Positively" as it wound up its two-day meeting last weekend (15-16) at the Hilton Inn with its largest attendance (up 40 percent from last year) since its inception. More than 300 registrants signed in from 33 states, with four Canadian stations also represented.

The 'positive' theme dominated the panel discussions which covered the wide-ranging subjects of Management & Personnel, Image, News, Public Affairs & Community Involvement, Music, Sales & Promotion and Production.

Perhaps the most popular feature on the agenda was the new

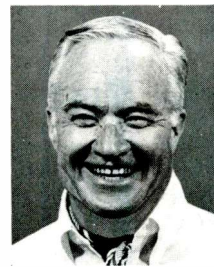
"Face to Faces" sessions, which featured a series of radio personnel and music executives answering questions posed by the registrants in a flexible format of personal involvement. With so many eager participants, this confrontation stretched into an unscheduled late night session Friday evening. The Committee expressed the hope of expanding this year's Seminar.

Keynote speaker at Friday's opening session was recording artist Sonny James. A "New Faces" banquet Friday night showcased recording artist Larry Gatlin, Marti Brown, Eddy Raven, Dick Feller, Josie Brown, Lloyd Green, Charlie McCoy, Narvel Felts and the Nash-

(Continued on page 67)

NASHVILLE REPORT

BY RED O'DONNELL



■ Singer **Jeannie Seely** was the recipient of a compliment from **President Nixon** during his visit to the new Grand Ole Opry House's dedication. Mr. Nixon told her backstage, "Some girl singers have looks but can't sing. Others can sing but don't have looks, but you've got both." . . . Jeannie was attired in an almost skin tight low-cut black outfit, which also apparently caught his eye. He alluded to it during his comments on stage.

Veteran picker-singer **Bennie Hess** recovering from open heart surgery . . . **The Oak Ridge Boys** booked for Wembley Festival April 11-14 in London, the first gospel group to appear there.

The old Ryman Auditorium (home of the Grand Ole Opry until last Saturday) is now a tourist attract, open seven days a week from 8:30 a.m. to 4:30 p.m. (Admission \$1 for adults; 50 cents for children).

Merle Haggard was booked for one show Friday, April 5 at Madison Square Garden's Felt Forum, but overwhelming demand for tickets has prompted promoter **Al Aronowitz** to add a second. "I'm not surprised" said Aronowitz, "Merle is one of the greatest musical heavyweights of our time. I think the 1970s may very well rank him in the same class with **Bob Dylan** as a force that isn't in the business just to sell entertainment and make money. Like Bob, Merle has something important to say."

(Continued on page 66)

COUNTRY PICKS OF THE WEEK

SINGLE



MEL TILLIS & SHERRY BRYCE, "DON'T LET GO," (Screen Gems/Columbia, BMI). Mel and Sherry have got a hit sound down and this great, former pop hit is a perfect disc for immediate action. Lotsa beat and an uptempo song give the ballad-laden market some exciting programming. The splendid duo will easily notch another top tenner, with strong bids for the number one slot. MGM 14714.

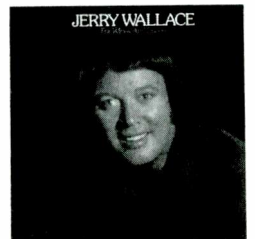
SLEEPER



LA COSTA, "I WANTA GET TO YOU," (Al Gallico/Algee, BMI). This young lady, the older sister of Tanya Tucker, has her own hitmaking style. Her first release on the Capitol label is a lively, crisp production via Norro Wilson, who penned this sparkling tune with Carmol Taylor and George Richey. Expect strong chart action on her initial outing, as this disc is aimed at the radio market. Capitol 3856.

ALBUM

"FOR WIVES AND LOVERS," JERRY WALLACE. The consistently smooth and consistently selling Wallace sound gets a fine selection of material to deliver. Jerry's hit single, "Guess Who" has greatly added to the marketability of this long-play disc. The clever "I've Got So Many Wives At Home," "It's Time To Go," "My Prayer For Love," and the tender "The Day After Never" supply the punch for a solid album. MCA 408.



TV and Radio Statistics Prove Power of Country

■ NASHVILLE — One of television's biggest drawing cards this year is country music, according to the marketing department of NBC-TV. Their figures show that country music specials have scored considerably higher in ratings than the average prime time television program.

The 90 minute country music special hosted by Johnny Cash over the NBC network received a 37 share of the market when it was aired February 23. The special hosted by Mac Davis received a 34 share when it was shown last November. Both shows were produced by Joe Cates Productions.

As a result of the very successful special he hosted last November, Mac Davis will be the summer replacement for the "Flip Wilson Show" on NBC.

Syndication

In addition to the network shows, country music's "Hee Haw" is the most successful syndicated show on television, airing in over 220 markets across the country. Other successful syndicated shows featuring country music are "The Porter Wagon Show," "The Bill Anderson Show," "The Wilburn Brothers Show,"

MIA LP of the Month



Musical Isle of America (MIA) launched an "album of the month" campaign last December. The national rack-jobber reports that the ongoing program has become one of their most successful merchandising efforts. Specially designed displays are co-ordinated in 869 MIA-serviced accounts while in-store play is featured in 431 locations. Above, a recent album of the month display on Anne Murray's "Love Song" (Capitol) is flanked by two store attendants.

**TAKE SOMEBODY
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"HONKY TONKIN"

"The Buck Owens Show," "The Del Reeves Show" and numerous shows featuring local talent.

Upcoming

Scheduled in the near future is a "midnight special" featuring country music featuring NBC (March 22) and an Opry special "Country Comes Home" to be filmed at the new Opry complex in Nashville (April 26, NBC-TV).

Radio

Meanwhile, the growth and appeal of country music is further evidenced by radio ratings. The March 4 issue of Television/Radio Age contains a listing of the leading stations in each of the top 50 markets: country stations show strong positioning from 1 to 5 (with two country stations showing a strong number 1) in the top 15 markets.

Phil Shrode Joins Shelby Singleton

■ NASHVILLE — Phil Shrode has been named to head national promotion for the Shelby Singleton Corporation. Shrode replaces his brother Nick who has exited the label. Brother Phil will also assume responsibility for the Shrode report.

RCA Nashville Meet

(Continued from page 6)

Kenneth Glancy, president, RCA Records will open the meeting, the second national meeting conducted in Nashville by RCA Records. "Nashville was selected as site of this convention, not because of its importance to country music, which is well-known and secure, but because Nashville is one of the most important music centers of the world, and its influence is felt in every corner of music," Glancy said.

Included in the guest list for the opening banquet will be local Nashville and national trade and consumer press, Nashville dignitaries and a great many of RCA's most prominent Nashville artists. These artists will participate in a show saluting the meeting at the banquet.

Following the open banquet, the convention will assume the form of closed seminars for RCA's national promotion force and its field sales managers, these sessions under Jack Kiernan, division vice president, marketing, and Tom Cossie, director of national promotion.

During the meeting, all April RCA product—country, classical, pop, contemporary, jazz, r&b and independent labels—will be previewed.

RECORD WORLD COUNTRY HOT LINE

By MARIE RATLIFF

Station Check List

Reporting this week: (Alphabetically)

KBUY, Ft. Worth	KVOO, Tulsa	WHO, Des Moines
KCKN, Kansas City	KWJJ, Portland	WINN, Louisville
KENR, Houston	WAME, Charlotte	WMC, Memphis
KFDI, Wichita	WBAP, Ft. Worth	WQIK, Jacksonville
KFOX, Long Beach	WCMS, Norfolk	WRCP, Philadelphia
KKYX, San Antonio	WCOU, Lewiston	WUBE, Cincinnati
KMAK, Fresno	WENO, Nashville	WVOJ, Jacksonville
KWAM, Memphis	WGMA, Hollywood	WXCL, Peoria
KWMT, Ft. Dodge	WHN, New York	

"Something" in the way Johnny Rodriguez sings the Beatles' standard ensures another chart-topper! Heaviest action from the West and South, with KCKN, WHN and WCOU added in!

Streakin' is a national fad and topical releases are multiplying like rabbits! Ray Stevens has a hilarious version called "The Streak" on Barnaby that's drawing good requests in Norfolk; Jerry Smith's instrumental "Streakin'" on Papa Joe is good in Kansas City and the Four Guys' bluegrass-type "Streakin' With My Baby" on Cinnamon is added at WHN. Rumors abound of several more releases to come on this subject, so grin and air it!

Dolly Parton's "I Will Always Love You" drawing heavy predictions such as WQIK's Sid Wilson's comment, "Will be a million selling cross-over!"

Hoyt Axton's "When The Morning Comes" coming on strong in Texas, Memphis, Los Angeles and the Southwest.

"Last Time I Saw Him" looks like a vehicle for Dottie West's second straight stand at the top. Strong reports from all sections!

Cross Country: Jim Croce's latest, "I'll Have To Say I Love You In A Song" getting widespread country play. Reported this week from WINN, WGMA, WXCL, WQIK, KMAK.

Jeanne Pruett's "You Don't Neew To Move A Mountain" moving listeners to heavy requests in most areas.

Look for Terry Stafford's "Captured" to break wide open! Good words in from KFDI, WRCP, WCOU.

Left Field Likely: Rebecca Lynn's "I'll Break The Habit" on Ranwood prompted Don Rhea at KCKN to exclaim, "Very, very good!"; also good reception from Earle Faulk at WCMS.

Jim Mundy's "Come Home" showing well initially in Cincinnati and Norfolk; Les Acree at WMC calls it "Dynamite!"

Chris Collier at KFOX lists their #1 record as "Hello Love" and says, "really, not a Snow Job"!!?

Our sympathy to the family of Nelson King, well-known for his all-night show at WCYK in Cincinnati, who died March 16 of cancer.

WSLC celebrating their 10th anniversary of country music programming in Roanoke!

Continued heavy reports in on Ronnie Milsap, Larry Gatlin, Moe Bandy, Tina & Daddy.

Area Action: George Kent's "Take My Life and Shape It With Your Love" moving at WHO and KWMT; Judy Bryte's "Sanding On The Promises" good at WQIK; Gene Davis' "Letter To A Trucker's Wife" most requested in Tulsa; Curtis Potter's "All I Need Is Time" named best overall record at KCKN; Mack White's "Sweet and Tender Feeling" good in Jacksonville; Jim & Jesse's "Paradise" picked in Ft. Dodge.

KMAK in Fresno has added Steve Penny in their afternoon drive slot. He comes from KPTI in Reno.

(Continued on page 66)

Nashville Music Industry Salutes Red O'Donnell

You are invited to attend the

Nashville Music Industry Salute to

Red O'Donnell

Sheraton Motor Hotel, 920 Broadway

April 3, 1974

Cocktails: 7:00PM

Dinner: 8:00PM

For information contact:



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Nashville Report (Continued from page 63)

Dorothy Ritter, wife of the late **Tex Ritter**, says his boots, wide-brimmed hats and stage costumes aren't going to be sold. "However," she added, "we are going to sell his Cadillac and bus."

The Second Old Time Fiddler Convention is scheduled for the Florence Alabama Coliseum, Friday and Saturday, April 26-27 . . . Top money prizes to the winners. Check with **Glenn Tatum**, Route 4, Box 74, Florence, Ala. . . **Roy and Mildred Acuff** plan a vacation in the Orient next month . . . **Tom T. Hall** and **Jerry Clower** headline at Harrodsburg Kentucky's Bicentennial Celebration, June 14 . . . Grand Ole Opry special skedded Friday, April 26 on NBC-TV will be taped at the new Opry House April 15-17. Guests include **Ernest Tubb**, **Roy Acuff**, **Minnie Pearl**, **Chet Atkins**, **Danny Davis** and **Nashville Brass** and others . . . Working title of show is "Country Comes Home." . . . **Marty Robbins** opened his talent agency (to be operated by **Louie Dunn**). Clients include **Ronny Robbins**, **Conway Twitty Jr.** & Marty himself.

Birthdays: **Bonnie Guitar**, **David Rogers**, **Bobby Bright**, **Hoyt Hawkins**, **Anita Carter**, **Tommy Jackson**, **Lefty Frizzell** and **John D. Loudermilk**.

Jim Pelton reporting: "My wife was approached by one of the new breed of pyramid salesmen. She says: 'He didn't sell me the Brooklyn Bridge, but he almost sold me the Sphinx.'"

Perry Como wants to do one of his three CBS-TV specials in Nashville.

Jimmy (Kid Cuz'n) West tells about the accupuncturist who went to a lawyer to seek a divorce from his wife. His grounds: "She needles me."

Atlantic artist **Jimmy Lee Morris** isn't going to let the energy crisis get him down. He just bought a Fiat for traveling to his personal appearances . . . Dot artist **Brian Collins** has recorded "Statue of A Fool," which was big as a country hit for **Jack Greene** not too many years ago.

Johnny Cash has been booked for four weeks in Nevada casinos this year—one more week than last year. He is set for a seven-day engagement at the Sahara Tahoe beginning July 5 and will headline at the Hilton in Las Vegas April 30-May 6, Aug. 5-11 and Nov. 19-25.

Tommy Cash (Johnny's younger brother) has been on the road since Jan. 31 and isn't slated to return to his Nashville base until April 6 . . . **Don Gibson** headlined Farm Festival in Lafayette, La.

Third Jamboree Set

■ WHEELING, W. Va. — Former Jamboree performers will be welcomed at the Third Annual Jamboree U.S.A. Homecoming reunion slated for Saturday, May 18 at Wheeling's Capitol Music Hall, announced Jamboree director **Glenn Reeves**.

Open Stage

Following the traditional 7:30 and 10:00 p.m. live shows, broadcast weekly over Screen Gems' 50,000-watt WWVA live to eighteen northeastern states and six Canadian provinces, the stage will be open to any of the returning Jamboree stars who wish to perform.

Ranwood Ropes Trider

■ LOS ANGELES — Country soul artist **Larry Trider** has signed with **Ranwood Records**

New From Commercial

Mack White
"SWEET TENDER
FEELING"

c 1315

Rogers Signs with Lavender



Atlantic's **David Rogers** received congratulations on his album "Farewell To The Ryman," while at the same time he's welcomed into the fold of **Shorty Lavender's** Talent Agency. Shown with **Rogers** (second from right) are: **John McQueen**, agency vice president; **Jack Lynch**, agent; **Shorty Lavender**, president; and **Rick Sanjek**, general manager of Atlantic Records, country division.

River Inks Ms. Nettles

■ MEMPHIS—**Jim Queen**, promotion director for **River Records**, has announced the signing of **Ms. Sammie Nettles** to the label. **Ms. Nettles** will record as a single artist and will record duets with **Sam Durrence**.

CONCERT REVIEW

Country 'Crossover' Featured at Felt

■ NEW YORK — Pin-pointing a crossover audience is one of the more difficult obstacles facing a concert promoter these days—especially a country/rock promoter. To program a concert which will attract fans from both ends of the spectrum, cater to both tastes and win new adherents for each side is a tricky proposition. Saturday night's (16) country show at the Felt Forum, the fourth in this year's "Country In New York" series, made a valiant effort. Unfortunately, the acts presented were too divergent and the cross was never consummated.

Lynn Anderson

Lynn Anderson (Columbia), who had to be in California the next morning, opened the show (she was in theory the headliner). With a green carnation (it was St. Patrick's day), and a broad smile, she handled her music—"The Auctioneer," "Rocky Top," "Smile For Me," "Rose Garden," among others—and her fans with grace and enthusiasm. During instrumental breaks she signed autographs and shook hands at the foot of the stage, and established an excellent rapport with the nearly packed house. **Ms. Anderson** en-

cored with "Stand By Your Man."

After the first intermission, **David Bromberg** (Columbia) and his crew came out, opening with his medley of "Hardworking John" and "Arkansas Traveller." **Bromberg**, a strong performer with an exceptionally devoted following in New York, apologized several times for not being the kind of "country" most of the people in the audience obviously came for.

Beyond Bounds

And indeed, his jazz/bluegrass/rock mix was beyond the bounds of the majority of this audience's understanding. (It should be noted that **Bromberg's** recent SRO Town Hall and Avery Fisher Hall appearances were first-rate examples of his performing and musical sensibilities. And an upcoming tour with the **New Riders of the Purple Sage** should bring him the national prominence he so much deserves.)

Fiddlin' with Kershaw

Closing the show was **Doug Kershaw** (Warner Bros.), the man who singlehandedly is responsible for whatever popularity Cajun music has gained in the country and pop worlds in the United States. A first-rate musician on fiddle, accordion and guitar, however, he built his act around too many gimmicks and too little music. The volume on his amplified fiddle was so high as to severely distort its sound, and a version of "Orange Blossom Special" suffered from repetition of a two-note riff for a good three or four minutes. He also spent a considerable amount of time doing such things as taking pictures of fans (with their cameras, which was funny the first time, but quickly lost its appeal) and such stunts as feeding water to his accompanists. He received a considerable ovation at the end, though a good part of the house had left by the mid-point of his set.

Upcoming

Ms. Anderson was the only one to really come away with anything tangible in the way of performing success. But the upcoming **Merle Haggard** show holds much promise for all kinds of country fans.

Ira Mayer

Country Hot Line (Continued from page 64)

Building rapidly is **Homer Joy's** "John Law" at **WRCP**, **KCKN**, **WXCL**, **WGMA**.

Nick Nixon's just released "I'm Turning You Loose" moving in **Des Moines** and **Norfolk**.

Mel Tillis and **Sherry Bryce's** remake of the old pop rocker "Don't Let Go" breaking wide open in **Memphis**; good moves at **WUBE**, **WCMS** and **KCKN**.

Hank Snow Celebrates 38 Years with RCA With a Hit Single

■ NEW YORK — Veteran singer Hank Snow, who after 38 years with the label ranks as RCA's longest continuous contract star, celebrated the 38th anniversary by giving a present—another hit. Hank's newest is "Hello Love," an appropriate title to celebrate such a long courtship, and RCA's Nashville officials are saying it could be Hank's biggest single in many years. Already past the 100,000 mark, sales are building week by week, and in the most recent seven days, the orders came in for 20,000 copies, according to the label.

Radio Seminar

(Continued from page 63)

ville Edition. Closing the show was surprise guest Lefty Fizzell, who included his daughter Lois in his segment.

The Saturday afternoon sessions were highlighted by a short speech by United States Senator Howard Baker of Tennessee, who expressed his pride in the country music industry and his conviction of its continued growth and success. Comedian Jerry Clower closed the Seminar with an entertaining pep talk advising "Be courteous, hustle and be yourself!"

A bonus of the 1974 gathering was an album pressed by Atlantic's country division, which provided each station with edited air-checks from various country outlets.

Professionalism Praised

Comments from radio personnel attending unanimously praised the businesslike tone and professionalism of participants in this year's Country Radio Seminar, which was arranged by the Executive Committee consisting of Tom McEntee, Biff Collie, Jerry Seabolt, Charlie Monk and Barbara Starling, with an assist from agenda chairman Jonathan Fricke and last year's agenda chairman Dave Donahue. Gayle Hill headed the registration committee, Ellen Tune was in charge of hotel coordination and Betty Hofer handled publicity.

O'Donnell Tribute

(Continued from page 63)

pearance of Chet Atkins and Brenda Lee on the program, and said other talent has been set.

Tables of eight, as well as individual tickets, are available for the affair through either Roger Sovine, at BMI's Nashville office at 710 16th Avenue South, or Donna Hilley, at Bill Hudson and Associates, 905 16th Avenue South, Nashville.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RAY STEVENS—Barnaby 600

THE STREAK (Ahab, BMI)

YOU'VE GOT THE MUSIC INSIDE (Ahab, BMI)

Stevens returns to his great novelty style and delivers one of the best yet on the streaking fad. Will prove an incredible request record. Will play for many moons!

JIM MUNDY—ABC 11428

COME HOME (Chappell, ASCAP)

NOBODY LOVES YOU (Chappell, ASCAP)

Jim follows "The River's Too Wide" in classy style. Immediate action and a certain chart topper. He'll bring this one home!

JOHNNY RUSSELL—RCA APBO-0248

SHE'S IN LOVE WITH A RODEO MAN (Jack, BMI)

Writer Bob McDill again provides the hit material for Big John's winning discography. Another great story line in Russell's popular style.

MARY KAY JAMES—JMI 38

PLEASE HELP ME SAY NO (Jack, BMI)

Mary Kay is building some strong momentum from her first disc and this follow-up has all the ingredients to hit. Smooth and tender!

DON ADAMS AND THE GREENFIELD EXPRESS—Atlantic 4017

BABY LET YOUR LONG HAIR DOWN (Noma/S.P.R., BMI)

Adams and the Express come up with a very commercial sound. This disc will put them among the top on the Atlantic roster.

PENNY DEHAVEN—Mercury 73468

PLAY WITH ME (Jack & Bill, ASCAP)

SHINE ON ME (Window, BMI)

The title alone is a turn on! Penny gets bouncy tune into motion and hooks it well. One of her very best!

WILLIE NELSON—Atlantic 3020

BLOODY MARY MORNING (Willie Nelson, BMI)

The legend from Texas delivers his own lyrical tune in his patented style. Strong tracks that beef up the turntable.

MACK WHITE—Commercial 1315

SWEET AND TENDER FEELING (Milene, ASCAP)

Following his top 20 disc on his first effort, Mack is ready to roll with outing number two. Smoother sound; fits more markets.

JOEL MATHIS—Chart 5217

ANN (16th Ave., BMI)

GLASSES OF BEER (Wiljex, ASCAP)

This intriguing beat is spicy and sure to play. Strong guitar work and nice production.

GEORGE KENT—Shannon 818

TAKE MY LIFE AND SHAPE IT WITH YOUR LOVE (Above, ASCAP/Beyond, BMI)

SUNSHINE LIGHT (Tuckahoe, BMI)

Again, Shannon delivers a melodic, tasteful disc and Kent will score well with it. Country MOR will like.

GLENN BARBER—Hickory 316

YOU ONLY LIVE ONCE (Acuff-Rose, BMI)

SWEET ON MY MIND (Acuff-Rose, BMI)

Following "Daddy Number Two" is a trick, but Glenn found a fine Mickey Newbury song to do it. Good message on this mellow sound.

MICKEY GILLEY—Playboy P50056

ROOM FULL OF ROSES (Hill & Range, BMI)

SHE CALLED ME BABY (Central, BMI)

Playboy enters the country market via this disc which they picked up hot out of Texas. Good, solid country.

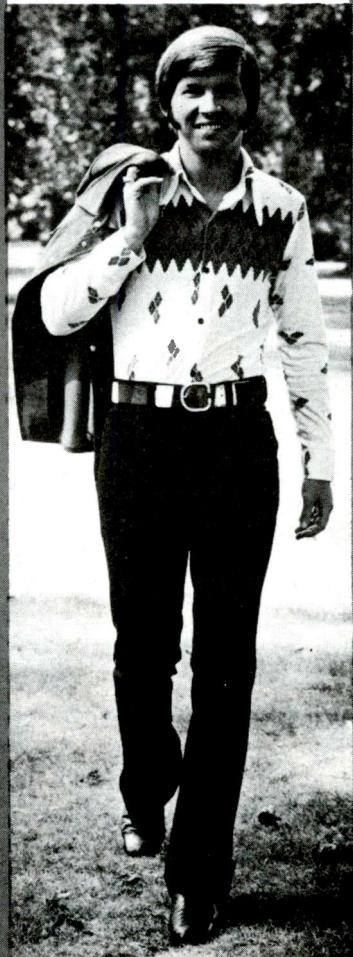
SHIRLEY ANN WORTH—Brand X 49-9/10

(I'M A) LADY TRUCK DRIVER (Buzz-Saw, ASCAP)

THIS TIME IT'S RIGHT (White Tornado, BMI)

Women's lib has got its own trucker on this funky, fast stomper. Late nighters will keep 'em awake with this gem!

Pat Roberts
sings the question:
Can a mansion,
shiny cars,
fancy clothes,
and roses
in the garden
take the place
of love?



Pat Robert's hit single hits home. His message, and manner of deliverin' it are unforgettable. Just what you'd expect from one of the country's rising young stars.

**"You Got
Everything
You Want"**

DOA-17495

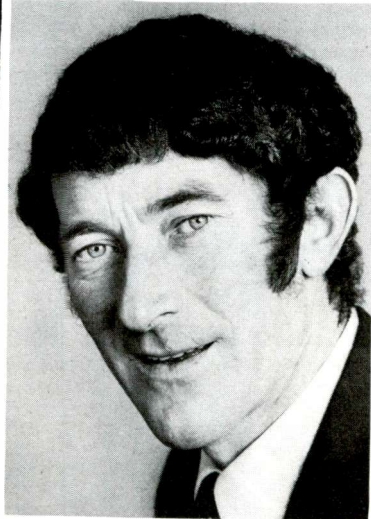
Produced by George Richey
Personal Management:
Jack Roberts Agency



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Ostin Cites Thrust Of WB's Country

■ BURBANK, CAL.—Less than two months after officially kicking off its Nashville-based country operation, Warner Bros. Records chairman Mo Ostin has found grounds for encouragement. Warner executives in Nashville and Burbank, including country sales and promotion director Mike Shephard, Nashville a&r chief Chips Moman, Ed Rosenblatt, vice president and director of sales & promotion as well as promotion men, report growing enthusiasm on the part of country radio personnel, racks, suppliers, buyers and retailers for Warners' recent country efforts.

Ostin Comments

Ostin outlines Warners' country approach thusly: "We're newcomers to country music, and we know it. To walk into country music and to expect overnight to act like giants would be folly. What we intend is to dedicate ourselves to building an exceptional staff, both in Nashville with Chips Moman and Mike Shepherd, and in Burbank, under the leadership of producer Andy Wickham.

"Having built the ability to assure any artist we sign that they'll get a first class country company with Warners, then the expansion should grow naturally. "We know we are still learning. But the initial acceptance we've received, both on a personal and on a sales level, have been more than encouraging. We're excited."

New Product

New Warners country releases include: "A Friend of A Friend of Mine" b/w "Whispering Grass" by former WIL and KBBQ air personality Corky Mayberry; "Goodbye," Rex Allen, Jr.'s follow-up to his recent charter "The Great Mail Robbery" and "Teach Me How To Love" by Debbie Hawkins. Upcoming is "The Girl I Used To Run Around On" by Joe Allen, composer of the Barbara Mandrell smash "Midnight Oil."

Chet Atkins

(Continued from page 20)

with Arthur Fiedler, once again in a symphonic setting.

Andres Segovia, a guitar master certainly not prone to complimenting his classical contemporaries, let alone instrumentalists in other musical realms, once called Atkins' guitar style "quaint." But in relating his somewhat ambivalent attitude toward some rock guitarists whose playing is so much "noise," Atkins explained: "I'm just used to caressing the guitar." That certainly seems a more graphic and honest description of the sound now heard and imitated around the world. But it all started down in Nashville with a man named Chet Atkins. ☺

NARAS and the Georgia Sheepskin



Members of the board of governors of the Atlanta chapter of the National Academy of Recording Arts & Sciences (NARAS) discuss with Dean Henry T. Malone, Georgia State University's new degree in commercial music-recording. Pictured from left are: Dean Malone; Wendy Bagwell, recording artist and member of the group Wendy Bagwell and the Sunliters; Hugh Jarrett, member of the Lowery Group in charge of country promotions; Maurice LeFevre, owner, LeFevre Sound Studios & president, Atlanta NARAS; and Tom Wells, owner, Doppler Enterprises, Inc.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A VERY SPECIAL LOVE SONG Billy Sherrill (Algee, BMI)	7	PURE LOVE Collins & Johnson (Briarpatch/Pi-Gem, BMI)	71
ANOTHER LONELY SONG Billy Sherrill	13	RAINY NIGHT IN GEORGIA Curb-Vinneau Prods. (Combine, BMI)	47
AT THE TIME Jean Shepard (Stallion, BMI)	37	SEASONS IN THE SUN (E. B. Marks, BMI)	34
BABY DOLL Jerry Crutchfield (Dutchess, BMI)	6	SILVER THREADS AND GOLDEN NEEDLES (Central, BMI)	43
BACK IN THE COUNTRY Wesley Rose (Milene, ASCAP)	54	SMILE FOR ME Glenn Sutton (Chappell & Co., ASCAP)	49
BETTER THEY ARE, HARDER THEY FALL Fred Foster (First Generation, BMI)	74	SOME KIND OF WOMAN Jerry Kennedy (Coal Miners, BMI)	40
BOB, ALL THE PLAYBOYS AND ME Steve Stone (ATU, BMI)	73	SPIDERS & SNAKES Phil Gernhard (Kaiser/Boo/Gimp, ASCAP)	45
BORN TO LOVE AND SATISFY Jerry Bradley (Jack & Bell, ASCAP)	66	STORMS OF TROUBLED TIMES Don Law Prods. & Ron Bledsoe (Keca, ASCAP)	58
COUNTRY BUMPKIN Walter Haynes (Tree, BMI)	33	SUNSHINE ON MY SHOULDERS Milt Okun (Cherry Lane, ASCAP)	60
CRUDE OIL BLUES Atkins Reed (Vector, BMI)	15	SUPERSKIRT Connie Cato (Acoustic, BMI/ Jack Bill, ASCAP)	44
GOOD MORNING LOVING (Oyepar, BMI)	75	SWEET MAGNOLIA BLOSSOM Ren Cnancy (Chappell, ASCAP/Unichappell, BMI)	1
GUESS WHO Joe Jonsson (4-Star, BMI)	23	TAKE GOOD CARE OF HER (George Paxton, ASCAP)	11
HELLO LOVE Light & Atkins (Four-Star, BMI)	25	TELL ME A LIE Sonny Limbo (Fame, BMI/Rick Hall, ASCAP)	69
HONEYMOON FEELIN' Jim Foglesong (Coustic, BMI)	51	THE JET-SET Billy Sherrill (Tree, BMI)	17
HOUSTON Jimmy Brown (Kayteekay/Hudmar, ASCAP)	30	THE OLDER THE VIOLIN Larry Butler (Tree, BMI)	19
I GAVE UP GOOD MORNING DARLING Joe Allison (Wiljex, ASCAP)	68	THE RAINBOW IN DADDY'S EYES Jim Mallory (Blue Crest, BMI)	22
I JUST HAD YOU ON MY MIND Milton Blackford (Ensign, BMI)	29	THINGS AREN'T FUNNY ANYMORE Ken Nelson (Shade Tree, BMI)	26
I LOVE YOU, I LOVE YOU Billy Sherrill (Algee, BMI)	10	THAT'S THE WAY LOVE GOES Jerry Kennedy (Blue Crest, BMI)	31
I NEVER GET THROUGH MISSING YOU Earl Richards (Golden Horn, ASCAP)	35	THERE WON'T BE ANYMORE Chet Atkins (Charles Rich, BMI)	9
I'LL TRY A LITTLE HARDER Stan Silver Don Gant (Blue Crest, BMI)	38	THERE'S A HONKY TONK ANGEL Owen Bradley (Denor, BMI)	5
I NEVER GO AROUND MIRRORS (Prima Donna, BMI)	20	TRACE OF LIFE Bill Walker (Hardack/Act One, BMI)	32
I'M LEFT Taylor & Kesler (Hill Range, BMI)	24	TWENTIETH CENTURY DRIFTER Marty Robbins (Mariposa, BMI)	8
I STARTED HATIN' CHEATIN SONGS TODAY Ray Baker (Blue Crest/Hill & Range, BMI)	67	WAKE ME INTO LOVE Logan & Reeves (Tree Cross Keys, BMI)	16
IS IT WRONG George Richey (Hill & Range, BMI)	37	WHEN YOUR GOOD LOVE WAS MINE (Cowboy, BMI)	12
IT'S TIME TO CROSS THAT BRIDGE Walter Haynes (Ben Peters, BMI)	21	WOULD YOU LAY WITH ME Billy Sherrill (Window, BMI)	2
I USE THE SOAP Dea & Lea (Kipahulu, ASCAP)	55	WRONG IDEAS Owen Bradley (Evil Eye, BMI)	3
J. JOHN JONES Joe Johnston (Claremont House, BMI)	46	YOU BETTER TREAT HER RIGHT Owen Bradley (Brandywine, ASCAP)	72
JUST ENOUGH TO MAKE ME STAY Glenn Sutton (Keca, ASCAP)	57	YOU DON'T NEED TO MOVE A MOUNTAIN Walter Haxner (Jack, BMI)	64
LAST TIME I SAW HIM Billy Davis (Jobete, ASCAP)	62	YOU NEVER SAY YOU LOVE ME ANYMORE Jerry Bradley (Unichappell, BMI/Easy Nine, ASCAP)	39
LET THE FOUR WINDS BLOW Kelso Herston (Travis, BMI)	53	YOU'RE MY WIFE, SHE'S MY WOMAN Kelso Herston (Little David, BMI)	36
LISTEN Marshall & Griff (Blue Echo, ASCAP)	42	YOU WERE A LADY Ricci Mareno (Ricci Mareno, SESAC)	18
LITTLE MAN Logan Smith (Points West, BMI)	63	WELCOME HOME (Bello, ASCAP)	70
LORD, HOW LONG HAS THIS BEEN GOING ON Ken Mansfield (Sing Me & Backyard, ASCAP)	65	WE SHOULD BE TOGETHER Allen Reynolds (Jack, BMI)	48
MIDNIGHT ME & THE BLUES Jerry House (Sawgrass, BMI)	4		
MY PART FOREVER Billy Sherrill (Jack & Bell, ASCAP)	56		
NO CHARGE Pete Drake (Wilderness, BMI)	41		
ON THE COVER OF MUSIC CITY NEWS (Evil Eye, BMI)	61		
ORLEANS PARISH PRISON Cash & Bragg (House of Cash, BMI)	59		



THE COUNTRY ALBUM CHART

MARCH 30, 1974

MAR. 30	MAR. 23		WKS. ON CHART
1	1	LET ME BE THERE OLIVIA NEWTON-JOHN—MCA 389	11
2	2	FOR THE PEOPLE IN THE LAST HARD TOWN TOM T. HALL—Mercury SRM 1-687	14
3	4	BEHIND CLOSED DOORS CHARLIE RICH—Epic KE 32247	19
4	3	LULLABYS, LEGENDS AND LIES BOBBY BARE—RCA ACL2-0290	17
5	7	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APL1-0433	9
6	8	LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY—RCA CPL1-0341	6
7	5	WE'RE GONNA HOLD ON GEORGE & TAMMY—Epic KE 32757	16
8	12	I'M STILL LOVING YOU JOE STAMPLEY—Dot DOS 26020	8
9	10	AN AMERICAN LEGEND TEX RITTER—Capitol 11241	10
10	6	I REMEMBER HANK WILLIAMS GLEN CAMPBELL—Capitol SW 11253	13
11	9	SOUTHERN ROOTS JERRY LEE LEWIS—Mercury SRM1-690	12
12	13	NEW SUNRISE BRENDA LEE—MCA 373	18
13	11	AMAZING LOVE CHARLEY PRIDE—RCA APL1-0397	20
14	15	ENTERTAINER OF THE YEAR ROY CLARK—Capitol SABB-11264	9
15	16	SONG AND DANCE MAN JOHNNY PAYCHECK—Epic KE 32570	9
16	18	THE FASTEST HARP IN THE SOUTH CHARLEY McCOY—Monument KZ 32749	14
17	25	MY THIRD ALBUM JOHNNY RODRIGUEZ—Mercury SRM 1-699	4
18	27	IF WE MAKE IT THROUGH DECEMBER MERLE HAGGARD—Capitol ST 11276	4
19	17	ROY CLARK'S FAMILY ALBUM—Dot DOS 26018	19
20	14	UPTOWN POKER CLUB JERRY REED—RCA APL1-0356	16
21	21	JUST ANOTHER COWBOY SONG DOYLE HOLLY—Barnaby BR 15011	12
22	31	JOLENE DOLLY PARTON—RCA APL1-0473	5
23	23	KENTUCKY SUNSHINE WAYNE KEMP—MCA 369	7
24	19	IF YOU CAN'T FEEL IT FREDDIE HART—Capitol ST 11252	15
25	24	SHADES OF STEEL LLOYD GREEN—Monument KZ 32532	12
26	29	KINDLY KEEP IT COUNTRY HANK THOMPSON—Dot DOS 26015	14
27	22	THE MIDNIGHT OIL BARBARA MANDRELL—Columbia KC 32743	13
28	28	BEAN BLOSSOM BILL MONROE & VARIOUS ARTISTS—MCA 2-8002	17
29	20	ALL ABOUT A FEELING DONNA FARGO—Dot DOS 26019	16
30	30	HOUSE OF THE RISING SUN JODY MILLER—Epic KE 32569	7
31	35	LAST LOVE SONG HANK WILLIAMS, JR.—MGM SE 4936	6
32	37	FULLY REALIZED CHARLIE RICH—Mercury SRM 2-7505	4

33	34	THE BEST OF DANNY DAVIS—RCA APL1-10425	8
34	40	RED, WHITE AND BLUEGRASS—GRC 5002	5
35	43	WOULD YOU LAY WITH ME TANYA TUCKER—Columbia KC 32744	4
36	53	VERY SPECIAL LOVE SONGS CHARLIE RICH—Epic KE 32531	2
37	39	THE PILGRIM LARRY GATLIN—Monument KZ 32571	9
38	26	COUNTRY SUNSHINE DOTTIE WEST—RCA APL1-0344	18
39	41	HELLO LOVE HANK SNOW—RCA APL1-0441	6
40	32	YOU'VE NEVER BEEN THIS FAR BEFORE CONWAY TWITTY—MCA 366	31
41	45	TOO MANY MEMORIES BOBBY LEWIS—Ace of Hearts AH3-1002	5
42	33	IT'S A MAN'S WORLD DIANA TRASK—Dot DOS 26016	13
43	50	LOVE SONG ANNE MURRAY—Capitol ST 11266	3
44	36	WHERE MY HEART IS RONNIE MILSAP—RCA APL1-0338	21
45	55	THE BEST OF BUCK OWENS—Capitol ST 11273	3
46	61	HAPPY HOUR TONY BOOTH—Capitol ST 11270	2
47	38	BOB LUMAN'S GREATEST HITS—Epic KE 32759	9
48	48	LET'S GO ALL THE WAY TONIGHT MEL & SHERRY—MGM SE 4937	5
49	46	GREATEST HITS GEORGE HAMILTON IV—RCA APL1-0455	7
50	51	TOO MANY MEMORIES BILLY WALKER—MGM SE 4938	5
51	67	DON WILLIAMS, VOL. 2—JMI 4006	3
52	50	SOME KIND OF A WOMAN FARON YOUNG—Mercury SRM 1-698	2
53	42	CAN I SLEEP IN YOUR ARMS JEANNIE SEELY—MCA 385	16
54	44	FAREWELL TO THE RYMAN DAVID ROGERS—Atlantic SD 7283	18
55	66	WHEN YOUR GOOD LOVE WAS MINE NARVEL FELTS—Cinnamon 5002	2
56	49	COME LIVE WITH ME ROY CLARK—Dot DOS 26010	37
57	62	THAT'S THE WAY LOVE GOES CONNIE SMITH—Columbia KC 32581	3
58	58	THE YOUNG AND THE RESTLESS FLOYD CRAMER—RCA APL1-0469	4
59	63	KID STUFF BARBARA FAIRCHILD—Columbia KC 32711	20
60	—	THE ENTERTAINER ROY CLARK—Dot DOS 1-2001	1
61	47	HYMNS BY SUSAN RAYE—Capitol ST 11255	13
62	59	CLING TO A SAVING HAND/STEAL AWAY CONWAY TWITTY—MCA 376	17
63	—	GOOD TIMES ELVIS PRESLEY—RCA CPL1-0475	1
64	—	ANOTHER LONELY SONG TAMMY WYNETTE—Epic KE 32745	1
65	56	GIVE ME THAT OLD TIME RELIGION GUY & RALNA—Ranwood R 8120	8
66	—	HONKY TONK ANGEL CONWAY TWITTY—MCA 406	1
67	67	THE FARMER PORTER WAGONER—RCA APL1-0346	18
68	52	GOD IS ABUNDANT CONNIE SMITH—Columbia KC 32492	15
69	65	SAWMILL MEL TILLIS—MGM SE 4917	27
70	64	BUBBLING OVER DOLLY PARTON—RCA APL1-0286	25
71	54	MY KIND OF COUNTRY CARL PERKINS—Mercury SRM1-691	8
72	68	INTRODUCING JOHNNY RODRIGUEZ—Mercury 61378	50
73	73	SOMETIMES A MEMORY AIN'T ENOUGH JERRY LEE LEWIS—Mercury SRM1-177	26
75	74	LOVE IS THE FOUNDATION LORETTA LYNN—MCA 355	31

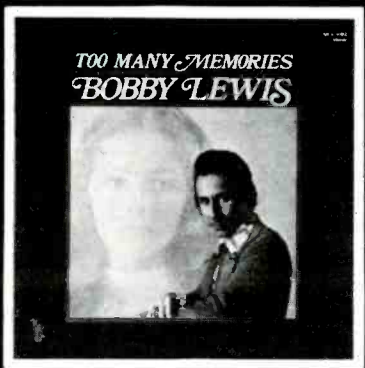
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YOU'**

AOH 0480

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EARL RICHARDS

**'WALKIN'
IN
TEARDROPS'**

AOH 0477

GOLDEN HORN PUBLISHING ASCAP

JIM OWEN

**'I'VE GOT
A WOMAN
TO LEAN ON'**

AOH 0482

Shipped this week!

**'I DON'T HAVE TO COME THIS FAR
TO SEE IT RAIN'** LINDA NASH

AOH 0481



THE COUNTRY SINGLES CHART

MARCH 30, 1974

MAR. 30	MAR. 23		WKS. ON CHART
2	2	SWEET MAGNOLIA BLOSSOM— BILLY CRASH CRADDOCK—ABC 11412	12
3	3	WOULD YOU LAY WITH ME TANYA TUCKER— Columbia 4-45991	11
4	4	WRONG IDEAS BRENDA LEE—MCA 40171	11
5	6	MIDNIGHT, ME AND THE BLUES MEL TILLIS—MGM K14689	12
6	1	THERE'S A HONKY TONK ANGEL CONWAY TWITTY— MCA 40173	11
7	9	BABY DOLL BARBARA FAIRCHILD—Columbia 4-45988	7
8	13	A VERY SPECIAL LOVE SONG CHARLIE RICH—Epic 5-11091	6
9	11	I'M WANTIN' TO/TWENTIETH CENTURY DRIFTER MARTY ROBBINS—MCA 40172	10
10	7	THERE WON'T BE ANYMORE CHARLIE RICH—RCA APBO-0195	14
	10	I LOVE YOU, I LOVE YOU DAVID & BARBARA—Epic 5-11068	14
11	14	TAKE GOOD CARE OF HER/ I'VE GOT A THING ABOUT YOU BABY 6 ELVIS PRESLEY—RCA APBO-0196	
12	15	WHEN YOUR GOOD LOVE WAS MINE 10 NARVEL FELTS—Cinnamon C779	
13	5	ANOTHER LONELY SONG 13 TAMMY WYNETTE—Epic 5-11079	
14	21	HANG IN THERE GIRL 6 FREDDIE HART—Capitol 3827	
15	16	CRUDE OIL BLUES 8 JERRY REED—RCA APBO-0224	
16	17	WAKE ME INTO LOVE 12 BUD LOGAN & WILMA BURGESS—Shannon 816	
17	19	(WE'RE NOT) THE JET SET 7 GEORGE & TAMMY—Epic 5-11083	
18	20	(JEANNE MARIE) YOU WERE A LADY 7 TOMMY OVERSTREET—Dot DOA 17493	
19	23	THE OLDER THE VIOLIN, THE SWEETER THE MUSIC 8 HANK THOMPSON—Dot DOA 17480	
20	25	I'LL TRY A LITTLE BIT HARDER 6 DONNA FARGO—Dot DOA 17491	
21	22	IT'S TIME TO CROSS THAT BRIDGE 8 JACK GREENE—MCA 40179	
22	12	THE RAINBOW IN DADDY'S EYES 10 SAMMI SMITH—Mega MR-204	
23	28	GUESS WHO 7 JERRY WALLACE—MCA 40183	
24	26	I'M LEFT, YOU'RE RIGHT, SHE'S GONE 7 JERRY LEE LEWIS—Mercury 73452	
25	32	HELLO LOVE 8 HANK SNOW—RCA APBO-0215	
26	33	THINGS AREN'T FUNNY ANYMORE 4 MERLE HAGGARD—Capitol 3830	
27	35	IS IT WRONG (FOR LOVING YOU) 4 SONNY JAMES—Columbia 4-46003	
28	8	LOVING YOU HAS CHANGED MY LIFE 12 DAVID ROGERS—Atlantic 4012	
29	31	I JUST HAD YOU ON MY MIND 13 SUE RICHARDS—Dot DOA 17431	
30	18	HOUSTON 8 GLEN CAMPBELL—Capitol 3808	
31	24	THAT'S THE WAY LOVE GOES 14 JOHNNY RODRIGUEZ—Mercury 73446	
32	30	TRACES OF LIFE 10 LONZO & OSCAR—GRC 1006	
33	44	COUNTRY BUMPKIN 5 CAL SMITH—MCA 40191	
34	46	SEASONS IN THE SUN 5 BOBBY WRIGHT—ABC 11418	
35	39	I NEVER GET THROUGH MISSING YOU 6 BOBBY LEWIS—Ace of Hearts 0460	
36	40	YOU'RE MY WIFE, SHE'S MY WOMAN 9 CHARLIE LOUIN—UA XW368-W	
37	41	AT THE TIME 5 JEAN SHEPARD—UA XW384-W	
38	45	I NEVER GO AROUND MIRRORS 4 LEFTY FRIZZELL—ABC 11416	
39	42	YOU NEVER SAY YOU LOVE ME ANYMORE 6 NAT STUCKEY—RCA APBO-0222	
40	47	SOME KIND OF WOMAN 3 FARON YOUNG—Mercury 73464	
41	49	NO CHARGE 3 MELBA MONTGOMERY—Elektra 45883	
42	34	LISTEN 8 WAYNE KEMP—MCA 40176	
43	54	SILVER THREADS AND GOLDEN NEEDLES 4 LINDA RONSTADT—Asylum 11032	
44	52	SUPER SKIRT 7 CONNIE CATO—Capitol 3788	
45	43	SPIDERS AND SNAKES 5 JIM STAFFORD—MGM 14648	
46	56	J. JOHN JONES 4 MARIE OWENS—MCA 40184	
47	60	RAINY NIGHT IN GEORGIA 3 HANK WILLIAMS, JR.—MGM K14700	
48	55	WE SHOULD BE TOGETHER 4 DON WILLIAMS—JMI 36	
49	62	SMILE FOR ME 3 LYNN ANDERSON—Columbia 4-46009	
50	52	DON'T STOP NOW 6 SHERRY BRYCE—MGM 14695	
51	61	HONEYMOON FEELIN' 3 ROY CLARK—Dot DOA 17498	
52	51	BOTH SIDES OF THE LINE 7 JOSIE BROWN—RCA APBO-0209	
53	58	LET THE FOUR WINDS BLOW 5 JACK RENO—UA XW374-W	
54	57	BACK IN THE COUNTRY 5 ROY ACUFF—Hickory 314	
55	59	I USE THE SOAP 4 DICKEY LEE—RCA APBO-0227	
56	72	MY PART OF FOREVER 2 JOHNNY PAYCHECK—Epic 5-11090	
57	68	JUST ENOUGH TO MAKE ME STAY 2 BOB LUMAN—Epic 5-11087	
58	66	STORMS OF TROUBLED TIMES 2 RAY PRICE—Columbia 4-46015	
59	64	ORLEANS PARISH PRISON 3 JOHNNY CASH—Columbia 4-45997	
60	65	SUNSHINE ON MY SHOULDERS 5 JOHN DENVER—RCA APBO-0213	
61	71	ON THE COVER OF MUSIC CITY NEWS 2 BUCK OWENS—Capitol 3841	
62	—	LAST TIME I SAW HIM 1 DOTTIE WEST—RCA APBO-0231	
63	63	LITTLE MAN 8 LOGAN SMITH—Brand X 678	
64	—	YOU DON'T NEED TO MOVE A MOUNTAIN 1 JEANNE PRUETT—MCA 40207	
65	70	LORD, HOW LONG HAS THIS BEEN GOING ON 3 DOYLE HOLLY—Barnaby 5030	
66	69	BORN TO LOVE AND SATISFY 3 KAREN WHEELER—RCA APBO-0223	
67	—	I STARTED HATIN' CHEATIN' SONGS TODAY 1 MOE BANDY—GRC 2006	
68	73	I GAVE UP GOOD MORNING DARLING 2 RED STEAGALL—Capitol 3825	
69	—	TELL ME A LIE 1 SAMI JO—MGM South 7029	
70	—	WELCOME HOME 1 PETERS & LEE—Phillips 40729	
71	—	PURE LOVE 1 RONNIE MILSAP—RCA APBO-0237	
72	74	YOU BETTER TREAT HER RIGHT 2 WEBB PIERCE—MCA 40181	
73	75	BOB, ALL THE PLAYBOYS AND ME 2 DORSEY BURNETTE—Capitol 3829	
74	—	BITTER THEY ARE, HARDER THEY FALL 1 LARRY GATLIN—Monument ZS7-8602	
75	—	GOOD MORNING LOVING 1 LARRY KINGSTON—JMI 37	

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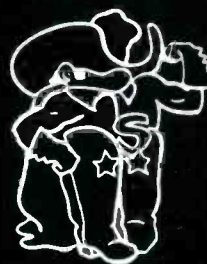
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